

Modern Art 1863-1945-ARH4450
Pre-req. ARH 2050 & ARH 2051
Summer 2015,
May 12-June 18
Tu/Th 1:00-5:20
GS 118

Professor Karen J. Leader
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Office: SO(44), 372
Office Hours: Thursday, 10:00-12:00,
or by appointment

Syllabus

This course will explore major currents in European and American art from the 1860s through the mid-twentieth century. The class is intended to help students acquire knowledge of major artistic movements and works. By asking what we mean by "modern," we undertake an analysis of various reasons why art came to look so fundamentally different during this period. Through the lens of shifts in economic, social and political structures, the rise of new technologies, and the changing ways in which individuals experienced the world, we will explore various "modernisms" and their aesthetic and cultural interventions.

Goals: In this course you will:

1. Develop a solid grounding in the chronology and cultural specificity of Modern Art.
2. Continue to hone the skills necessary for visual observation, description and analysis.
3. Sharpen your critical thinking and writing about art and culture.
4. Deepen your understanding of various methodological approaches to Art History.

Required Text: H.H. Arnason and Elizabeth C. Mansfield, *History of Modern Art: Volume I* Seventh Edition (Pearson, 2013). There is a copy on reserve at Wimberly Library. Students have found it extremely useful to have the book with them during lectures, although this is not required.

Supplementary Readings: Listed on syllabus, pdfs on Blackboard, dates noted on the calendar in this syllabus. There is a list of these readings at the end of this syllabus, along with questions you will be expected to answer, in writing, on the day they are assigned.

Recommended: Sylvan Barnet, *A Short Guide to Writing about Art* (Upper Saddle River NJ: Pearson, 2011). Copy on reserve at Wimberly Library.

Blackboard: The course Blackboard will be used to communicate, place documents, and for you to monitor your grade. Study Guides including the images and key terms you will be required to know for the exams have been placed on the Blackboard. Supplemental readings can be found as PDFs on the Blackboard under Content. Dates for these readings are listed in the calendar section of this syllabus.

Class meetings: Lectures are given Tuesday and Thursday, 1:00-5:20 in GS 118. You are expected to attend, and will not do well in the class if you don't.

will take roll and this will contribute to the participation percentage of your grade. There are no "excused" absences as it is common for circumstances to occur which require missing a class. [**Note:** in a summer course missing one class is the equivalent of 2 ½] Your grade will suffer if this is a recurring problem. Special exceptions, including religious observances and other activities that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis.

Please be on time and plan to stay, since late arrivals and early departures disturb the entire class. If you must leave the room while class is in session, please do so quietly. Note: leaving class to answer your phone is not acceptable, and will be marked as an absence. Occasionally you might have to leave early, and I greatly appreciate it if you let me know before class begins, and sit near the door that day.

Taking notes: You will need a paper notebook for this class, and are expected to take notes during lectures. This will help you connect information given in class with the textbook and other readings. This notebook is also required for in-class quizzes on assigned readings.

Office Hours: These are listed above, and I am also available by appointment. I enjoy speaking to students one-on-one, and those who make the effort tend to do better in the class.

E-mail: You are required to regularly check your fau.edu e-mail address, as this is how I will communicate with you through the Blackboard. My e-mail address is listed above. I encourage you to use it to ask questions about material covered in lectures, your assignments, or the exams, or to make an appointment. Do **not** use it to tell me you won't be in class, or to ask me what was covered. You should have a friend in class for this purpose. Do **not** use it to ask me your grade on an exam, or in the class; I do not share this information via e-mail. Do **not** e-mail your assignments. If you do write to me, it should be in the form of a proper message such as:

Subject Line: Modern Art or ARH 4450

Dear Professor Leader, or Hello, or Greetings, or Good Afternoon (not yo, or hey)

Text of your message.

Thank you,

Jane Smith

Decorum: We will incorporate as much discussion as possible, so come prepared with questions, comments or observations. Civility and respect for the opinions of others will form the basis of these discussions, but debate and disagreement are encouraged. Excessive talking or other disruptions will result in removal from the class.

There is absolutely no eating in the classroom. Drinks in covered containers only.

Assignments: In addition to in-class writing, there will be one written assignment. The due date is listed on this syllabus. Late papers will only be accepted at the professor's discretion, in the case of a documented emergency (serious illness or accident, death in the immediate family.) Missed papers will be graded as an F. Do not under any circumstances e-mail an assignment without the express permission of the professor.

