



History of Modern Art (ARTS 349)

Instructor: Susanneh Bieber
Class Time: MWF 9:10-10:00
Location: Arch B 101
Office: Langford C 418A
Office hours: TR 9:30-10:30 and by appointment
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Graduate Assistant: Monica Garza

Office Hours and contact information: to be announced on eCampus

Course Description: This course covers artistic movements from the 19th through the early 21st century. We will survey most of the important art movements that emerged during this period, from Neo-Classicism and Romanticism, to Impressionism, Expressionism, and Cubism, to Abstract Expressionism, Minimalism, and Postmodernism, ending with contemporary Globalism. Class lectures, discussions, and readings will focus primarily on the ideas and works of individual artists and architects as examples of the movements or trends in which they participated. In addition we will consider broader questions related to the visual culture of this period: How have ideas about national, racial, ethnic, and gender identities shaped the works and careers of artists and architects? What has been the relationship between modernism and modernity, and how have practitioners in the arts responded to political and social movements, technological changes, and popular cultures of their moment?

Prerequisites: Junior or senior classification or approval of degree coordinator; ARTS 150 is recommended but not required.

Class Format: Each 50-minute class includes lecture and discussion with an accompanying PowerPoint presentation of images. In some cases the material presented in the lecture will closely follow the images and concepts in the assigned readings. In other cases, the instructor will present material during the lecture that does not appear in assigned readings. Students will be responsible for the material covered in the lectures and in the readings.

Learning Outcomes

Students who attend all lectures, complete all readings, and study diligently for the exams will gain the following:

- **Knowledge:** Identify the various styles, content, media, and contexts for the visual arts from the 19th through the early 21st century. Learn major artistic movements, important artists, patrons, schools, and techniques.
- **Comprehension:** Compare, contrast, and critically assess the characteristics of works made since the 19th century. Understand how works of art relate to and reflect the political, social, religious, and economic trends of their day. Enable students to comprehend how contemporary works reflect the conditions of culture today.
- **Application:** Communicate effectively concerning the style and subject matter of works of art and begin to form independent opinions.
- **Analysis:** Understand how artists of different cultures create works of art that express qualities important to them and their audiences. Recognize that styles and standards common to art created in Europe and America are not necessarily present in works produced in other cultures. Develop the resources to appreciate works created in non-Western cultures.
- **Synthesis:** Acquire an interest in viewing works of art in museums and galleries. Form personal aesthetic preferences and communicate them to others using appropriate vocabulary. Advocate for the importance of art to vibrant communities.
- **Evaluation:** Comprehend that works of art have various interpretations and develop the ability to both assert one's own views and respect the views of others.

Required Course Textbook: H.H. Arnason and Elizabeth C. Mansfield, *History of Modern Art*, 7th ed., Pearson, 2012 ISBN 205955517. The textbook should be available at the TAMU Bookstore in the MSC.

eCampus: Class material, including Powerpoints, slide lists, etc., will be posted on eCampus.tamu.edu, where students will also find the course syllabus, important schedule change information, announcements, discussion boards, exam reviews and grades.

Assignments and Grading

- **Reading and Viewing Responses (20%, 5pts each)**
On four occasions you will be asked to submit a 2-3 paragraph response to a particular reading or video assignment. In each case, you will be offered a prompt, which will be posted a week in advance.

Responses must be submitted through eCampus by 9am before the beginning of class. For readings this means on the day the reading is due; for videos, the next class date after the viewing.

To get full credit, responses must clearly indicate that you completed the reading or viewing, and offer a thoughtful, original comments (no quotes longer than a phrase). *No grade will be assigned to responses and no late responses will be accepted.*

Due Dates:
 Reading Response 1 – We. Feb. 3
 Reading Response 2 – Fr. Feb. 19
 Viewing Response 1 – Mo. March 28
 Viewing Response 2 – Mo. April 18

- **Exams** (80%, 4 x 20% each)

Exams are open book and taken through eCampus. They will be posted on the day of the exam and consist of a mix of multiple choice and short answer questions. All exams are non-cumulative, which means that you are only responsible for the information for each section. Each exam score will be equally weighted as 20% of the grade.

Extra Credit: For each exam, you will be offered the opportunity to write an extra credit essay, which would add a maximum of 5 points onto your exam grade. These will be the only extra credit opportunities offered during the semester.

