Manchester Community College
Course**: Art 103 - History of 20th Century Art- 3 Credits**
Instructor**: Gil Scullion**
Text**: H. H. Arnason, "History of Modern Art", Prentice-Hall, 6th edition**

"A historically ignorant painting has no better claim to attention than the ideas of an economist who never heard of the Stock Market Crash." -- Harold Rosenberg

Course Syllabus

Catalog Description: "Visual art movements of the past 100 years; from Impressionism and Cubism to today's art."" Outside reading and visits to galleries and museums are suggested- possibly required.

Course objectives: Students will be introduced to the ideas, images and individuals that most clearly describe the evolution of art from the late nineteenth century to the present day. Through this introduction the means and methods that artists use to communicate with their audience will be examined and explained in the anticipation that an idea of 'how' art works will enhance the student's personal involvement with art. The use of these methods will be shown to represent aspects of an artwork's historical moment as well as the intentions of the individual. Every attempt will be made to place aesthetic development within the larger network of political, social, philosophical, and historical evolution.

Course Outcomes:

Students will demonstrate:
-An understanding of the analytical and intuitive responses characteristic to viewing art.
-A familiarity with the critical vocabulary that is particular to the discussion of art.
-The ability to articulate in spoken or written form some aspect of their aesthetic response.
-An appreciation of how art expresses ideas regarding its particular historical moment.
-An ability to identify major concepts, styles, movements, and artists within the period of Modern and Post-Modern art.

Course content:

-Lectures supported by visual material selected to supplement the text. Note taking is strongly advised. Copies of instructor's notes are available.

-Reading as assigned from the text.

-Discussion as time and conditions permit.

Individual progress and evaluation:

-Two scheduled quizzes on material from the text and lectures.

-Four short writing assignments.

-A mid-term examination and a final examination consisting of true-false questions, multiple-choice questions, short written responses, and slide identification.

-Attendance and participation. Being there is essential. Make up work is permitted only in the event of an emergency and prior notification.

-There will be several opportunities for extra credit.

Grading:

Grading is done on the basis of point accumulation. 2000 points is considered to be the total possible number of points and a perfect score. Each quiz is considered to be worth 200 points. The midterm and final are each designed to be worth 700 points. Each of the four writing assignments is worth 50 points. Final grades are assigned according to point totals (1860-2000= A, 1800-1859=A-, 1740-1799=B+, 1660-1739=B, 1600-1659=B-, 1540-1599=C+, 1460-1539=C, 1400-1459=C-, 1340-1399=D+, 1260-1339=D, 1200-1259=D-, below 1200=F). To calculate a midterm grade divide all values in half.

Extra credit:

Extra credit is built into the grading structure. For instance, there are more points available in each of the quizzes and tests than are required to earn a perfect score.

In addition, there are two extra credit opportunities, each of which is worth 100 points. These opportunities are fill- in –the- blank forms (100 blanks) that are designed to send the student back into the text and lecture notes in search of information. These forms also serve as study guides for the midterm and final.

Extra credit is also provided to students who visit a museum (100 points) or a gallery (50 points). In order to qualify for the extra credit a student must simply write a short (1/2 page) description of their visit. This may take the form of a critique, a physical description or a personal reflection. It must include a detailed description of an artwork viewed by the student. Students are permitted to earn 100 points before the midterm and 100 points between the midterm and final.

Attendance Policy

Attendance of the classroom lectures is a central component of this course.
Attendance is taken at each meeting. Either before class or after each student is responsible for marking his or her name off the class roster.
There is no established system for conferring credit or penalty to either the student's presence or absence. Experience has shown that if a student does not attend class then that student does not perform well on tests and quizzes.
It is as simple as that.

Withdrawal Policy:

Withdrawal is a student-initiated process. The student must assume the responsibility for informing the college and the professor if he or she plans to withdraw. If a student stops attending class without informing the professor of his or her intentions to withdraw then the professor will record a grade of F for the final evaluation.
Students who withdraw from a course **during** the first two-thirds of the semester must obtain a withdrawal form from the Registrar's office. The student must return the completed form to the Registrar's Office by the deadline in the semester schedule booklet in order to withdraw without academic penalty. The Registrar's office will enter a "W" which will appear on the class roster.
NOTE: A student is not required to obtain an instructor's signature in order to withdraw from a course during the first two thirds of the semester. **After** two-thirds of the semester, an instructor may record a "W", "F", or any other grade in accordance with his/her written course outline.

Class Cancellation Policy:

On the rare occasions when class meetings must be cancelled, students will be so informed by means of a professionally-printed, standard form which is signed by the Division Director and on which the College logo is imprinted. This form will be posted on each entry door of the scheduled classroom. Information about class cancellation due to the weather can be found on the MCC homepage http://www.mcc.commnet.edu/ or by calling 512-3004.

Academic Integrity and Plagiarism:

Plagiarism and other forms of academic dishonesty will not be tolerated and will result in an automatic failing (F) grade for the course.

Students with Disabilities:

If you have a disability or learning style which might impede your progress, or which requires accommodations, please see me.
Students with disabilities should contact Joseph Navarra (3332) or Gail Hammond (3325) to help coordinate services for students with special needs.

Course On-line resources:

Instructor's e-mail: gilltheprof@yahoo.com

Instructor's web site: gilscullion.com

Images on-line:

<http://www.images,google.com> This site provides access to the single best selection of an artist's work by searching artist's name.

