



## 20<sup>th</sup> Century Art: A History of Modernism

**UNH Course Code:** ARH330

**Subject Area:** Art History

**Level:** 300

**Prerequisites:** None. One survey course in Western Art is recommended.

**Language of Instruction:** English

**Contact Hours:** 45

**Credits:** 3

### **Description:**

In this course, you will be engaged in an in-depth analysis and pictorial survey of 20<sup>th</sup> century artistic expression, one of the most diverse, politically contentious and maddening periods in the history of art. To this end, you will first seek out the origins of Modernism by looking at the late 19<sup>th</sup> and nearly 20<sup>th</sup> century artistic efforts (from Courbet, Manet and the Symbolists to the modernist works of the Cubists, Fauves and Futurists) to come to terms with the mechanized, urbanized and politically charged mood of *fin-de-siècle* industrial society in Europe. From here, and in the company of the Dadaists, Surrealists, cultural dissenters and abstract artists, you will trace the impact on artistic expression of the shattering experience of the Great War, of social revolution in Russia, Germany and later Spain, of interwar economic decline and cultural decadence, of the rise of European Fascism, and of the experience of Total War and barbarism in World War II. You will then follow the evolution of post-war art, through the works of *Art Brut* creators and New Realists, as part of the social commentary over the ideological struggles of Cold War polarization, mass consumerism, technological change, and social fragmentation in the latter decades of that most violent of centuries.

From inside the art world of painters and sculptors, you will also follow the evolution of the many aesthetic ideas, theories and compositional techniques of Modernist artists as well as how their work was critiqued & contested by critics, professional & public alike.

Throughout this exploration, you will always be seeking to understand the impact Modernism has had, both as a reflection of and a commentary upon, contemporary Man, his mind, soul, and troubled society. And to measure and evaluate the impressive legacy of Modernism, you will explore many of the world's most prestigious museums of modern art in Paris where you will study the original masterpieces and contemplate many of the great and controversial works of modernist creators such as Matisse, Breton, Braque, Picasso, Dali, Kandinsky, Duchamp, Klein, Dubuffet, Kandinsky, Miro, Klee, Mondrian, Magritte, Ernst and César.

## Learning Objectives:

### Knowledge Skills (Artistic & Historical)

- to organize and interrelate the main periods & movements of 20<sup>th</sup> century art
- to identify 20<sup>th</sup> century art work both by artist and by period
- to acquire a visual literacy that you can verbally articulate and persuasively convey
- to recognize & evaluate specific formal elements of 20<sup>th</sup> century artistic language (eg. media, technique, content, subject, composition, structure, color, light, texture, perspective, proportion, space, etc.)
- to relate relevant biographical information to artistic production
- to situate artistic movements within the context of significant political & social events
- to demonstrate how selected works of art reflect societal concerns
- to identify, explain & challenge the constituent elements of artistic modernism

### Critical Thinking Skills (Oral & Written)

- to evaluate the impact of theoretical concepts upon modernist art (e.g. psychoanalysis, Marxism, feminism, structuralism, post-structuralism, post-colonialism, and phenomenology)
- to analyze modernist art using specific terminology acquired in class and readings
- to reveal the motivations behind the production and dissemination of artistic manifestos in the 20<sup>th</sup> century
- to reveal how artistic interpretation is bound by history, culture & individuality
- to be able to research, write and defend an essay in conventional form explaining the outlook, techniques and impact of modern artists, in historical and contemporary perspectives

### Attitudinal Skills (Affective & Behavioral)

- to demonstrate a heightened appreciation and curiosity for the form & content of 20<sup>th</sup> century artworks
- to respond to art on critical-analytical levels appropriate for academic study as well as emotional-ethical levels appropriate for personal commitment
- to reveal increased awareness of how art alerts us to the beauty & horror surrounding us

## Instructional Format:

Course work is comprised of a combination of lectures, studies of illustrated painting & sculpture, seminar-like discussions and debates, group exercises, student *exposés*, extensive outside readings, independent group and individual onsite study, a short research project, and a number of instructor-led onsite research excursions to relevant course-related sites and institutions in the city. A significant portion of class-time will thus be spent in many of the world's greatest galleries and museums located here in Paris, such as the *Musée d'Orsay*, *Musée d'Art Moderne de la Ville de Paris*, *Centre Pompidou*, *Musées Bourdelle & Zadkine*, *Musée Picasso*, *Musée des Arts décoratifs* and various galleries in Paris. Some onsite study will be integrated into class-time while others will be assigned as out-of-class independent learning. Classes meet twice a week for 75 minutes.

