

Art 342: Modern Survey II (1860-1940)
Rhodes College, Spring 2005
417 Clough, TR 11:00-12:15
CRN: 20126

Professor Ellen Daugherty
414 Clough, Ext. 3663
daughertye@rhodes.edu

Office Hours:
Thursday 1:30-4:30
Friday 2:00-4:00
And by appointment.

Course Description and Objectives

This course is second in the three-part “Modern” art survey sequence at Rhodes College. Spanning the years 1860 to 1940, this class will address European and American modernism including the movements of Impressionism, Post-Impressionism, Symbolism, Synthetism, Fauvism, Expressionism, Cubism, Futurism, Suprematism/Constructivism, de Stijl (Neo-Plasticism), Dada, and Surrealism. Art will be discussed both in terms of individual artists and their masterworks, as well as the social context and external forces surrounding the production and consumption of art. Special emphasis will be given to topics including the effect of urbanism in Paris and New York on art and artists; the rise of photography; primitivism; fin-de-siècle culture; the cult of the machine; and semiotics and Cubism.

Primarily designed as a lecture, the course will also include some class discussion, especially in relation to the assigned primary readings. Three slide quizzes, two exams, and two essays are required.

Textbooks

Required:

Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics*. Berkeley: University of California Press, reprint edition 1984.

Eisenman, Stephen F. *Nineteenth Century Art: A Critical History*. New ed. New York: Thames and Hudson, 2002.

Harrison, Charles, Francis Frascina, and Gill Perry. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven: Yale University Press in association with The Open University, 1993.

Suggested:

Barnet, Sylvan. *A Short Guide to Writing About Art*. 7th ed. New York: Longman, 2003.

Other Readings are accessible as PDF files in my academic folder on the Rhodes server.

Note on the readings: All readings should be completed by class time on the day for which they have been assigned. No textbook is satisfactory in and of itself. I have tried to balance readings from the texts with more focused scholarly articles and primary documents.

Requirements

* **Attendance is required.** Two unexcused absences are allowed per semester. Other absences will be excused at my discretion. If you must be absent, it would be better if you inform me beforehand! After two unexcused absences, each additional unexcused absence will drop your final grade by a partial letter grade (from a B to a B-, for example). Be aware that too many absences, excused or unexcused, may result in a failing grade. You will be warned if your absences become problematic.

* **Participation** is an important component of this course. The readings are difficult and will require our collective effort to understand and apply to the material. You will be expected to contribute to class discussions.

* **Two examinations.** THERE WILL BE NO MAKEUPS OR ALTERNATE TIMES FOR THESE EXAMS. The dates of the exams are set as noted on this syllabus. Plan for your examinations now. Failure to take an examination will result in a F for the course.

* **Three slide quizzes.** These quizzes are intended to help you prepare for the exams. The dates of the quizzes are also set as detailed on the syllabus. There will be no slide quiz make-ups. I will provide slide lists for your studying pleasure.

* **Two short essays.** Each essay will be approximately 5 pages long. Based on issues from class, the essays are intended to help you make sense of the course material, synthesize ideas, and prepare for exams. Due at the beginning of the class period on which it is due. I DO NOT ACCEPT LATE PAPERS.

Honor Issues

* Plagiarism. It is unethical to copy another person's words in whole or in part EXCEPT in scholarly quotations and paraphrases used in conjunction with footnotes. It is also unethical to lift material off the web without citing it in your footnotes. Plagiarism and or failure to abide by Rhodes College Honor Codes will be sanctioned by the professor and/or the Honor Council. Ignorance and laziness are not excuses.

* Please use the full honor pledge on all written assignments.

Standard Honor Pledge:

"I pledge as a student of Rhodes College that I have neither given nor received aid on this exam/assignment/quiz/paper/etc."

Grades

Class Participation : 10 %

3 Slide Quizzes: 5 % each (15 % total)

2 Essays: 15 % each (30 % total)

Midterm Exam: 20 %

Final Exam: 25 %

Schedule of Lectures and Assignments

Note: Schedule is subject to change at professor's discretion.