<http://www.artnet.com/> Research, Fine & Decorative Art online. Artnet features international galleries, artists and artworks, the largest database of Fine Art.

<http://www.artlex.com> This site is an extensive dictionary of art terms and historical data. Within each "definition", links may be found to related topics.

<http://www.artcyclopedia.com> Organized like an encyclopedia site provides searches by artist's name, subject matter, movement or style, or historical period.

<http://www.artchive.com> Site offers a variety of approaches to viewing and research. Tours of museums and collections are available.

Instructor's office hours

Office hours are scheduled for one hour before each class. Generally these are held in the class room. However, when scheduling does not allow this privilege office hours will be initiated at the adjunct's office, D102.

Course Outline

Session #1 Modern/Manet
Read pages 1-16, 17 (intro only), 23-31 Arnason (ed.6)
Read pages 1-28 in Arnason (ed.5)
Artists: Edouard Manet
Topics: What is Modernism? Formal characteristics of Modernism, the essential flatness of the painting, perspective, the concept of self-criticism, Classicism, Romanticism, Realism, Naturalism, lithography, The Academy, The Salon, Luncheon on the Grass, Olympia.

Session #2 Impressionism
Read pages 31 to 41 in Arnason (ed.6).
Read pages 28 to 36 in Arnason (ed.5).
Artists: Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Edgar Degas, Mary Cassatt, Berthe Morisot,
Topics: Impressionism, *plein air* painting, Monet's haystack and Rouen Cathedral paintings, waterlilies, Renoir's nudes, Degas' ballet dancers, the use of contemporary subject matter, influence of Japanese prints, American Impressionism.

Session#3 Rodin
Read pages 64 to 69 in Arnason (ed.6).
Read pages 97 to 107 in Arnason (ed.5).
Artists: Auguste Rodin, Camille Claudel.
Topics: sculpture, form and space, simultaneity and sequence, Rodin and Impressionism, the academic style, surface and support, Gates of Hell, Burghers of Calais.

Session #4 Post-Impressionism
Read pages 51 to 59 and 69 to 75 in Arnason (ed.6).
Read pages 46 to 55 and 60 to 65 in Arnason (ed.5).
Artists: George Seurat, Paul Cezanne, Vincent van Gogh, Paul Gauguin.
Topics: Post Impressionism, Pointillism, Divisionism, simultaneous contrast, chairoscuro, synthecism, symbolism, Tahiti, form and content

Session #5 Fin-de-Siecle
Read pages 60 to 64, 76 to 81, 84 to 86 (Morris), 87 to 89 (Eiffel), 94 to 109, 118 to 119 (Rouault), 360 to 363 (Ash Can School) in Arnason (ed.6).
Read pages 55 to 60, 65 to 71, 72 (Eiffel), 82 to 88, 91to 96, 121 to 123 (Rouault), 371 to 374 in Arnason (ed.5).
Artists: Paul Signac, Henri de Toulouse-Lautrec, Aubrey Beardsley, Antoni Gaudi, Gustave Eiffel, Gustav Klimt, Odilon Redon, Pierre Bonnard, Edouard Vuillard, Edvard Munch, James Ensor, Georges Rouault, Henri Rousseau, Robert Henri, William Glackens, George Luks, Everett Shinn, John Sloan.
Topics: lithography, advertising and commercial art, Japanese prints, demimonde, Art Nouveau, Vienna Succession, Jugendstil, Symbolism, Nabis, early expressionist tendencies, the fantastic, new American realism and the Ash Can School.

Session #6 Fauvism
Read pages 110 to121, 124 to 128, 269 to 271, 274 to 275 (Dufy) in Arnason (ed.6).
Read pages 108 to118, 120 to 123, 146 to 148, 272 & 273 in Arnason (ed.5).
Artists: Henri Matisse, Maurice de Vlaminck, Andre Derain, Raoul Dufy, Georges Braque.
Topics: Fauvism, Salon d'Automne of 1905, arbitrary color, African sculpture, Matisse to WW1, sculpture by Matisse.

Writing assignment #1 due.

Session #7 German Expressionism
Read pages 133 to 150,152 to 157, 255 to 256 (Kollowitz) and 264 to 268 (Maudits) in Arnason (ed.6).
Read pages 124 to 144,148 to 150 and 267 to 271 in Arnason(ed.5).
Artists: Paula Modersohn-Becker, Emile Nolde, Erich Heckel, Karl Schmidt-Rottluff, Ernst- Ludwig Kirchner, Kathe Kollowitz, Vassily Kandinsky, Franz Marc, August Macke, Alexei von Jawlensky, Oskar Kokoschka, Chaim Soutine, Amedeo Modigliani, Egon Schiele.
Topics: German Expressionism, the philosopher Friedrich Nietzsche, art of inner necessity, wood block printing, the influence of African sculpture, Blaue Reiter, Die Brucke, non-objectivity, Kandinsky's Improvisations-Impressions-and Compositions, petite maudits.

[Short -15 minute-quiz covering material in lectures 1-6.]

Session #8 Picasso/Braque/Cubism
Read pages 158 to 178, 281 to 282 (Braque) in Arnason (ed.6)
Read pages 124 to 144,148 to 150 and 267 to 271 in Arnason (ed.5).
Artists: Pablo Picasso, Georges Braque.
Topics: Picasso Blue Period, rose period, Gertrude Stein, Matisse, African sculpture, Demoiselles d'Avignon, Cubism, Cezannian Cubism, Analytical Cubism, trompe l'oeil, collage, bas relief, Synthetic Cubism.

