I. **Catalogue Description:** Modern Art and Visual Culture from 1890 to 1940 is a chronological survey of selected works of European and American painting, sculpture, architecture, and photography. These demonstrate both individual artists’ innovative thinking and visual art’s prominent role in the formation of culture, society, and the idea of modernity in relation to historical art, urbanism, spiritualism and war. Three Hours. No prerequisites.

II. **Student Learning Objectives:** As a result of meeting the requirements of this course, students will be able to

A. Identify major periods of art history, and exemplary works of art and visual culture, from 1890 to 1940, that is, Post-Impressionism through Surrealism.

B. Define and use vocabulary of visual analysis in speech and writing

C. Describe the materials used and the techniques employed to make works of art in a variety of media in these periods and cultures

D. Describe how political, social and economic situations influence the creation of works of art and their meaning and significance

E. Analyze the difference between perceiving a work of art viewed projected in class, on the internet and experienced directly within museum contexts.

III. **Course Content:**

A. Course Orientation
   1. Procedures and requirements
   2. Structure of course
   3. Explanation of special features: museum visits
   4. Evaluation methods

B. France: Impressionism, Neo-Impressionism, Post-Impressionism

C. Symbolism, Primitivism

D. Post-Impressionism in the north: Munch, Ensor

E. Art Nouveau in Belgium, France, and Austria

F. France: Fauvism

G. France: Cubism

H. German Expressionism in Germany and Austria: Madersohn-Becker; Die Brucke; Kokoschka, Schiele, Der Blaue Reiter

I. Italy: Futurism

J. Early Abstract Sculpture, Germany, France

K. Holland and Germany, Geometric Abstraction: De Stijl, The Bauhaus; Neue Sachlichkeit

L. Russia, Geometric Abstraction, Utopian Designers: Suprematism, Constructivism

M. Early 20th C. photography

N. Germany and Switzerland: Dada

O. Early Abstraction in New York; the Armory Show
P. Early 20th C. architecture
Q. The Bauhaus
R. Surrealism, Veristic and Abstract
S. Photography at early mid-century
T. Architecture at mid-century
U. The “Degenerate Art” Exhibition and Influx of Refugee Artists to NYC
V. American Social Realism, Rural and Urban
W. Geometric Abstraction in New York
X. Surrealism in New York

IV. Special Features of the Course
A. All lectures are illustrated with images in compilations created by the professor which cannot be found or created elsewhere. Groupings of review images are provided online.
B. Two assignments – to complete worksheets analyzing paintings and to write an 800-1000-word paper comparing works of art – require that students go to, and independently view on their own time, particular works at the Museum of Modern Art and one other museum located in New York City, per specific assignments.

V. Sources of Required Readings:
B. Reserve readings [at discretion of individual professor]
C. Other useful online sources of information
   - [Artstor.org](http://www.artstor.org) Register the first time from a BCC computer through the library’s list of databases
   - *[Grove Art Online](http://www.metmuseum.org/toah)*, available through the Silverman Library’s online databases
   - The Metropolitan Museum’s *Timeline of Art History* [www.metmuseum.org/toah](http://www.metmuseum.org/toah)
   - World Gallery of Art [http://www.wga.hu](http://www.wga.hu)
   - Art History Resources on the Web [http://witcombe.sbc.edu/ARTHLinks.html](http://witcombe.sbc.edu/ARTHLinks.html

VI. Instructional Procedures and Evaluation Instruments
A. Lectures/Discussions
B. Reading Assignments
   1. In textbook
   2. In reserve readings: four to six excerpts from writings by artists or critics contemporary with the historical art being studied. For each of these, students will write a two-page “reading and response” summarizing the reading and responding to individual statements by the author.
C. Writing Assignments:
D. Students’ oral presentations
   1. Discussions interspersing lectures
   2. Full-class review sessions before the second and third exams in which students will speak in front of the class on pre-assigned works to summarize information for all the students
E. Evaluation/Assessment: see below chart

<table>
<thead>
<tr>
<th>Evaluation/Assessment</th>
<th>Objective as in II</th>
</tr>
</thead>
<tbody>
<tr>
<td>50%</td>
<td>Quizzes/Tests based on lectures, reading A, B, C, D</td>
</tr>
<tr>
<td>20%</td>
<td>Worksheet analyzing two works of art viewed directly in an exhibition A, B, C, D</td>
</tr>
</tbody>
</table>
VII. Class Rules, Policies and Procedures Regarding Grades, Attendance, Classroom Behavior.