## Form of Assessment:

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation

10%

Short Paper I	15%
Short Paper II	15%
Midterm Examination	20%
Written Research Project	20%
Final Examination	20%

Class Participation: When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	<b>A+</b> 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	<b>A-/A</b> 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	<b>B/B+</b> 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	<b>C+/B-</b> 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	<b>C</b> 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	<b>D+/C-</b> 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	<b>D-/D</b> 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	<b>F</b> Below 6.00

Short Paper I: Museum/Exhibition Review: For this paper, you will write a 3-page (12-point font, double-spaced) review of a museum or exhibition that you attend in Paris. You may choose from among the many museums recommended, or any temporary exhibition of modernist art of the 20<sup>th</sup> century that interests you. You must obtain instructor approval for temporary exhibitions at least one week prior to the due date. The instructor will give you in class a supplementary document: *Paper 1 Review Guidelines*.

Short Paper II: Formal Analysis: For this assignment, you will concentrate on the formal or “plastic” qualities of a painting. Your paper will consist of three sections: a short introduction placing the work of art in its historical and artistic context, a longer “body” in which you treat the subject matter, composition, color, line, brush stroke, texture, scale, proportion, balance, contrast, and rhythm chosen by the artist, and a conclusion exploring the significance of the painting. Your research will consist of observing the painting *in situ*, and taking clear and complete notes of how the artist treats all of the major categories of formal depiction. You will be evaluated on the completeness of your observation, the accuracy of the detail you propose, the variety and precision of the terminology you choose, and the logical organization of your analysis. See instructor handout: *Paper 2 Formal Analysis Guidelines*.

In this exercise, your work will be evaluated according to the tenets and principles of scholarly academic research and Standard English usage and expository writing. Therefore, ensure that you are using a recognized handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. The instructor will supply you with additional guidelines and advice on research topics, methods and resources for successfully completing your papers here in Paris.

Written Research Project: The instructor will explain in detail the specific approach and suggested content that will be integrated into your research, methodology and paper on an angle to be decided in conjunction with the instructor. You will submit to the instructor periodic updates on the progress of your research. As a quick checklist of things to begin thinking about, the following guidelines will help you in deciding on a research topic and in planning its execution.

1. Make a clear & compelling link between your topic, course themes and France.
2. Link your topic to the course learning objectives listed above.
3. Search out a wide variety of bibliographical, visual & “residual” extant sources.
4. Show personal involvement in your subject in a demonstrable way.
5. Make your finished project one that couldn't be done at your home institution.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

**CEA Attendance Policy:** Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

### **Required Readings:**

Sam Hunter, John M. Jacobus, Daniel Wheeler, *Modern Art: Painting, Sculpture, Architecture*,  
Pearson Prentice Hall, 3<sup>rd</sup> revised edition, 2004, 448 p.

The required course textbook listed above is available for purchase at the CEA Paris Center. Buy your texts from our locally affiliated book merchant who is onsite during academic orientation. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Additional copies will be placed on-reserve in the Academic Affairs office for short-term loans. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are

located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located here in the city and accessible to CEA students. You will be required to use these resources. Your textbook is:

#### Additional Required Readings:

- Hal Foster, Rosalind E. Krauss, Yves-Alain Bois, Benjamin H.D. Bucloh, *Art Since 1900: Modernism, Anti-Modernism & Post-Modernism*, Thames & Hudson Ltd., 2004, 688pp.
- C. Harrison & P. Wood, (eds.), *Art In Theory: 1900-2000: An Anthology of Changing Ideas*, Blackwell Publishing Limited, 2nd edition, 2002, 1288pp.
- P. Meecham, J. Sheldon, "When Is and When Was Modernism", in *Modern Art: A Critical Introduction*, Routledge, London, New York, 2000, pp. 1-31.
- C. Harrison, "Modernism", in R. Nelson, R Shiff, Ed, *Critical Terms for Art History*, University of Chicago Press, Chicago, London, 1996, pp. 142-169.