Session #9 Cubism/Futurism
Read pages 183 to 192, 211 to 220, and 282 to 284 in Arnason (ed.6).
Read pages 156 to 199 in Arnason (ed.5).
Artists: Juan Gris, Jean Metzinger, Albert Gleizes, Fernand Leger, Robert Delaunay, Sonia Delaunay, Frantisek Krupka,Jacques Villon, Marcel Duchamp, Francis Picabia, Charles-Edouard Jeanneret (called Le Corbusier), Amedee Ozenfant, Wyndham Lewis, Carlo Carra, Luigi Russolo, Giacomo Balla, Gino Severini, Joseph Stella, Umberto Boccioni.
Topics: Synthetic Cubism, Orphism, "The Cubist Painters", Vorticism, Purism, Futurism, Marinetti, manifestoes, Futurists and war.

Session #10 Fantasy and Dada
Read pages 206 to 211, 235 to 248, 249 to 253 in Arnason (ed.6).
Read pages 236 to 260 and 351 to 354 in Arnason (ed 5).
Artists: Marc Chagall, Paul Klee, Giorgio de Chirico, Carlo Carra, Jean Arp, Francis Picabia, Marcel Duchamp, Hannah Hoch, John Heartsfield, Kurt Schwitters.
Topics: fantasy, Dada, Italian Metaphysical School. Zurich-New York-Berlin/ centers of Dada activity, effects of WW1, Dada is anti-war, Dada is anti-art, chance operations, biomorphic forms, Duchamp's Large Glass, photomontage, Merz-Merzbild-Merzbau.

Session #11 Short history of photography & early U.S. Modernism
Read pages 17 to 22, 38 (Muybridge), 248 to 249 (Man Ray), 301 to 303 (Moholy-Nagy), 364 (Riis, Hine), 365 to 378, 387 to 384, 435 to 438, 512 to 517 in Arnason (ed.6)
Read pages15 to 20, 119 to 120, 252 to 254 (Man Ray), 322 to 328, 375 to 387, 395 to 397, 442 to 445, 476 to 477, 517 to 522 in Arnason (ed.5)
Artists:Jacques-Mande Daguerre, Nadar, Julia Margaret Cameron, Matthew Brady , Eadweard Muybridge, Alfred Stieglitz, Edward Steichen, Max Weber, Marsden Hartley, Arthur Dove, John Marin, Georgia O'Keeffe, Stanton MacDonald-Wright, Morgan Russell, Marcel Duchamp, Man Ray, Laszlo Moholy-Nagy, *Paul Strand, Imogen Cunningham, Ansel Adams, Dorothea Lange, Walker Evens, Margaret Bourke-White, Bernice Abbott, Henri Cartier-Bresson, Robert Capa, Lee Miller, Robert Doinneau, Minor White, Robert Frank, Gary Winogrand, Duane Michaels, Eddie Adams (Not tested on names in italics.).*
Topics: brief history of photography, Modernism in U.S. before WW1, camera obscura, daguerreotype, calotypy, the collodian or wet plate process, photojournalism, study of locomotion in animals and humans, the Photo-Secession, Pictorialism, "straight" photography, 291 Gallery, The Armory Show, Synchronism, Duchamp's Nude Descending a Staircase, rayographs, photograms, documentary photography.

Session #12 Abstraction
Read pages 220 to 234, 285 to 293, 297 to 301, 307 to 311, 403 to 405 (Mondrian) in Arnason (ed.6)
Read pages 199 to 218, 354 to 362 in Arnason (ed.5)
Artists: Vassily Kandinsky, Mikhail Larionov, Natalya Gontcharova, Kasimir Malevich, El Lissitzky, Vladimir Tatlin, Aleksandr Rodchenko, Antoine Pevsner, Naum Gabo, Jean Helion, Auguste Herbin, Piet Mondrian, Theo van Doesburg.
Topics: Non-Objectivity, motif, Concerning the Spiritual in Art, abstraction in Russia, de Stijl, Rayonism, Suprematism, White on White, Prouns, Elementarism, Constructivism, abstractionist groups in Paris, Art Concret, Circle and Square, Abstraction-Creation, Mondrian in America.

Session #13 Surrealism
Read pages 318 to 342, 354 to 355 (Man Ray) in Arnason (ed.6).
Read pages 288 to 312 in Arnason (ed.5).
Artists: Max Ernst, Oscar Dominguez, Jean Arp, Andre Masson, Roberto Matta, Joan Miro, Yves Tanguy, Rene Magritte, Salvador Dali, Leonora Carrington, Dorothea Tanning, Kay Sage, Hans Bellmer.
Topics: Surrealism, assemblage, automatism, Andre Breton (poet), exquisite corpse, abstract-organic (automatist) and magic realist branches of surrealism, frottage, decalcomania, Surrealist migration to NYC, Miro's 'Harlequin's Carnival', Miro's Constellations and their effect on the concept of 'composition', women and Surrealism, Surrealist objects.

Writing assignment #2 due.

Session #14 Mid-term examination
[The exam is designed to take entire class period. Exam covers material through lecture #12.]

