

Bergen Community College
Division of Arts, Humanities & Wellness
Department of Visual Arts
Semester and Year
Three Credits - Three Hours

Professor Suzaan Boettger
Office location and Office Hours
Office telephone number; email address
Class Meeting Times and Location

Course Syllabus

Art 104 Modern Art 1890-1940

- 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: Modersohn-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:

- A. Textbook: H.H. Arnasan, Elizabeth C. Mansfield, *History of Modern Art*, Sixth Edition, Prentice Hall, 2010
- B. Reserve readings [at discretion of individual professor]
- C. Other useful online sources of information
 - www.artstor.org Register the first time from a BCC computer through the library’s list of databases
 - Grove Art Online*, available through the Silverman Library’s online databases
 - The Metropolitan Museum’s *Timeline of Art History* www.metmuseum.org/toah
 - World Gallery of Art <http://www.wga.hu>
 - Art History Resources on the Web <http://witcombe.sbc.edu/ARTHLinks.html>
 - Artchive <http://www.artchive.com/patron/cd/index.html> user id: patron; password: artchive

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
- | percent, | Evaluation/Assessment, | Objective as in II |
|----------|---|--------------------|
| 50%, | Quizzes/Tests based on lectures, reading | A, B, C, D |
| 20% | Worksheet analyzing two works of art viewed directly in an exhibition | A, B, C, D |
| 20% | Paper analyzing Two works of art viewed directly in a museum | A, B, C |
| 10% | Class attendance and participation | |

- VII. Class Rules, Policies and Procedures Regarding Grades, Attendance, Classroom Behavior, Homework Due Dates and Format, Missed Exams, and Cheating See attached handout.
- 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
 2. **Nineteenth Century Realism, Photography, Impressionism**
 Read ☐ textbook 1-16 for first class and 17-41 for this class
 3. **Post-Impressionism, Seurat, Neo-Impressionism, Cezanne: Structure**
 Read: ☐ 51-60
 4. **Post-Impressionism, Color, Line: Gauguin, van Gogh**
 Read ☐ 69-75
 5. **Symbolism: Denis, Serusier, Redon, Rousseau**
 Read ☐ 60-63, 76-79
 6. **Art Nouveau: Toulouse-Lautrec, Klimt**
 Read ☐ 94-98
 7. **Architecture and Design at the Turn of the Century**
 Read ☐ 82-93
 8. **The Fauves: Matisse, Derain, Vlaminck, Rouault**
 Read ☐ 110-127
 9. **Expressionism in Belgium, Norway, Austria: Ensor, Munch; Schiele**
 Read ☐ 103-109
 10. **Expressionism in Germany, “Die Brucke,” Primitivism” Modersohn-Becker, Kirchner, Nolde, Heckel, Pechstein**
 Read ☐ 133-143
 11. **Cubism: Picasso, Braque**
 Read ☐ 158-183
 12. **Cubism Gris; Orphism: the Delaunays**
 Read ☐ 183-192
 13. **Early Modern Sculpture: Rodin, Maillol, Lehmbruck, Brancusi, Picasso, Archipenko**
 Read ☐ 64-68, 152-54, 180-83
 14. **Expressionism in Germany, continued, “Der Blaue Reiter,” Spiritualism: Kandinsky, Muntner, 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

18. **Dada, Zurich, Berlin, Hannover, New York City: Arp, Hoch, Heartfield, Schwitters, Duchamp, May Ray, Picabia**
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. **Pittura 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