Exams: There will be an in-class mid-term and final, taken with a blue scantron. The dates are listed on this syllabus. A missed exam can be made up at the professor's discretion, only in the case of a documented emergency (serious illness or accident, death in the immediate family.) Missed exams will be graded as an F.

Grade Percentages:

- * Written Assignment 40%
- * Mid-term and Final 25% each
- * Attendance 10%

Grade Conversion:

- 95-100 = A
- 90-94= A-
- 86-89 = B+
- 83-85 = B
- 80-82= B-
- 76-79=C+
- 72-75=C
- 69-71=C-
- 66-68=D+
- 62-65=D
- 58-61=D-
- 57 or less=F

Electronics: In accordance with university policy, mobile phones and beepers must be turned off during class time. Leaving the room to answer a call is disrespectful and will not be tolerated. In addition, laptops and other electronic devices are not allowed in class. Recording of lectures without the professor's advance permission and the recorder visible to all is strictly forbidden.

Academic Integrity: You are a member of an academic community where respect for the work of other scholars is paramount. Using without acknowledging intellectual property, either words or ideas, is theft. Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001 Code of Academic Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

If you are not sure what constitutes plagiarism, or how to properly cite your sources, please meet with the professor.

Writing Center: FAU maintains a wonderful resource to help students improve their writing skills: the University Center for Excellence in Writing
www.fau.edu/UCEW

Students with Disabilities and Special Needs: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD)- SU 133 (561-297-3880), and follow all OSD procedures.

Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations should make an appointment with the Office for Students with Disabilities, during the first week of class. Once you have been approved for accommodations, contact me to ensure the successful implementation of those accommodations.

Calendar

1) May 12: Introduction, scope of the course; Art History and its Languages: A Methodological Introduction; Historical Overview: 1848-1945

Reading: Course Syllabus, Chapter 1

2) May 14: Realism, Photography and Issues in Impressionism

Reading: Chapter 2, Baudelaire and Photography

3) May 19: Issues in Post-Impressionism; *La Belle Époque* and the *fin-de-siècle*

Reading: Chapter 3; Chapter 4 pp. 84-89

4) May 21: "Wild Beasts"; German Expressionism

Reading: Chapter 5, 6, Kandinsky

5) May 26: **Mid-term Exam**; Cubism (Analytic and Synthetic)

Reading: Chapter 7

6) May 28: After Cubism

Reading: Chapter 9, Marinetti

7) June 2: Dada: Anti-Art and WWI; School of Paris

Reading: Chapter 10, 11

8) June 4: Between the Wars

Reading: Chapter 12, Picasso

9) June 9: Surrealism and its Discontents

Paper due

Reading: Chapter 14

10) June 11: American Modernism

Reading: Chapter 15, Campbell

11) June 16: TBA

****June 18: Final Exam**

Readings

In each case, your writing should respond specifically to the question(s) while also demonstrating that you have read and understood the reading as a whole.

1) Baudelaire, Charles. "The Modern Public and Photography," excerpt from "Salon of 1859. *Art in Paris 1845-1862*. Jonathan Mayne ed. and transl. Oxford: Phaidon, 1965, 149-155.

Questions: What is Baudelaire's general opinion of photography, and what positive uses does he suggest for it?

2) Kandinsky, Wassily. "The Effect of Color" [1911] in Herschel B. Chipp ed. *Theories of Modern Art: A Sourcebook by Artists and Critics* (Berkeley: University of California Press, 1996), 152-155.

Question: What are some examples Kandinsky offers of ways that color might be experienced beyond sight?

3) Marinetti, F. T. "The Foundation and Manifesto of Futurism" [1908] in Herschel B. Chipp ed. *Theories of Modern Art: A Sourcebook by Artists and Critics* (Berkeley: University of California Press, 1996), 284-289.

Questions: What words would you use to describe the tone of this manifesto? What do you think is the purpose of this text?

4) Picasso, Pablo. "statement about the artist as a political being" [1945] and "conversation on Guernica as recorded by Jerome Seckler" [1945] in Herschel B. Chipp ed. *Theories of Modern Art: A Sourcebook by Artists and Critics* (Berkeley: University of California Press, 1996), 487-489.

Questions: What is the difference between a bull being "fascism" and being "brutality and darkness." Are they both "political?"

5) Campbell, Mary Schmidt. "Introduction to Harlem Renaissance: Art of Black America" in Carole Gold Calo ed. *Viewpoints: Readings in Art History* (Upper Saddle River NJ: Prentice Hall, 1994), 228-239.

Questions: What are some of the contexts or debates within which the subject of "Black Art" is discussed? Briefly discuss at least three.