Session #15 Interbellum (between the wars)
Read pages 255 to 263, 269 to 274, 275 to 281, 342 to 346, 352 to 353 (Moore), 400 to 402 (Calder), 439 to 441, 534 (Calder) in Arneson (ed.6)
Read pages 260 to 265, 272 to 277, 278 to 283, 312 to 319, 356 to 357, 362 to 365 (Calder), 366 to 370, 446 to 447, 473 to 475, 538 to 540 (Calder) in Arnason (ed.5).
Artists: Picasso, Matisse, George Grosz, Otto Dix, Max Beckmann, Paul Klee, Kandinsky, Lazlo Moholy-Nagy, Henry Moore, Barbara Hepworth, Ben Nicholson, Alexander Calder.
Topics: Art between WW1 and WW2, Matisse's odalisques, The Dance by Matisse, Picasso and Surrealism, decoupage, the bull and minotaur, Guernica, New Objectivity, Bauhaus, Modern artists in Great Britain, kinetic sculpture, mobiles, stabiles.

Session #16 Concepts in Modern Sculpture
Read pages 128 to 132 (Brancusi), 178 to 183 (Cubism), 229 to 234 (Constructivism-review), 242 to 244 (Duchamp-readymades), 339 (Oppenheim), 346 to 352, 441 to 442, 468 to 469 in Arnason (ed.6).
Read pages150 to 155, 169 (Picasso sculpture), 176 to 182, 197 to 199, 206 to 213, 248 to 249 (Duchamp), 318 to 322 (Picasso, Gonzalez, Giacometti), 343 to 347 (Moholy-Nagy), 447 to 451 (Giacometti) in Arnason (ed.5).
Artists: Jacques Lipchitz, Henri Laurens, Aleksander Archipenko, Duchamp-Villon, Umberto Boccioni, Pablo Picasso, Laszlo Moholy-Nagy, Naum Gabo, Vladimir Tatlin, Marcel Duchamp, Constantin Brancusi, Alberto Giacometti, Meret Oppenheim, Julio Gonzalez, Anton Pevsner.
Topics: Cubist sculpture, Futurist sculpture, assemblage, Constructivism, readymades, abstraction, motion, chance, welded steel.

Session #17 Regionalism, social realism, and the American scene
Read pages 388 to 383, 384 to 386 (Shahn), 390 to 395, 433 to 435 (Cornell) in Arnason (ed.6).
Read pages 387 to 395, 398 to 406, 439 to 441 in Arnason (ed.5).
Artists: Diego Rivera, Frida Kahlo, Jose Clemente Orozco, David Alfaro Siqueiros, Thomas Hart Benton, Grant Wood, Edward Hopper, Ben Shahn, Jacob Lawrence, Stuart Davis, Joseph Cornell.
Topics: Mexican mural painting, fresco, Rivera vs. Rockefeller, American Regionalists, American Scene painters, American Gothic, Social Realism, the WPA and Federal Arts Project, Soviet Social Realism, Nazi art.

Session #18 The New York School
Read pages 405 to 415 (include box on Artists and Cultural Activism), 419 to 424 in Arnason (ed.6).
Read pages 410 to 433 in Arnason (ed.5).
Artists: Hans Hoffman, Arshile Gorky, Jackson Pollock, Lee Krasner, Franz Kline, Willem de Kooning, Barnett Newman, Mark Rothko, Clyfford Still, Ad Reinhardt.
Topics: effects of WW2 on art world, Paris to NYC shift, European artists in New York, Peggy Guggenheim, Cubist structure vs. Surrealist psychology, Abstract Expressionism, Action painting, color field painting, gestural abstraction, Existentialism, the end of composition, all-over painting, De Kooning's Women, zips.

Session #19 1950s to 1960s: The Age of Anxiety
Read pages 428 to 430 (Smith), 441 to 442 (Giacometti-review), 445 to 450 (Hartung and Mathieu), 457 to 462, 465 to 466, 472 to 478, 479 to 480 (Christo and Rotella) in Arnason (ed.6).
Read pages 433 to 435, 447 to 451, 453 to 459, 465 to 472, 509 to 517 in Arnason (ed.5).
Artists: Barnett Newman, Willem de Kooning, Ibram Lassaw, Seymour Lipton, David Smith, Alberto Giacometti, Georges Mathieu, Hans Hartung, Asger Jorn, Pierre Alechinsky, Karel Appel, Jean Dubuffet, Francis Bacon, Alberto Burri, Lucio Fontana, Antoni Tapies, Yves Klein, Arman, Jean Tinguely, Niki de Saint-Phalle, Mimmo Rotella, Raymond Hains, Jacques de la Villegle, Christo and Jeanne-Claude.
Topics: "Abstract Expressionist" sculpture, welded steel sculpture, drawing in space, Cubi's and work in series, post-war European art, Age of Anxiety, CoBrA artists, art brut, L'Hourloupe, Nouveau Realism, International Klein Blue, monochrome, Anthropometries, 'Nana', decollage, kinetic sculpture.

Session #20 American Assemblage
Read pages 431 to 432, 486 to 496, 509 to 510(Kienholz), 627 (Oldenburg and Van Brueggen) in Arnason (ed.6).
Read pages 436 to 437, 441 to 442, 478 to 480, 482 to 495, 496 to 497, 505 in Arnason (ed.5).

Artists: Louise Nevelson, Richard Stankiewicz, John Chamberlain, Mark Di Suvero, Jasper Johns, Robert Rauschenberg, Edward Keinholz, Allan Kaprow, Red Grooms, Claes Oldenburg, George Segal.
Topics: assemblage, junk art, found objects, Happenings, integration of form vs. disintegration of form, combine paintings, silkscreen, Ruckus Manhattan, The Store, soft sculpture.