Readings marked * are found in one of the required textbooks.

January 13 Introduction to course Background Lecture

January 18 Motivations for Modern Painting: The City (Paris), Leisure Culture, Spectacle, and the Rise of Photography

PDF file: Charles Baudelaire, "The Painter of Modern Life" in *Selected Writings on Art and Literature* (New York: Penguin, 1972), pp. 390-435.

January 20 Aesthetic Realism: Edouard Manet

* Eisenman, Chapter 13, "Manet and the Impressionists," pp. 288-298.

PDF file: Timothy J. Clark, "Preliminaries to a Possible Treatment of 'Olympia' in 1865," in *Art in Modern Culture: An Anthology of Critical Texts*, edited by Francis Frascina and Jonathan Harris (New York: Harper Collins, 1992), 105-120.

January 25 Impressionism: Claude Monet, Camille Pissarro, and Auguste Renoir

PDF file: Edmund Duranty, "The New Painting: Concerning the Group of Artists Exhibiting at the Durand-Ruel Galleries," in Linda Nochlin, *Impressionism and Post-Impressionism, 1874-1904*, from Series and Documents in the History of Art Series, edited by H. W. Janson (Englewood Cliffs, NJ: Prentice-Hall, 1966, pp. 3-7.

PDF file: Théodore Duret, "The Impressionist Painters," in Linda Nochlin, *Impressionism and Post-Impressionism, 1874-1904*, from Series and Documents in the History of Art Series, edited by H. W. Janson (Englewood Cliffs, NJ: Prentice-Hall, 1966, pp. 7-10.

PDF file: Louis Leroy, "A Satiric Review of the First Impressionist Exhibition," in Linda Nochlin, *Impressionism and Post-Impressionism, 1874-1904*, from Series and Documents in the the History of Art Series, edited by H. W. Janson (Englewood Cliffs, NJ: Prentice-Hall, 1966, pp.10-14.

January 27 Impressionism: Edgar Degas, Berthe Morisot, and Mary Cassatt

* Eisenman, Chapter 14, "Issues of Gender in Cassatt and Eakins," pp. 299-308, 310-317.

PDF file: Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference; Femininity, Feminism and the Histories of Art* (London: Routledge, 1988), 50-90.

February 1 Neo-Impressionism: Georges Seurat and Paul Signac Post Impressionism: Henri de Toulouse-Lautrec

* Eisenman, Chapter 15, "Mass Culture and Utopia: Seurat and Neoimpressionism," pp. 318-331, and Chapter 16, "The Appeal of Modern Art: Toulouse-Lautrec," pp. 332-339.

February 3 Post Impressionism: Paul Cezanne

- * Chipp, "Introduction: The Letters of Cezanne," and "Paul Cezanne: Excerpts from the Letters," pp. 11-23.
- * Eisenman, Chapter 19, "The Failure and Success of Cézanne, pp. 389-402.

February 8 Slide Quiz #1

Post Impressionism: Vincent van Gogh

- * Chipp, "Introduction: The Letters of van Gogh," and "Vincent van Gogh: Excerpts from the Letters," pp. 24-47.
- * Eisenman, Chapter 17, "Abstraction and Populism: van Gogh," pp. 340-335.

February 10 Synthetism: Gauguin and Primitivism

- * Chipp, "Paul Gauguin: Synthetist Theories," "Gauguin: On His Paintings," and "Gauguin: On Primitivism," pp. 58-86.
- * In Harrison, Frascina, and Perry: Perry, "Primitivism and the 'Modern,'" Part I, 3-34.

February 15 Followers of Gauguin: The Nabis

Symbolism and Fin de Siècle Culture: Odilon Redon, James Ensor, Ferdinand Hodler, Edvard Munch

- * Chipp, "Symbolist Theories," 87-123.
- * Eisenman, Chapter 18, "Symbolism and the Dialectics of Retreat," pp. 356-388.

