

ART 337: TWENTIETH CENTURY ART

Rhode Island College

Instructor: Dr. Mary Ball Howkins

Course Description

This course will focus on painting and sculpture from 1900 to the present. It will consider major movements and styles in Europe previous to World War II, then shift to North America. This course is designed to give the student more specialized familiarity with the art of the Modern period than afforded by the survey course, Art 232. It will explore historical patterns of events and deepen the student's understanding of the meanings and stylistic emphases of individual art works, as well as introduce methodologies for visual and historical analysis.

It is hoped that students will gain not only more detailed knowledge of art movements of this century, but will deepen their understandings of the various ways in which a work of art or an artist's entire oeuvre can be approached for analysis. Students will be encouraged not to view art in a vacuum, but as part of a complex web of social relations. In this light the relevance of the art market to artistic worth will be explored. Students will be encouraged to question assumptions behind the realities presented by individual works, as well as to question assumptions behind attitudes presented in reading materials and by the teacher in the classroom. The strengthening of an inquiring and probing mind is a course goal.

Texts: Arnason, H. H., and Elizabeth Mansfield, **History of Modern Art**, New York, 2010 (sixth edition).
Jason Gaiger and Paul Wood, **Art of the Twentieth Century: A Reader**, New Haven, 2003.

Course Requirements and Grading

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| Two quizzes on supplemental text readings..... | 20% |
| Paper proposal and bibliography due Monday, March 22 and | |
| Five to 6 page paper due Monday, April 5th .*. * | 20% |
| Plan ahead: no late papers accepted | |
| Mid-term examination Monday, March 5th* | 25% |
| Final examination..... | 25% |
| Class participation..... | 10% |

**Make-up examinations are usually harder than those regularly scheduled and can only be arranged when there is a bona fide reason.*

***To receive above a C grade in your term paper, you must make use of periodical literature in your research, using **JSTOR** and/or **Art Index Retrospective**, in addition to using secondary book sources. Graduate students must write longer, more comprehensive papers.*

Student Accommodation:

Any student needing specific accommodation during the semester is invited to share those needs with the instructor so that a supportive, safe and learning-conducive environment can be established and maintained.

Semester Schedule and Assigned Readings in Arnason Text by Week

- January 25th **Introduction. Fauvism in France** (Vlaminck, Derain, Matisse)
Reading: pp. 110-121, 124-128
- February 1st **Expressionism in Germany** (Nolde, Kirchner)
Reading: pp. 133-140
Expressionism in Austria (Klimt, Kokoschka, Schiele)
Reading: pp. 154-157
Expressionism's Mothers (Kollwitz, Modersohn-Becker)
Reading: pp. 135, 255-256
- February 8th **Early 20th Century Figurative Sculpture** (Brancusi)
Reading: pp. 128-132
Cubism, Analytic and Synthetic (Picasso)
Reading: pp. 158-178
- February 15th **Cubist Sculpture** (Picasso)
Reading: pp. 178-180
Futurism in Italy (Boccioni, Balla)
Reading: pp. 211-218
German Expressionism The Blue Rider (Kandinsky, Marc)
Reading: pp. 143-149,
- February 22nd **Abstraction in Russia** Malevich)
Reading: pp. 223-226
De Stijl in the Netherlands (Mondrian)
Reading: pp. 286-291, 403-405
The Metaphysical School (De Chirico)
Reading: pp. 209-211
- March 1st **Dada in Zurich and New York** (Arp, Duchamp)
Reading: pp. 235-247
Dada in Berlin (Schwitters, Hoch)
Reading: pp. 249-251
Midterm Exam (Friday, March 5th)
- March 8th **Surrealism** (Ernst)
Reading: pp. 253-254, 323-325
Surrealism (Miro)
Reading: pp. 326-328
Surrealism in the 30's (Tanguy, Dali, Magritte)
Reading: pp. 299-301, 330-336
- March 15th **Spring Break**
- March 22nd **Paper proposal and formal bibliography due. Monday, March 22**
Magic Realism (Kahlo)

- Reading: pp. 392-393
Surrealist Sculpture (Miro, Oppenheim and Surrealist women)
 Reading: pp. 326-328, 339-342
Abstract Expressionism in New York (Gorky, Pollock)
 Reading: pp.403-408, 410-412
March 16th, paper proposal and bibliography due
- March 29th **Abstract Expressionism** (De Kooning)
 Reading: pp. 408-410
Color Field Painting (Newman, Reinhardt)
 Reading: pp. 421-423, 424
Minimalist Painting (Stella)
 Reading: pp. 542-543, 615-616
Metal in Sculpture (Calder, Smith)
 Reading: pp. 400-402, 534-535, 428-430
- April 5th **Paper due: Monday, April 5th**
Assemblage (Cornell, Nevelson, Rodia, Hampton)
 Reading: pp. 433-435
Minimalist Sculpture (Judd)
 Reading: pp. 545-546
Happenings and Earthworks (Heizer, Smithson, de Maria)
 Reading: pp. 492-493
- April 12th **Conceptual Art** (Nauman, Burden, Christo)
 Reading: pp. 587-588, 600-601, 479-480
Proto-Pop/Neo-Dada (Johns and Rauschenberg)
 Reading: pp. 486-491
Pop Art (Hamilton, Warhol, Lichtenstein, Oldenberg)
 Reading: pp. 482-483, 495-496, 501-504
Paper due Monday, April 8th
- April 19th **Pop-derived** (Segal, Keinholz, Marisol)
 Reading: pp. 494, 507-510
American Flag, an African-American view (Ringgold)
Pluralistic 1970's: Photo-Realism (Estes, Morley, Leslie, Flack)
 Reading: pp. 637-643
- April 20th **Verist Sculpture** (Hanson)
 Reading: pp. 643
Representation of Women (Chicago, Ringgold, Mendieta)
 Reading: pp. 611, 603-605, 599-600
History Painting Renewed and the Projected Image (Richter,
 Reading: pp. 701-702, 731-732, 624-625 Viola, Turrell)
- May 3rd **Appropriation and Critique of Originality** (Kruger, Levine,
 Reading: pp. 686-689, 766-767 Simpson)
Painting/Photography: Our Selves (Bacon/Sherman)
 Reading: pp. 464-466, 690-692

Friday May 7th: Review, last day of classes

Readings in Gaiger and Wood

For quiz I

Modernism and the Crisis of Modernism

Sheldon Cheney, 18-20
Elaine de Kooning, 20-22
T. J. Clark, 38-52

Avant-Garde and Neo-Avant-Garde

Clement Greenberg, 89-94
Henri Lefebvre, 94-98

Modernity and Photography

Hanna Hoch, 112-114

For Quiz II

Subjects and Objects

Lucy Lippard, 189-198
Miwon Kwon, 213-222

Modernity and Photography

Jeff Wall, 145-164

Performance and Identity

Craig Owens, 249-261
Amelia Jones, 261-274

Globalization

Stuart Hall, 290-297
Okwui Enwezor, 319-326