Session #21 American Pop Art
Read pages 482 to 484 (English Pop), 501 to 506, 511 to 512 (Ruscha), 639 to 643 (Close, Flack, Estes, Hanson) in Arnason (ed.6).
Read pages 497 to 507, 626 to 632 in Arnason (ed.5).
Artists: Jasper Johns, Andy Warhol, Roy Lichtenstein, James Rosenquist, Tom Wesselmann, Robert Indiana, Ed Ruscha, Audrey Flack, Richard Estes, Chuck Close, Duane Hansen.
Topics: Pop Art, the "Factory", Warhol's celebrity portraits, the clash of 'high' and 'low' culture, silkscreen, Ben Day dots, the influence of billboards, 'F-111', The Great American Nude, LOVE, California Pop, photorealism.

Writing assignment #3 due.

Session #22 Painting 1960-1970
Read pages 518 to 534 (omit Poons), 542 to 543, 555 to 556 (Baer), 637 to 638 (Neel),644 (Pearlstein), 645 to 646 (Katz), 654 to 655 (Chicago Imagists) in Arnason (ed.6).
Read pages 523 to 538, 545 to 548, 625 to 626, 632 to 634, 648 to 650, in Arnason (ed.5).
Artists: Joan Mitchell, Sam Francis, Helen Frankenthaler, Morris Louis, Kenneth Noland, Jules Olitski, Philip Pearlstein, Jo Baer, Ellsworth Kelly, Al Held, Frank Stella, Victor Vasarely, Richard Anuskiewicz, Bridget Riley, Richard Diebenkorn, Cy Twombly, Alex Katz, Alice Neel, Romare Bearden, Jim Nutt, Ed Paschke,
Topics: second generation abstract expressionists, Post painterly abstraction, stained canvas, geometric abstraction, hard edge painting, shaped canvases, reductivism, Op Art, some figurative options, Chicago Imagists, the edge.

[Short -15 minute-quiz covering material in lectures 15 –21.]

Session #23 Less is More or Less (reductivism and Minimalism)
Read pages 540 to 541, 544 to 553, 533 to 554 (Marden) in Arnason (ed.6).
Read pages 437 to 438, 541 to 559 in Arnason (ed.5).
Artists:, Anthony Caro, Tony Smith, Robert Ryman, Brice Marden, Agnes Martin, Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Robert Morris,
Topics: reductivism, Minimalism, the grid, Specific Objects, serial and modular art, gestalt, phenomenology

Session #24 Post-Minimalism
Read pages 587 to 589, 593 to 602, 615 to 622, 630 to 633, in Arnason (ed. 6).
Read pages 550 to 552, 553 to 554, 588 to 600, 603 to 610, 612 to 620, 623, 653 to 654, 706, in Arnason (ed. 5).
Artists:Robert Morris, Robert Smithson, Nancy Holt, Michael Heizer, Walter de Maria, Richard Long, Richard Serra, Lynda Benglis, Eva Hesse, Bruce Nauman, Yoko Ono, Nam June Paik, Vito Acconci, Chris Burden, Laurie Anderson, Joseph Kosuth, Douglas Huebler, Lawrence Weiner,
Topics: Modernism vs Postmodernism, earthworks, scatter works, anti-form, Post-studio art, performance, conceptual art, Fluxus,

Topics: **Session #25 Issues: Feminism and Race**
Read pages 433 (Bourgeois), 597 to 599, 603 to 606, 609 to 614, 646 to 647 (Schapiro), 739 to 740 (Walker), 766 (Simpson), in Arnason (ed.6).
Read pages 399, 438 to 439, 558, 599 to 605, 609 to 610, 620 to 621, 623 to 625, 634 to 644, 690 to 691, 707 to 709, 727, 739 to 740, 744 to 747, 752, 755 to 758, in Arnason (ed.5).
Artists: Judy Chicago, Carolee Schneemann, Miriam Schapiro, Guerrilla Girls, Louise Bourgeois, Faith Ringgold, Adrian Piper, Lorna Simpson, Kara Walker, Robert Colescott, Martin Puryear, Jean-Michel Basquiat.
Topics: Feminism, essentialism, The Dinner Party, femmage, femme maison, Pattern and Decoration, African-American artists, racism, Apollonian and Dionysian consciousness.

Session #26 PoMo-Painting (1980s)
Read pages 417 to 418 (Guston), 594 to 595 (Beuys), 636 to 637 (Arte Povera), 649 to 650 (Rothenberg), 653 to 654 (Bartlett), 696 to 697 (Baselitz), 698 (Immenndorf), 700 to708, in Arnason (ed.6).
Read pages 421 to 422, 593 to 594, 610 to 612, 644 to 648, 650, 693 to705, 709 to 711, 722 to 723, in Arnason (ed.5).
Artists:Jannis Kounellis, Mario Merz, Joseph Beuys, Gerhard Richter, Sigmar Polke, George Baselitz, Jorg Immendorf, Anselm Kiefer, Enzo Cucchi, Sandro Chia, Francesco Clemente, Enzo Cucchi, Philip Guston, Jennifer Bartlett, Elizabeth Murray, Susan Rothenberg, Julian Schnabel, David Salle, Eric Fischl.
Topics: Arte Povera (Germano Celant), art as action/performance, shamanism, neo-expressionist painting, Trans-avant-gardia (Achille Bonita Oliva), New Image painting.

