History of Art 245

Nineteenth- and Twentieth-Century Art

Diana Bullen Presciutti
Contact: diana_presciutti@berea.edu

Class Meetings: MWF 10:00-10:50am
Location: Art Building 210

Office Hours: MWF 3-4:30pm and by appointment
Location: Art Building 406

Course Description:

This course explores the work of major European and American artists from 1850 until today. We will begin by investigating the relationship between Modernism, Modernity, and the Avant-Garde and then examine, more or less chronologically, the artists and objects that make up the historical avant-garde and the post-war response to its forms and politics. Two fundamental issues will dominate the survey: The first concerns the way in which avant-garde artists have repeatedly interrogated the nature of signification itself (in other words, how form produces meaning). The second issue, which relates closely to the first, is the avant-garde’s ambitious but highly controversial relationship to revolutionary politics. The course is designed so as to help you develop the vocabulary and the analytical and visual tools that are necessary to negotiate the great diversity of works and critical debates that constitute the history of modern art.

Course Objectives:

During the course of this class, you will develop the tools you need to ask questions of a work of art, and then use historical analysis and careful looking to answer them. You will learn to look attentively, to formally analyze what you see, and to use terms and concepts that will assist you
in speaking and writing about visual imagery with precision, clarity, and confidence. Through this process, you will learn how images signify by charting the relationships among the works of art, their producers and patrons, and the historical periods and cultural contexts in which they were created. In your reading assignments and in class discussion, you will hone your critical reading skills, of both primary and secondary texts, and you will learn to recognize key methods art historians use to analyze art works. You will put these skills to use in your assignments for this class.

**Required Texts:**

There are four required textbooks for this course. They are all available new and used at the Berea College Bookstore.

- **Francis Frascina et al. Modernity and Modernism: French Painting in the Nineteenth Century.** New Haven: Yale University Press, 1993 ($38 new/ $28.50 used)
- **Charles Harrison et al. Primitivism, Cubism, Abstraction: The Early Twentieth Century.** New Haven: Yale University Press, 1993 ($38 new/ $28.50 used)
- **Briony Fer et al. Realism, Rationalism, Surrealism: Art Between the Wars.** New Haven: Yale University Press, 1993 ($35 new/ $26.25 used)

**Readings:**

Additional readings (TBA) will be available in PDF format on Moodle, where they will be organized by class meeting number. All readings are listed on the syllabus for the day they will be discussed in class.

**Assessments:**

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<th>Assessment</th>
<th>Weight</th>
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<tr>
<td>Class attendance and participation</td>
<td>15%</td>
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<tr>
<td>Three in-class quizzes</td>
<td>45% (15% each)</td>
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<td>Two short papers</td>
<td>40% (20% each)</td>
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**Grade Scale:**

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**Attendance and Participation:**

You are expected to attend every class and to participate regularly. These are considered minimum requirements and fulfilling them will earn you a B for attendance and participation. Thoughtful participation, reflecting strong engagement with the course materials, will result in a higher grade, whereas poor performance in class will bring your grade down. You will receive an evaluation of your attendance and participation in the middle of the semester, along with suggestions for improvement. Failure to complete ungraded assignments, such as reading responses or brief presentations, will impact your attendance and participation grade.
I will apply the Art Department Attendance policy strictly. You are allowed three unexcused absences. The fourth will bring your final grade down one-third of a letter grade, i.e. from a B+ to a B. With six absences you will automatically fail the course. Excused absences require official documentation. Three tardies of 10 minutes or more constitute an unexcused absence.

**Quizzes:**

The three quizzes will test knowledge of images, readings, and material covered in class. You will be informed of the structure of the quizzes and the possible images in advance. Make-up quizzes will only be granted in extenuating circumstances, with proper documentation required. The quizzes are not cumulative.

**Short Papers:**

These papers (5-7 pages, double-spaced, 12-point Times New Roman font, 1-inch margins) will combine critical analyses of textbook and primary and secondary source readings with material from lecture. The papers should be submitted electronically to the Moodle website. Late papers will be marked down.

**Moodle:**

The course website is on Moodle (moodle.berea.edu). I will post announcements about due dates and assignments regularly, so check the site frequently. You can access all course documents, including this syllabus, readings, images, handouts, and assignments on the site. PowerPoint files with the images shown in class will also be available.

All documents are organized according to class meeting number. The class meeting number is indicated next to the date on the syllabus, i.e. Friday, August 26th is Class 1. You are expected to have completed the required readings in the folder assigned to a particular class meeting BEFORE that class. PowerPoints of lectures will be posted to the class folder AFTER the class.

**The Learning Center:**

The Learning Center (106 Draper) supports research, writing, and public speaking across the curriculum, valuing writing in all disciplines. The staff (faculty and student) provides support for academic and creative writers at all levels. Please consider visiting the Center (you can make an appointment or just walk in), especially during your preparations for the papers.

**Academic Integrity:**

Academic dishonesty will not be tolerated and will be dealt with according to the guidelines set out in the Students Rights and Responsibilities Handbook. Be aware the minimum penalty is a zero on the assignment and could lead to suspension from the College.

**Classroom Etiquette:**

Please turn off all cell phones before entering the classroom. If your phone does ring, please shut it off immediately and do not answer it. Texting during class is not permitted. Laptops are allowed, but only for taking notes during lecture. Please do not pack up your bags before the end of class, as the noise is disruptive.
Special Accommodations:

Students who have a disability that may prevent them from fully demonstrating their abilities should contact the Disability Services Coordinator, Cindy Reed at (859) 985-3212, or e-mail cynthia_reed@berea.edu, to discuss accommodations necessary to ensure full participation in this course. Upon request, this syllabus can be made available in alternative forms.