#### **Recommended Readings:**

The following books, databases and web links are excellent additional sources of relevant course material and it is recommended that you use them.

#### Writing Guides

- Mary Acton, *Learning to Look at Paintings*, New York, Routledge, 1997.
- Sylvan Barnet, *A Short Guide to Writing about Art*, New York, Harper Collins College, 1993.
- Michael Clarke, *The Concise Oxford Dictionary of Art Terms*, 2001.
- Marcia Pointon, *History of Art: A Student's Handbook*, Routledge, 1997.

#### Further Reading in Art History

- G. Perry & P. Wood., *Themes in Contemporary Art*, Yale Univ. Press, London, 2004, 317p.
- E.L. Smith, *Visual Arts in the 20<sup>th</sup> Century*, Prentice Hall, 1996.
- H.E. Gombrich, *The Story of Art*, Phaidon, 1995.
- Ruhrberg, *Art of the 20<sup>th</sup> Century*, Taschen, Madrid, 2000.
- Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, MIT Press, Cambridge, Mass., 1991.
- Tansey R. and Kleiner, *Gardner's Art Through the Ages*, 10<sup>th</sup> ed., Harcourt Brace College Publishers, 1996.
- Barnett C., "Kinetic Art", in *Concepts of Modern Art*, Stangos N. Ed., 1988, pp.212-224.
- Reichardt J., "Op Art", in *Concepts of Modern Art*, Stangos N. Ed., 1988, pp.239-243.

### **Online Reference & Research Tools:**

ArtSource: <http://www.ilpi.com/artsource/>

ArtSource is a gathering point for networked resources on Art and Architecture. The content is diverse and includes pointers to resources around the net as well as original materials submitted by librarians, artists, and art historians.

Art Full Text: <http://www.hwwilson.com/databases/artindex.htm>

This database offers full text plus abstracts and indexing of an international array of peer-selected publications—now with expanded coverage of Latin American, Canadian, Asian and non-Western art, new artists, contemporary art, exhibition reviews, and feminist criticism.

Art Index Retrospective: <http://www.hwwilson.com/databases/artretro.htm>

An invaluable, in-depth record of contemporary art history, Art Index Retrospective allows users to search 55 years of art journalism at a keystroke. You can research leading English-language sources, plus others published in French, Italian, German, Spanish, and Dutch. Besides periodicals, you have access to data from important yearbooks and select museum bulletins.

ARTBibliographies modern: <http://www.csa.com/factsheets/artbm-set-c.php>

ARTBibliographies Modern (ABM) provides full abstracts of journal articles, books, essays, exhibition catalogs, PhD dissertations, and exhibition reviews on all forms of modern and contemporary art, with more than 13,000 new entries being added each year. Entries date back as far as the late 1960s.

Bibliography of the History of Art: <http://library.dialog.com/bluesheets/html/bl0190.html>

Bibliography of the History of Art (BHA) abstracts and indexes current publications in the history of art. BHA is the successor to RILA (International Repertory of the Literature of Art) and RAA (*Répertoire d'Art et d'Archéologie*). The database is a joint effort of the Art History Information Program (AHIP) of the J. Paul Getty Trust and the *Institut de l'Information Scientifique et Technique* (INIST) of the *Centre National de la Recherche Scientifique*. The database corresponds to the print bibliography of the same name.

BHA records consist of bibliographic citations, abstracts, and indexing. Abstracts may be in English or French. The database is available with both English and French indexing.

The Joconde Database: <http://www.culture.gouv.fr/documentation/joconde/fr/pres.htm>

This is a Digital library of works of art in French national museums.

Words of Art: <http://web.ubc.ca/okanagan/creative/links/glossary.html>

This online glossary of terms & concepts give you the full array of art history vocabulary.