<u>Writing assignment #4 due.</u>

Session #27 PoMo-Critical
Read pages 481 to 482 (Broodthaers), 589 to 590 (Baldessari),591 (Haacke), 592 (Wilson), 686 to 692 (omit Prince), 714 (Halley), 724 to 725, 726 to 727 (Koons and Steinbach), 729 (installation), 734 (Pfaff), Arnason (ed.6).
Read pages 516 to 517,590 to 592, 682 to 683, 685 to 692, 705 to 706, 709 to 729, 733, 743 to 744, 751 to 754, 756 to 757, 761 to 762, 772 to 773, in Arnason (ed.5).
Artists: John Baldessari, Sherrie Levine, Cindy Sherman, Barbara Kruger, Peter Halley, Marcel Broodthaers, Fred Wilson, Hans Haacke, Haim Steinbach, Jeff Koons, Judy Pfaff, Ann Hamilton.
Topics: postmodernism, simulacrum, signification, appropriation, deconstruction, institutional critique, commodity critique, neo-geo, installation.

Session #28 Cheap Thrills

Session #29 Final Examination

[A two hour period is scheduled for the exam. Exam covers material from lecture #13 through #27.]

Appendix 1: Written Assignments

Each of the following written assignments should be one-half to one typewritten page in length.

These are not scholarly papers rather they are designed to accomplish two distinct goals.
One is to compensate for the fact that this is a lecture course wherein I speak and the students listen. Time for discussion is limited or non-existent. These papers provide an opportunity for me to see what each of you thinks about particular issues concerning art. Secondly each question is designed encourage reflection on the part of each student regarding their own set of aesthetic responses.

These papers are each worth 50 points each (200 points total for the set of 4, which equals 10% of the overall grade). They are graded pass/fail regardless of the quality of writing or individual insight, however, especially poor examples of writing will earn a recommendation that the student seek assistance in a writing tutorial provided by the college.

The four topics are as follows:

What is art?
(What do <u>you</u> think art is?)
Define the purpose of art and the measure of quality necessary for something to be considered art. Give an example from your personal experience or from the text.
You might consider adding a paragraph about what art is not.

What artwork reproduced in the text would you like to own and why?
Describe the artwork and explain why you would like to own it. Tell me what the piece means to you, whether it has sentimental, anecdotal or decorative appeal.

A mobile by the artist Alexander Calder was donated to the Pittsburgh Airport. The mobile, as designed by the artist, was painted black and white. Contrary to the artist's wishes, the Allegheny County Transportation Commission, who operates the airport, decided to repaint the mobile in the county's trademark colors, green and gold. Later they added weights to the mobile to make it hang in a different fashion. This compromised its ability to move with the air currents so the ACTC had the mobile motorized. What do you think about that?

Write about an exhibition on display in the Newspace Gallery at Manchester CC. Describe the premise of the exhibition. Is it a one-person show or is it a group show? Is the exhibition organized around a theme? Pick out one particular artwork and describe it in detail. Assume that I have not seen the show and describe the piece so that I might be able to imagine how it looks when viewed first hand.

Due dates for these writing assignments are noted in the syllabus.

Appendix 2: Extra credit for visiting a museum or gallery.

The written report should contain the following information:

What gallery or museum was visited and where it is.

What was on display at the exhibition site. Was the show from the permanent collection of the institution or was it a temporary exhibition.

What was the organizing principle behind the exhibition? (For instance, was it a one-person show? Did the show include work from various periods of an artist's career (a retrospective) or did it concentrate on displaying a set of related works from one particular period. Was the exhibition a group show (containing work by several artists)? Was there a theme to the exhibition?

Describe in detail one or two of the works you saw.

What was your personal feeling or reflection about the work you saw?

Appendix 3: Museums and galleries

The following is a listing of several museums and galleries in Connecticut. The list is not comprehensive. Extra credit may be earned by visiting an exhibition in one of these or any other exhibition venue. 100 points is credited for visiting a museum or any other site that charges admission or for visiting a gallery or museum to which one must travel a considerable distance (New York City for instance). 50 points will be credited for small galleries (professional or amateur) where there is no admission. Each student may earn 100 points prior to the midterm examination and another 100 points prior to the final exam. In order to be credited with the extra points a student must write a brief account of their visit. These accounts should be one-half to one page in length.

Wadsworth Atheneum, 600 Main St., Hartford, CT

Real Art Ways, 56 Arbor St., Hartford, CT

Artworks Gallery, 233 Pearl St., Hartford, CT

Charter Oak Cultural Center, 21 Charter Oak Ave., Hartford, CT

Hill-Stead Museum, 35 Mountain Road, Farmington, CT

New Britain Museum of American Art, 56 Lexington St., New Britain, CT

Davidson Art Center and Zilkha Gallery, Wesleyan University, Middletown, CT

Joseloff Gallery, University of Hartford, West Hartford, CT

Akus Gallery, 83 Windham St., Eastern Connecticut State U., Willimantic, CT

Florence Griswold Museum, 96 Lyme St., Old Lyme, CT

William Benton Museum, UConn, Storrs, CT

Lyman Allyn Museum, 625 Williams St., New London, CT

Yale University Art Museum, 1111 Chapel St., New Haven, CT

John Slade Ely House Gallery, 51 Trumbull St., New Haven, CT

Other listings of exhibitions appear each week in the Advocate newspaper and the CAL section of Thursday's Hartford Courant.