- **Honors Students** (Section 200)

Honors students *must* write the essay that is offered at the end of each exam, and the essay will be factored into their exam grade. They do not have the opportunity to earn extra credit. They are also required to write a short paper on a specific work of art in a local museum or gallery. Details will be made available separately.

Exam Dates: Exam 1 – Feb. 12
Exam 2 – March 11
Exam 3 – April 8
Exam 4 – May 6

Grading Scale: A (90-100), B (80-89), C (70-79), D (60-69), F (0-59)

Grades will post on eCampus.tamu.edu within 7 days of each exam. No grades will be released via email or phone. Exams will remain in the instructor's office for a period of one year per department policy. Students who wish to consult with the instructor regarding exam grades may drop by during instructor office hours or schedule a special appointment.

Make-up Exams for Excused Absences: In the event of an excused absence on a scheduled exam date, a makeup exam can be taken within 5-10 days from the original exam. Failure to take an exam will result in a zero grade for the exam. Excused absences include a documented illness or a family emergency. Having other exams on the same day is *not* a legitimate excuse.

The student will provide the instructor with the excuse but will contact the Teaching Assistant concerning scheduling and taking the makeup exam. Once the make-up is scheduled, that date and time are as binding as a regularly scheduled exam. Failure to show up for the scheduled make-up will result in a zero.

Excused Absences for Religious Holy Days: Texas House Bill 256 (effective 9/1/03) states “An institution of higher education shall excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.” The Dean of Faculties has provided a list of days of religious observance for the semester, and examinations have not been scheduled on those days.

Americans with Disabilities Act (ADA) Policy Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call [979-845-1637](tel:979-845-1637). For additional information, visit <http://disability.tamu.edu>.

The Aggie Honor Code and Academic Integrity: “An Aggie does not lie, cheat, or steal or tolerate those who do.” Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information please visit: www.tamu.edu/aggiehonor.

Each work that you turn in for this class must include your signature and the following statement. “On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.”

Classroom Behavior: Texas A&M University supports the principle of freedom of expression for both instructors and students. The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. Classroom behavior that seriously interferes with either (1) the instructor’s ability to conduct the class or (2) the ability of other students to profit from the instructional program will not be tolerated. An individual engaging in disruptive classroom behavior may be subject to disciplinary action. For additional information please visit: <http://student-rules.tamu.edu/rule21>

Additional information may be found by clicking on the following links:

Academic calendar -- <http://registrar.tamu.edu/general/calendar.aspx>

Final Exam Schedule -- http://registrar.tamu.edu/General/FinalSchedule.aspx#_Spring_2013

Student Rules -- <http://student-rules.tamu.edu/>

Course Catalogue -- http://catalog.tamu.edu/pdfs/12-13_UG_Catalog.pdf

SCHEDULE OF LECTURES AND READINGS:

Note: This schedule may be subject to change.

MA = H.H. Arnason and Elizabeth C. Mansfield, *History of Modern Art*, 7th ed., Pearson, 2012

EC = Readings on eCampus

WHAT DOES IT MEAN TO BE MODERN?

We Jan. 20

Introduction

Fr Jan. 22

Revolutionary Artist: Jacques-Louis David

EC: Thomas Crow, "Patriotism and Virtue: David to the Young Ingres," in Stephen F. Eisenman, ed., *Nineteenth-Century Art: A Critical History*, third ed. (London: Thames and Hudson, 2007): 18-22.

ROMANTICISM AND REALISM

Mo Jan. 25

The Romantic Temperament: Gericault and Delacroix

EC: Chu, "The Restoration Period and the Beginnings of Romanticism in France," in *Nineteenth-Century European Art*, 207-211, 214-217.

We Jan. 27

Nature, Landscape, and the Sublime: Friedrich and Turner

EC: Robert Rosenblum, "Turner and Romantic Visionaries," in Robert Rosenblum and H.W. Janson, *Nineteenth-Century Art*, rev. and updated ed. (Upper Saddle River, NJ: Pearson/Prentice-Hall, 2005): 147-151.

Fr Jan. 29

Realism in France and Britain

MA: Ch. 2: "Only the Truth: Realism," "Seizing the Moment" (20-28)

EC: Rosenblum, "Gustave Courbet," in Rosenblum and Janson, *Nineteenth-Century Art*, 237-240.

MODERN ARCHITECTURE AND DESIGN

Mo Feb. 1

Building the Modern World: Art and the Industrial Revolution

MA: Ch. 8: "Early Modern Architecture" (169-179)

EC: Louis Sullivan, "The Tall Office Building Artistically Considered" (1896), in Leland Roth *America Builds* (New York: Harper and Row, 1983)

We Feb. 3

The Arts and Crafts Movement and Art Nouveau

MA: Ch. 4: "Arts and Crafts, Art Nouveau, and the Beginnings of Expressionism" (70-84).