UBC Art Resources on the Web:

[http://web.ubc.ca/okanagan/creative/links/Art\\_Resources\\_on\\_the\\_WWW.html](http://web.ubc.ca/okanagan/creative/links/Art_Resources_on_the_WWW.html)

Getty, Art & Architecture Thesaurus:

[http://www.getty.edu/research/conducting\\_research/vocabularies/aat/](http://www.getty.edu/research/conducting_research/vocabularies/aat/)

**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
1	<p style="text-align: center;"><b>Course Introduction</b></p> <p style="text-align: center;"><b>Methodology:</b> Introduction to Formal Analysis How to look at a painting Introducing the vocabulary of art history</p>	<p style="text-align: center;">Presentation of Syllabus</p> <p style="text-align: center;">Lecture &amp; Discussion</p> <p style="text-align: center;">Workshop</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Jacobus &amp; Wheeler, <i>Modern Art</i>, Pearson Prentice Hall, 2004 (3<sup>rd</sup> edition), Chap. 1, pp. 9-22, 455.</li> <li>• Harrison C., “Modernism”, in Nelson R., Shiff (ed.), <i>Critical Terms for Art History</i>, University of Chicago Press, Chicago, London, 1996, pp. 142-169.</li> </ul>
2	<p style="text-align: center;"><b>19<sup>th</sup> Century Art Movements:</b> The French Art World Before 1900 Impressionism &amp; Post-Impressionism</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée d’Orsay</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 2 &amp; 3, pp. 23-53.</li> </ul>
3	<p style="text-align: center;"><b>Defining Modernism:</b> Modern Art, <i>Modernisme</i> &amp; the Avant-garde</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, p. 455.</li> <li>• Meecham P., Sheldon J., “When Is and when Was Modernism,” in <i>Modern Art: A Critical Introduction</i>, Routledge, London, New York, 2000, pp. 1-31.</li> <li>• Clement Greenberg, “Modernist Painting” (1961), pp. 773-8 in Harrison &amp; Wood, <i>Art in Theory</i> (Henceforth: <i>HWAIT</i>).</li> </ul>
4	<p style="text-align: center;"><b>Modern Paris:</b> Entertainment, Leisure &amp; Revolution</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée de Montmartre</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Richard R. Brettell, “Modernity, Representation and the Accessible Image,” from <i>Modern Art 1815-1929</i> (1999), pp. 65-80.</li> </ul>

**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
5	<p style="text-align: center;"><b>Primitivism &amp; Modern Art:</b> Expressionism: Fauvism &amp; Cubism Braque &amp; Picasso</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 7 &amp; 9, pp. 101-111, 132-147.</li> <li>• Hal Foster, “The ‘Primitive’ Unconscious of Modern Art,” October 34 (Fall 1985): 45-70.</li> <li>• Henri Matisse, “Notes of a Painter” (1908), pp. 69-75, in <i>HWAIT</i>.</li> </ul>
6	<p style="text-align: center;"><b>Cubism:</b> Picasso <i>Les Femmes d’Alger (O.J. Version O), 1911-12</i> Braque &amp; Picasso</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée Picasso</i></p>	<p><b>Readings:</b> <u><i>HWAIT</i></u>:</p> <ul style="list-style-type: none"> <li>• Guillaume Apollinaire: “On the Subject in Modern Painting” (1912), pp. 186-187.</li> <li>• Guillaume Apollinaire, “The New Painting: Art Notes” (1912), pp. 187-188.</li> <li>• Guillaume Apollinaire, from <i>The Cubist Painters</i> (1912), pp. 188-190.</li> <li>• Daniel-Henri Kahnweiler, from <i>The Rise of Cubism</i>, (1915-1920), pp. 208-214.</li> </ul>
7	<p style="text-align: center;"><b>German Expressionism:</b> <i>Die Brücke</i></p>	<p style="text-align: center;">Lecture &amp; Discussion</p> <p style="text-align: center;">Documentary Film</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 8, pp. 112-131.</li> <li>• Rosalind Krauss from “The Originality of the Avant-garde” (1981), pp. 1032-1037 in <i>HWAIT</i>.</li> </ul>
8	<p style="text-align: center;"><b>Primitivism &amp; the Arts of Africa</b></p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée du Quai Branly</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Emil Nolde, “On Primitive Art” (1912), pp. 96-97 in <i>HWAIT</i>.</li> </ul> <p style="text-align: center;"><b>Short Paper I Due :</b> <i>Museum/Exhibition Review</i></p>