Appendix 4: Form and content

Content- All artworks have *content* or *meaning*. In order to appreciate the content of a given artwork requires the consideration of its subject, its form , the techniques employed in its production, the artistic influences that serve as precedents for the work, the social and historical context of the work and the artist's intentions.
There are two common misconceptions regarding content, one that it is the same as *subject matter*. While subject matter can usually be identified by sight the content of an artwork frequently requires *interpretation*. Interpretation often requires the consideration of factors that are invisible within an artwork's subject matter. The second misconception is that *content* and *form* are the opposite of one another. In a successful work of art form and content will reinforce one another.

Form- form refers to the physical and material qualities of an artwork. Art forms are the various *mediums* in which an artist's intentions can be realized. Typically these include painting and sculpture, drawing, printmaking, ceramics, video, performance, theater, dance, and literature.
Formal elements are the tools within each medium that an artist manipulates I order to realize his or her intentions. In art and design these tools are line (all manner of lines, long, short, sinuous, organic, straight, angular, sketchy, etc.), texture (actual texture or illusionistic texture), shape, color, size and mass (the actual displacement of space). These elements are usually organized using several principles of design, rhythm, variety, balance and unity.

Another important concept that must be considered is the relationship between positive and negative forms, or *positive forms* and *negative space*. In a two-dimensional artwork the foreground image is said to be the positive shape and the background is regarded as the negative space. In a three-dimensional artwork the sculpted material is the positive form and the space around it is the negative space.

Formalism- *Formalism* is an approach to understanding or appreciating art that emphasized the work's formal characteristics, usually at the expense of its content. Formalism as a critical discipline is generally associated with Modern Art. Four critics in particular contributed to the development of this analytical tradition, Theodor Adorno, Clive Bell, Roger Frye and Clement Greenberg. In the early years of the Twentieth Century Bell and Frye sought to evolve a more or less scientific system of understanding art based on visual analysis of an artwork's formal characteristics and discounting considerations of content and the artist's intentions. Following World War Two this was the predominant approach to criticism and its primary advocate in the United States was Clement Greenberg.

Art 103 - History of 20th Century Art

Reading assignments:

Session #1 Modern/Manet
Read pages 1-16, 17 (intro only), 23-31 Arnason (ed.6)
Read pages 1-28 in Arnason (ed.5)
Session #2 Impressionism
Read pages 31 to 41 in Arnason (ed.6).
Read pages 28 to 36 in Arnason (ed.5).
Session#3 Rodin
Read pages 64 to 69 in Arnason (ed.6).
Read pages 97 to 107 in Arnason (ed.5).
Session #4 Post-Impressionism
Read pages 51 to 59 and 69 to 75 in Arnason (ed.6).
Read pages 46 to 55 and 60 to 65 in Arnason (ed.5).
Session #5 Fin-de-Siecle
Read pages 60 to 64, 76 to 81, 84 to 86 (Morris), 87 to 89 (Eiffel), 94 to 109, 118 to 119 (Rouault), 360 to 363 (Ash Can School) in Arnason (ed.6).
Read pages 55 to 60, 65 to 71, 72 (Eiffel), 82 to 88, 91to 96, 121 to 123 (Rouault), 371 to 374 in Arnason (ed.5).
Session #6 Fauvism
Read pages 110 to121, 124 to 128, 269 to 271, 274 to 275 (Dufy) in Arnason (ed.6).
Read pages 108 to118, 120 to 123, 146 to 148, 272 & 273 in Arnason (ed.5).
Session #7 German Expressionism
Read pages 133 to 150,152 to 157, 255 to 256 (Kollowitz) and 264 to 268 (Maudits) in Arnason(ed.6).
Read pages 124 to 144,148 to 150 and 267 to 271 in Arnason(ed.5).
Session #8 Picasso/Braque/Cubism
Read pages 158 to 178, 281 to 282 (Braque) in Arnason (ed.6)
Read pages 124 to 144,148 to 150 and 267 to 271 in Arnason(ed.5).
Session #9 Cubism/Futurism
Read pages 183 to 192, 211 to 220, and 282 to 284 in Arnason (ed.6).
Read pages 156 to 199 in Arnason (ed.5).
Session #10 Fantasy and Dada
Read pages 206 to 211, 235 to 248, 249 to 253 in Arnason (ed.6).
Read pages 236 to 260 and 351 to 354 in Arnason (ed 5).
Session #11 Short history of photography & early U.S. Modernism
Read pages 17 to 22, 38 (Muybridge), 248 to 249 (Man Ray), 301 to 303 (Moholy-Nagy), 364 (Riis, Hine), 365 to 378, 387 to 384, 435 to 438, 512 to 517 in Arnason (ed.6)
Read pages15 to 20, 119 to 120, 252 to 254 (Man Ray), 322 to 328, 375 to 387, 395 to 397, 442 to 445, 476 to 477, 517 to 522 in Arnason (ed.5)