VIII. Sample Course Outline and Calendar [The below does not list quizzes/exams, review sessions for exams, and museum assignment distribution and due dates, which are integrated and sequenced at the discretion of each professor.]

1. Introduction to the course and to formal and thematic analysis “Modernism” and its Nineteenth Century origins
   Read textbook 1-16 for first class and 17-41 for this class

2. Nineteenth Century Realism, Photography, Impressionism
   Read textbook 51-60

3. Post-Impressionism, Seurat, Neo-Impressionism, Cezanne: Structure
   Read textbook 69-75

4. Post-Impressionism, Color, Line: Gauguin, van Gogh
   Read textbook 60-63, 76-79

5. Symbolism: Denis, Serusier, Redon, Rousseau
   Read textbook 94-98

6. Art Nouveau: Toulouse-Lautrec, Klimt
   Read textbook 82-93

7. Architecture and Design at the Turn of the Century
   Read textbook 110-127

8. The Fauves: Matisse, Derain, Vlaminck, Rouault
   Read textbook 133-143

9. Expressionism in Belgium, Norway, Austria: Ensor, Munch; Schiele
   Read textbook 158-183

10. Expressionism in Germany, “Die Brucke,” Primitivism” Modersohn-Becker, Kirchner, Nolde, Heckel, Pechstein
    Read textbook 183-192

11. Cubism: Picasso, Braque
    Read textbook 64-68, 152-54, 180-83
14. Expressionism in Germany, continued. “Der Blaue Reiter,” Spiritualism: Kandinsky, Munter, Marc, Macke, Jawlensky; in Austria, continued

Read | 143-157

13. Early Twentieth-Century Architecture

Read | 193-206

13. Italian Futurism: Balla, Boccioni

Read | 206-218

14. Russian Suprematism: Larionov, Goncharova, Malevich, Popova

Read | 220-229

15. Russian Constructivism: Tatlin, Rodchenko, El Lissitzky

Read | 229-235

16. Dutch De Stijl: Mondrian, van Doesburg

Read | 285-296

17. Early 20th Century Abstraction in the United States; Cubism, The Armory Show, Dove, Hartley, Stella; The Harlem Renaissance

Read | 360-380

Film clip, Manhatta, Paul Strand and Charles Sheeler, 1920


Read | 235-119-133, II: 438-439, 457-463

Film clips, Raoul Hausmann, Dada Poem; Man Ray, Return to Reason, 1923

19. The Bauhaus: Gropius, Klee, Schlemmer, Albers

Read | 297-317

20. American Regionalism and Social Realism; Mexican Politicized Realism

Read | 380-389

21. Mexican Social Realism: Rivera, Orozco, Siqueiros, Kahlo, Modotti

Read | 390-393

22. Pictura Metafisica: Chagall, De Chirico

Read | 206-21

23. Surrealism, Abstract: Arp, Ernst, Miro, Matta

Read | 318-330

24. Surrealism, Veristic: Dali, Magritte

Read | 330-335

Film clip, Salvador Dali and Luis Buñuel, Andalusian Dog

25. Surrealism, Sculpture

Read | 348-353

26. The “Degenerate Art” Exhibition and Influx of Refugee Artists to NYC Geometric Abstraction in New York: Sheeler, Diller

Read | 262, 375-377, 394-397

27. Photography, mid-century:

Read | 353-360