**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
9	<b>Towards Abstract Art</b> Futurism, Suprematism & de Stijl	Lecture & Discussion	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Hunter, Chap. 10, pp. 148-162</li> <li>• F. T. Marinetti, “The Foundation and Manifesto of Futurism”, (1909), pp. 146-150 in <i>HWAIT</i>.</li> <li>• Kasimir Malevich, From “Cubism and Futurism to Suprematism: The New Realism in Painting” (1915-1916), pp. 173-183 in <i>HWAIT</i>.</li> </ul>
10	<b>Fauvism, Cubism, Expressionism:</b> Matisse & Picasso	<b>Onsite Instruction:</b> <i>Le Musée national d’art moderne</i> (Le Centre Pompidou)	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Henri Matisse, “Notes of a Painter” (1908), pp. 69-75 in <i>HWAIT</i>.</li> <li>• Hunter, Chap. 7 &amp; 9 review.</li> <li>•</li> </ul>
11	<b>The School of Paris Between the Wars</b> <i>Les peintres maudits</i> Matisse, Picasso & Miro	Lecture, Documentary Film & Discussion	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Hunter, Chap. 14, pp. 215-233</li> <li>• Video (excerpts in-class): Cluzot, <i>Le Mystère Picasso</i>, 1955.</li> </ul>
12	<b>Collecting Modern Art:</b> Picasso, Matisse, Modigliani, Rousseau, Utrillo, Derain, Soutine	<b>Onsite Instruction:</b> <i>Le Musée de l’Orangerie</i> Walter-Guillaume Collection	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Picasso, “Picasso Speaks,” (1923), pp. 215-220 in <i>HWAIT</i>.</li> </ul>
13	<b>Dada &amp; Fantastic Art:</b> Modern Fantasy	Lecture & Discussion	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Hunter, Chap. 11, pp. 163-177</li> <li>• Marcel Duchamp, “The Richard Mutt Case” (1917), pp. 252 in <i>HWAIT</i>.</li> <li>• Tristan Tzara, “Dada Manifesto 1918” (1918), pp. 252-257 in <i>HWAIT</i>.</li> </ul>

**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
14	<p style="text-align: center;"><b>Surrealism:</b> Reconciling Dream &amp; Reality</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 12, pp. 178-195</li> <li>• André Breton, from the “First Manifesto of Surrealism” (1924), pp. 447-452 in <i>HWAIT</i>.</li> </ul>
15	<p style="text-align: center;"><b>Salvador Dali:</b> The Incarnation of Surrealism</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Espace Dali</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• André Breton, “Surrealism and Painting” (1928), pp. 457-462 in <i>HWAIT</i>.</li> </ul>
16	<p style="text-align: center;"><b>Midterm Examination</b></p>	<p style="text-align: center;"><b>Exam</b></p>	<p>Review all course materials and readings.</p>
17	<p style="text-align: center;"><b>Abstract Art:</b> The Origins of Abstraction Constructivism &amp; the Bauhaus</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 15, pp. 234-246.</li> </ul>
18	<p style="text-align: center;"><b>Abstract Art:</b> Mondrian, Miro, Klee, Malevich &amp; Others</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée national d'art moderne</i> <i>(Le Centre Pompidou)</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Piet Mondrian, “Dialogue on the New Plastic” (1919), pp. 284-289 in <i>HWAIT</i>.</li> <li>• Piet Mondrian, “Neo-Plasticism: the General Principle of Plastic Equivalence” (1920-21), pp. 289-292 in <i>HWAIT</i>.</li> <li>• Kasimir Malevich, “Non-objective Art and Suprematism” (1919), pp. 292-293 in <i>HWAIT</i>.</li> <li>• Kasimir Malevich, The Question of Imitative Art (1920), pp. 292-298 in <i>HWAIT</i>.</li> </ul>