Mailbox and Email:

I have a mailbox in the Art Department main office. Please let me know if you have placed something in my mailbox, as I do not check it very frequently.

I check email regularly and am happy to respond to questions about topics discussed in class or in the readings. Please review this syllabus before emailing me about course policies or deadlines.

What to call me?

‘Professor Presciutti’ (or just ‘Professor’) is best. Presciutti is pronounced PREH-SHOO-TEE, but I will not be offended if you mispronounce it.

Schedule:

August 27 (Fri): Introduction
Class 1

Week 1: Modernity and Modernism
Textbook Reading: *Modernity and Modernism*, 50-103

August 30 (Mon): Visual Analysis: Terms and Tools
Class 2

September 1 (Wed): Realism, the “Popular”, and the Rise of the Avant-Garde
Class 3

September 3 (Fri): Photography: Art or Science/ Picture or Document
Class 4

Week 2: Painters of Modern Life
Textbook Reading: *Modernity and Modernism*, 80-167

September 6 (Mon): Academic Art in France/ The Salon des Refusés, 1863
Class 5

September 8 (Wed) Manet and Haussman
Class 6
**September 10 (Fri)** Impressionsm in Paris and its Suburbs
Class 7

**Week 3: Impressionism**
Textbook Reading: *Modernity and Modernism*, 167-185; 219-289
Short Paper #1 Assigned (due October 4th)

**September 13 (Mon):** Monet at La Grenouillère
Class 8

**September 15 (Wed):** The Lady and the Prostitute
Class 9

**September 17 (Fri):** Toulouse-Lautrec and Seurat
Class 10

**Week 4: Post-Impressionism**
Textbook Reading: *Modernity and Modernism*, 187-192; 201-213; Primitivism, *Cubism*, *Abstraction*, 8-45

**September 20 (Mon):** Pissarro and Van Gogh
Class 11

**September 22 (Wed):** Gauguin and ‘The Going Away’
Class 12

**September 24 (Fri):** Cézanne
Class 13

**Week 5: Fauvism and German Expressionism**
Reading:
- *Primitivism, Cubism, Abstraction*, 46-83

**September 27 (Mon):** Matisse, Fauvism, and the ‘Primitive’
Class 14

**September 29 (Wed)** German Expressionism
Class 15

**October 1 (Fri):** Catch-Up Day
Class 16

**Week 6: Picasso’s *Demoiselles D’Avignon***

**October 4 (Mon):** Quiz 1
Class 17

**October 6 (Wed):** Mountain Day (classes canceled)
October 8 (Fri): Picasso’s *Demoiselles D’Avignon*
Class 18

**Week 7: Cubism**

Reading:
- *Primitivism, Cubism, Abstraction*, 86-180 (selections TBD)

**October 11 (Mon):** Midterm Reading Period (NO CLASS)

**October 13 (Wed):** Early Cubism/ Analytical Cubism
Class 19

**October 15 (Fri):** Papier collés and Constructed Sculpture
Class 20

**Week 8: Dada and Abstraction**

Reading:
- *Primitivism, Cubism, and Abstraction*, 184-262; *Realism, Rationalism, Surrealism* 30-61

**October 18 (Mon)** Duchamp and the ‘Readymade’
Class 21

**October 20 (Wed):** Abstraction, Malevich and Suprematism
Class 22

**October 22 (Fri):** Mondrian and De Stijl
Class 23

**Week 9: Soviet Russia**

Reading:
- *Realism, Rationalism, Surrealism*, 87-169; 264-283; 311-326

**October 25 (Mon):** Russian Constructivism
Class 24

**October 27 (Wed):** Laboratory Constructivism and the Death of Painting
Class 25
LAST DAY TO WITHDRAW FROM A COURSE

**October 29 (Fri):** Realism in Soviet Russia
Class 26

**Week 10: Surrealism**

Reading:
- *Realism, Rationalism, Surrealism*, 170-249

**November 1 (Mon)** Surrealism and Photography: Breton v. Bataille
Class 27
SECOND SHORT PAPER ASSIGNED
November 3 (Wed) Surrealism and Jackson Pollock
Class 28

November 5 (Fri) Catch-Up Day
Class 29

Week 11: Abstraction Expressionism
Reading:
• *After Modern Art*, 4-65

November 8 (Mon): Quiz 2
Class 30

November 10 (Wed): Ab Ex, Color Field Painting, and Frank Stella
Class 31

November 12 (Fri): Aesthetics of Indifference: Rauschenberg and Johns
Class 32

Week 12: Pop Art and Minimalism
Reading:
• *After Modern Art*, 94-159

November 15 (Mon): Pop Art: Warhol, Lichtenstein, Oldenburg
Class 33

November 17 (Wed): Minimalism: Morris, Judd, Andre
Class 34

November 19 (Fri): Post-Minimalism: Hesse and Serra
Class 35

Week 13: Conceptual Art
Reading:
• *After Modern Art*, 161-231

November 22 (Mon): Conceptual Art and Feminism
Class 36
SECOND SHORT PAPER DUE

November 24-26: Thanksgiving Break

Week 14: 1970s and 80s
Reading:
• Same as Week 13

November 29 (Mon): Land Art/ Site Specificity: Smithson and Heizer
Class 37

December 1 (Wed): Race and Representation: Hammons and Saar
Class 38
December 3 (Fri): Aesthetics and Appropriation: Levine, Kruger, and Sherman
Class 39

Week 15: Into the 1990s
Reading:
• After Modern Art, 233-245

December 6 (Mon) Into the 1990s
Class 40

December 8 (Wed): Catch-Up Day
Class 41

December 10 (Fri) Quiz 3
Class 42