Session #12 Abstraction
Read pages 220 to 234, 285 to 293, 297 to 301, 307 to 311, 403 to 405 (Mondrian) in Arnason (ed.6)
Read pages 199 to 218, 354 to 362 in Arnason (ed.5)
Session #13 Surrealism
Read pages 318 to 342, 354 to 355 (Man Ray) in Arnason (ed.6).
Read pages 288 to 312 in Arnason (ed.5).
Session #14 Midterm-exam
Session #15 Interbellum (between the wars)
Read pages 255 to 263, 269 to 274, 275 to 281, 342 to 346, 352 to 353 (Moore), 400 to 402 (Calder), 439 to 441, 534 (Calder) in Arneson (ed.6)
Read pages 260 to 265, 272 to 277, 278 to 283, 312 to 319, 356 to 357, 362 to 365 (Calder), 366 to 370, 446 to 447, 473 to 475, 538 to 540 (Calder) in Arnason (ed.5).
Session #16 Concepts in Modern Sculpture
Read pages 128 to 132 (Brancusi), 178 to 183 (Cubism), 229 to 234 (Constructivism-review), 242 to 244 (Duchamp-readymades), 339 (Oppenheim), 346 to 352, 441 to 442, 468 to 469 in Arnason (ed.6).
Read pages150 to 155, 169 (Picasso sculpture), 176 to 182, 197 to 199, 206 to 213, 248 to 249 (Duchamp), 318 to 322 (Picasso, Gonzalez,Giacometti), 343 to 347 (Moholy-Nagy), 447 to 451 (Giacometti) in Arnason (ed.5).
Session #17 Regionalism, social realism, and the American scene
Read pages 388 to 383, 384 to 386 (Shahn), 390 to 395, 433 to 435 (Cornell) in Arnason (ed.6).
Read pages 387 to 395, 398 to 406, 439 to 441 in Arnason (ed.5).
Session #18 The New York School
Read pages 405 to 415 (include box on Artists and Cultural Activism), 419 to 424 in Arnason (ed.6).
Read pages 410 to 433 in Arnason (ed.5).
Session #19 1950s to 1960s: The Age of Anxiety
Read pages 428 to 430 (Smith), 441 to 442 (Giacometti-review), 445 to 450 (Hartung and Mathieu), 457 to 462, 465 to 466, 472 to 478, 479 to 480 (Christo and Rotella) in Arnason (ed.6).
Read pages 433 to 435, 447 to 451, 453 to 459, 465 to 472, 509 to 517 in Arnason (ed.5).
Session #20 American Assemblage
Read pages 431 to 432, 486 to 496, 509 to 510(Kienholz), 627 (Oldenburg and Van Brueggen) in Arnason (ed.6).
Read pages 436 to 437, 441 to 442, 478 to 480, 482 to 495, 496 to 497, 505 in Arnason (ed.5).
Session #21 American Pop Art
Read pages 482 to 484 (English Pop), 501 to 506, 511 to 512 (Ruscha), 639 to 643 (Close, Flack, Estes, Hanson) in Arnason (ed.6).
Read pages 497 to 507, 626 to 632 in Arnason (ed.5).

Session #22 Painting 1960-1970
Read pages 518 to 534 (omit Poons), 542 to 543, 555 to 556 (Baer), 637 to 638 (Neel),644 (Pearlstein), 645 to 646 (Katz), 654 to 655 (Chicago Imagists) in Arnason (ed.6).
Read pages 523 to 538, 545 to 548, 625 to 626, 632 to 634, 648 to 650, in Arnason (ed.5).
Session #23 Less is More or Less (reductivism and Minimalism)
Read pages 540 to 541, 544 to 553, 533 to 554 (Marden) in Arnason (ed.6).
Read pages 437 to 438, 541 to 559 in Arnason (ed.5).
Session #24 Post-Minimalism
Read pages 587 to 589, 593 to 602, 615 to 622, 630 to 633, in Arnason (ed. 6).
Read pages 550 to 552, 553 to 554, 588 to 600, 603 to 610, 612 to 620, 623, 653 to 654, 706, in Arnason (ed. 5).
Session #25 Issues: Feminism and Race
Read pages 433 (Bourgeois), 597 to 599, 603 to 606, 609 to 614, 646 to 647 (Schapiro), 739 to 740 (Walker), 766 (Simpson), in Arnason (ed.6).
Read pages 399, 438 to 439, 558, 599 to 605, 609 to 610, 620 to 621, 623 to 625, 634 to 644, 690 to 691, 707 to 709, 727, 739 to 740, 744 to 747, 752, 755 to 758, in Arnason (ed.5).
Session #26 PoMo-Painting (1980s)
Read pages 417 to 418 (Guston), 594 to 595 (Beuys), 636 to 637 (Arte Povera), 649 to 650 (Rothenberg), 653 to 654 (Bartlett), 696 to 697 (Baselitz), 698 (Immenndorf), 700 to708, in Arnason (ed.6).
Read pages 421 to 422, 593 to 594, 610 to 612, 644 to 648, 650, 693 to705, 709 to 711, 722 to 723, in Arnason (ed.5).
Session #27 PoMo-Critical
Read pages 481 to 482 (Broodthaers), 589 to 590 (Baldessari),591 (Haacke), 592 (Wilson), 686 to 692 (omit Prince), 714 (Halley), 724 to 725, 726 to 727 (Koons and Steinbach), 729 (installation), 734 (Pfaff), Arnason (ed.6).
Read pages 516 to 517,590 to 592, 682 to 683, 685 to 692, 705 to 706, 709 to 729, 733, 743 to 744, 751 to 754, 756 to 757, 761 to 762, 772 to 773, in Arnason (ed.5).