EC: Adolf Loos, "Ornament and Crime," 1908, in Ulrich Conrads, *Programs and Manifestos on 20th-Century Architecture* (Cambridge, MA: MIT Press, 2002), 19-24.

→ Reading response due by 9am

Fr Feb. 5

No Class – Professor presenting paper at CAA conference

THE PAINTING OF MODERN LIFE

- Mo Feb. 8 **Impressionism: Monet, Renoir, and Cassatt**
MA: Ch. 2: “Seizing the Moment: Impressionism and the Avant-Garde” (24-36).
- We Feb. 10 **Paris, Capital of Entertainment: Degas, Seurat, and Toulouse-Lautrec**
MA: Ch. 3: “Post-Impressionism” (42-45); “Montmartre: At Home with the Avant-Garde” (67-69)
EC: Eisenman, “The Appeal of Modern Art: Toulouse-Lautrec,” in Eisenman, *Nineteenth-Century Art: A Critical History*, 382-389.
- Fr Feb. 12 → Exam One

RETREAT FROM REALITY

- Mo Feb. 15 **Escaping the Metropolis: Van Gogh and Gauguin**
MA: Ch. 3: “Primitivism and the Avant-Garde: Gauguin and Van Gogh” (59-64)
- We Feb. 17 **The Triumph of the Imagination: Symbolism**
MA: Ch. 3, “Symbolism” (50-53)
EC: Dempsey, “Symbolism” and “Nabis” in *Styles, Schools, and Movements*, 41-44, 50-53.
- Fr Feb. 19 **Aesthetics on Trial: Whistler vs. Ruskin**
MA: Ch 1: “The Origins of Modern Art” (1-13);
EC: Linda Merrill, “The Trial,” in *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (Washington: Smithsonian Institution Press, 1992): 133-180.
→ Response paper due by 9am

TOWARDS ABSTRACTION

- Mo Feb. 22 **Cézanne**
MA: Ch 3: “Form and Nature: Paul Cézanne” (50-55); Ch. 5: “The New Century: Experiments in Color and Form” (90-106)
- We Feb. 24 **The Fauves in Paris**
MA: Ch. 5: “The New Century: Experiments in Color and Form” (90-106)
- Fr Feb. 26 **German Expressionism: “The Bridge” and “The Blue Rider”**
MA: Ch. 6: “Expressionism in Germany” (111-130)

CUBISMS

- Mo Feb. 29 **The Cubist Revolution in France**
MA: Ch 7: “Cubism” (136-46); Ch 7: “Two Mountain Climbers Roped Together” (152-155); “Constructed Spaces: Cubist Sculpture” (155-157); “An Adaptable Idiom” (160-163); “Other Agendas” (163-168)
- We March 2 **Futurism in Italy**
MA: Ch 9: “Running on Shrapnel: Futurism in Italy” (189-196)
- Fr March 4 **Suprematism and Constructivism in Russia**
MA: Ch 9: “A World Ready for Change: The Avant-Garde in Russia” (198-206); “Utopian Visions: Russian Constructivism” (207-212)

MODERN SCULPTURE

- Mo March 7 **Art and Objecthood**
MA: Ch. 2: “Edgar Degas” (33-35); Ch 3: “An Art Reborn: Rodin and Sculpture at the *Fin de Siècle*” (53-58); Ch. 5: “Forms of the Essential: Constantin Brancusi” (106-110)
EC: Clive Bell, “The Art of Brancusi: The Layman Finds the Very Simplicity of This Sculptor Hard to Understand,” *Vogue* (1 June 1926)

THE WORLD TURNED UPSIDE DOWN

- We March 9 **Dada**
MA: Ch 10: “Picturing the Waste Land: Western Europe during World War I” (213-214); *The World Turned Upside Down: The Birth of Dada*” (214-222); “Art is Dead: Dada in Germany” (227-233)