**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
19	<p style="text-align: center;"><b>Abstract Expressionism</b> The New York School Creativity in the Americas Pollock</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 16 &amp; 17, pp. 247-284</li> <li>• Serge Guilbaut, “Success: How New York Stole the Notion of Modernism from the Parisians, 1948” from <i>How New York Stole the Idea of Modern Art</i> (1983), pp. 165-194.</li> </ul>
20	<p style="text-align: center;"><b>Abstraction &amp; Primitivism:</b> Duchamp, Kandinsky, <i>Le Douanier Rousseau</i></p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Le Musée Maillol</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Kandinsky, from “Concerning the Spiritual in Art” (1911), pp. 82-88 in <i>HWAIT</i>.</li> <li>• Kandinsky, “The Cologne Lecture” (1914), pp. 89-92 in <i>HWAIT</i>.</li> <li>• Marcel Duchamp, “The Richard Mutt Case” (1917), pp. 252 in <i>HWAIT</i>.</li> </ul>
21	<p style="text-align: center;"><b>Post-War Europe:</b> <i>L’Art Informel</i> Europe’s New Expressionist Abstraction</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 18, pp. 285-297</li> <li>• Herman Lebovics, “Ministering to the Culture,” from <i>Mona Lisa’s Escort: Andre Malraux and the Reinvention of French Culture</i> (1999), pp. 87-108.</li> </ul>
22	<p style="text-align: center;"><b>Modern Sculpture</b> Constantin Brancusi</p>	<p style="text-align: center;"><b>Onsite Instruction:</b> <i>Atelier Brancusi</i> <i>(Centre Pompidou)</i></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 5, pp. 61-80.</li> </ul> <p style="text-align: center;"><b>Short Paper II Due :</b> <i>Formal Analysis</i></p>
23	<p style="text-align: center;"><b>Social Movements:</b> <i>Nonveau Réalisme</i> &amp; Pop Art Abstraction</p>	<p style="text-align: center;">Lecture &amp; Discussion</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hunter, Chap. 19 &amp; 20, pp. 298-339.</li> <li>• Pierre Restany, “The New Realists” (1960), pp. 724-725 in <i>HWAIT</i>.</li> <li>• Yves Klein, From “The Evolution of Art Towards the Immaterial” (1959), pp. 818-820 in <i>HWAIT</i>.</li> </ul>

**20<sup>th</sup> Century Art: A History of Modernism**  
Course Content

Session	Topic	Activity	Student Assignments
24	<b>Decorative Arts &amp; Dubuffet</b>	<b>Onsite Instruction:</b> <i>Le Musée des arts décoratifs</i>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Jean Dubuffet, “Crude Art Preferred to Cultural Art” (1948), pp. 605-608 in <i>HWAIT</i>.</li> </ul>
25	<b>Conceptual Art:</b> Judd, LeWitt, Serra The Post-Modern Eighties	Lecture & Discussion	<b>Readings:</b> <ul style="list-style-type: none"> <li>Hunter, Chap. 22 &amp; 23, pp. 357-412.</li> </ul>
26	<b>Sculpture &amp; Modernity:</b> Sources of Metamorphosis	<b>Onsite Instruction:</b> <i>Le Musée Zadkine</i>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Maurice Merleau-Ponty, from “Eye and Mind,” (1961), pp. 767-771 in <i>HWAIT</i>.</li> <li><a href="http://www.zadkine.paris.fr/">www.zadkine.paris.fr/</a></li> </ul>
27	<b>Contemporary Art:</b> Mapplethorpe, Piper, Goldin, Hirst	Lecture & Discussion	<b>Readings:</b> <ul style="list-style-type: none"> <li>Hunter, Chap. 24, 413-438.</li> </ul> <p style="text-align: center;"><b>Research Project Due</b></p>
28	<b>Contemporary Exhibition Spaces</b>	<b>Onsite Instruction:</b> <i>Le Palais de Tokyo</i>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Bruce Ferguson, excerpts from “Thinking about Exhibitions” (1996).</li> </ul>
29	<b>Art &amp; Society:</b> From Modern to Contemporary	Discussion & Workshop	<b>Readings:</b> <ul style="list-style-type: none"> <li>Jean-Francois Lyotard, “What is Postmodernism?” (1982), pp. 1131-1136 in <i>HWAIT</i>.</li> </ul>
30	<b>Final Examination</b>	Exam	<b>Review all Course Materials &amp; Readings</b>