February 17 No Class

February 22 Essay # 1 Due

Modern Sculpture I: Auguste Rodin and Camille Claudel

PDF file: Rosalind E. Krauss, Chapter 1, "Narrative Time: the question of the *Gates of Hell*," in *Passages in Modern Sculpture* (Boston: MIT Press, 1977), pp. 7-37.

February 24 The Fauves: Henri Matisse

German Expressionism I: Die Brücke

- * In Chipp: Henri Matisse excerpts, pp. 130-143. Emil Nolde excerpts, pp. 146-151. Ernst Ludwig Kirchner excerpts, pp. 174-178.
- * In Harrison, Frascina, and Perry: Perry, "Primitivism and the 'Modern,'" Part II, 46-85.

March 1 German Expressionism II: Der Blaue Reiter and Wassily Kandinsky Review

- * In Chipp: Wassily Kandinsky excerpts, 152-170. Franz Marc excerpts, pp. 178-182.

March 3 Midterm Exam

March 8, 10 No Class—Spring Break

March 15 Cubism I: Understanding the Basics

* In Chipp: Albert Gleizes and Jean Metzinger excerpt, pp. 207-216. Guillaume Apollinaire, from *The Cubist Painters*, pp. 220-228. Daniel-Henry Kahnweiler excerpt, pp. 248-259. Georges Braque excerpts, pp. 259-262. Pablo Picasso excerpts, pp. 263-274. Juan Gris excerpts, pp. 274-277.

March 17 Cubism II: Semiotics

* In Harrison, Frascina, and Perry: Frascina, “Realism and Ideology: An Introduction to Semiotics and Cubism,” pp. 87-183.

March 22 Futurism

* In Chipp: All Futurist excerpts, pp. 284-308.

March 24 No Class—Easter Recess

March 29 Modern Sculpture II: Cubism, Futurism, and the Machine Aesthetic

PDF file: Rosalind E. Krauss, Chapter 2, “Analytic Space: Futurism and Constructivism,” in *Passages in Modern Sculpture* (Boston: MIT Press, 1977), pp. 39-67.

March 31 Modernist Art in America I: The Armory Show

* In Chipp: Robert Henri excerpt, pp. 520-521. Stuart Davis, *The Armory Show*, p. 525.
PDF file: Excerpts on The Armory Show in John W. McCoubrey, *American Art 1700-1960*, Sources and Documents in the History of Art Series, edited by H. W. Janson (Englewood Cliffs, NJ: Prentice-Hall, 1965), pp. 188-196.

April 5 Slide Quiz # 2

Modernist Art in America II: The Stieglitz Circle

PDF file: “Early American Modernism,” in Barbara Haskell, *The American Century: Art & Culture 1900-1950* (New York: Whitney Museum of American Art, 1999): 93-129.

April 7 Abstraction: Towards a Non-figurative Art

* Harrison, Frascina, and Perry: Harrison, “Abstraction,” pp. 185-228.

April 12 Russian Non-Objective Art: Suprematism and Constructivism

* In Chipp: Naum Gabo excerpts, pp. 330-337. Kasimir Malevich excerpts, pp. 337-346.

* In Harrison, Frascina, and Perry: Harrison, “Kazimir Malevich,” pp. 228-249.

April 14 Neo-Plasticism/De Stijl: Piet Mondrian

* In Chipp: Piet Mondrian excerpts, pp. 349-364.

* In Harrison, Frascina, and Perry: Harrison, “Piet Mondrian,” 250-262.

April 19 Essay #2 Due

Dada and Marcel Duchamp

* In Chipp: All Dada excerpts, pp. 376-396.

* PDF file: Marcel Duchamp, "Apropos of 'Readymades,'" in *The Writings of Marcel Duchamp*, edited by Michel Sanouillet and Elmer Peterson (New York: Da Capo, 1989), pp. 141-142.

April 21 Scuola Metafisica and Surrealism I: Giorgio de Chirico, Rene Magritte, and Salvador Dali

* In Chipp: All Surrealism excerpts, pp. 397-443

April 26 Slide Quiz # 3

Surrealism II: André Masson and Joan Miró

**April 28 Last Day of Class
Review**

Saturday, May 7, 8:30 am Final Exam