Fr March 11 → Exam Two

** March 14-18 *Spring Break*

CLARITY, CERTAINTY, AND ORDER

- Mo March 21 **The Return to Order in France and New Objectivity in Germany**
MA: Ch 11: “Austerity and Elegance: Léger, Le Corbusier, and Ozenfant” (259-260); Ch 10: “Idealism and Disgust: The New Objectivity in Germany” (233-241)
- Th March 23 **De Stijl and the Bauhaus**
MA: Ch 12: “Clarity, Certainty, and Order: De Stijl and the Pursuit of Geometric Abstraction” (262-274); Ch 13: “Bauhaus and the Teaching of Modernism” (275-281, 286-296)
- Fr March 25 **Entartete Kunst in Germany**
Watch “Degenerate Art” on your own – *no class!*
→ Response paper due by Monday, March 28, 9am

THE AMERICAN SCENE

- Mo March 28 **Modernist Currents in the United States**
MA: Ch 15: “American Art Before World War II” (338); “A Rallying Place for Modernism” (342-349); “Coming to America: The Armory Show” (350-51); “Precisionism” (352-354)
- We March 30 **The Great Depression: Regionalism and Social Consciousness**
MA: Ch 15: “Harlem Renaissance” (354-355); “Painting the American Scene” (355-361); “Documents of an Era” (361-364); “Mexican Artists” (364-367); Davis (369-370)
- Fr April 1 **Mexican Muralists**
MA: Ch 15: “Mexican Artists” (364-367); Davis (369-370)
EC: Anna Indych-López, “Mural Gambits: Mexican Muralism in the United States and the “Portable” Fresco,” *The Art Bulletin*, vol. 89, No. 2 (June 2007): 287-305.

FROM SURREALISM TO ABSTRACT EXPRESSIONISM

- Mo April 4 **Artists as Visionaries: Surrealism in France and Beyond**
MA: Ch 14: “Surrealism” (297-300; 302-312), “Magritte, Delvaux, and Bellmer” (313-317), “Women and Surrealism” (318-322).
- We April 6 **Abstract Expressionism: Gesture Painting and Color Field**
MA: Ch. 16: “Entering a New Arena: Modes of Abstract Expressionism” (379-388); “Complex Simplicities: The Emergence of Color Field Painting” (392-399).
- Fr April 8 → Exam Three

THE SIXTIES

- Mo April 11 **Pop Art**
MA: Ch 19: “Signs of the Times: Assemblage and Pop Art in the US” (460-466); Ch 18: “Taking Chances with Popular Culture” (456-459); “Lichtenstein, Warhol, Rosenquist, etc.” (475-481); Ch. 22: “Ringgold and Folk Traditions” (583)
- We April 13 **Minimal Art and Architecture**
MA: Ch 20: “The Limits of Modernism: Minimalism” (510-520); Ch 21: “Modernism in Architecture at Mid-Century” (527-541)
- Fr April 15 **Land Art**
Watch “Running Fence” on your own – *no class!*
→ Response paper due by Monday, April 18, 9am

- Mo April 18 **Concept Art and Land Art**
MA: Ch 22: “Conceptual and Activist Art (558-561; 565); Ch 23: “Post-Minimalism” (587-591); “Big Outdoors: Earthworks and Land Art” (596-605)
- We April 20 **Feminism and Activism**
MA: Ch 22: “The Medium is the Message: Early Video Art” (567-573); “Radical Alternatives: Feminist Art” (575-581)
EC: Judy Chicago and Miriam Schapiro, “Female Imagery,” *Womanspace Journal* 1 (Summer 1973)
- Fr April 22 **Public Sculpture and Installation Art**
MA: Ch 23: “Public Statements: Monuments and Large-Scale Sculpture” (606-610); Ch 26: “Postmodern Arenas: Installation Art” (701-704)
- Mo April 25 **POSTMODERNISM**
Postmodern Architecture
MA: Ch 24: “Postmodernism” (629-636); “Ironic Grandeur: Postmodern Architecture and History” (640-644); What is a Building?: Constructivist and Deconstructivist Architecture” (647-650)
- We April 27 **Kitsch and Appropriation: The Death of the Author**
MA: Ch 24: “Postmodern Practices: Breaking Art History” (658-665); (695-728); Ch 25: “Commodity Art” (695-700)
- Fr April 29 **Writing Histories**
MA: Ch 25 “Painting through History” (666-674); “Searing Statements: Painting as Social Conscience” (680-683); “Taking Art to the Streets: Graffiti and Cartoon Artists” (687-690); “Painting Art History” (692-694)
- Mo May 2 **Globalism**
MA: Ch 26: “Reorienting Art History’s Centers and Peripheries” (717-719); Ch 27: “Contemporary Art and Globalization” (729-741)
- Fr May 6 → Exam Four at 8 am