

COURSE SYLLABUS

COURSE TITLE:	20 th Century Art	COURSE CODE:	ARTS250
PREREQUISITES:	none	SEMESTER:	SPRING 2017
INSTRUCTOR:	Michael McCarthy	CREDITS:	3
EMAIL:	info@michael-mccarthy.com	SCHEDULE:	Wednesdays 8h30-11h30

Note: Several museum visits will be scheduled during this semester. We will arrange a time to meet outside of our regularly scheduled class time. This schedule will be discussed during the first class session.

COURSE DESCRIPTION:

This course is designed for students with little or no background in art who would like to learn more about various forms of modern art (primarily in the 20th century) to increase their sensitivity to the many art movements of the 20th century. This class will help students to unlock the codes of modern art and enable them to better understand and take more pleasure from the many great artists of the last century. Being in Paris, we'll have the wonderful opportunity to visit at least three museums during the semester so students can take in the masterworks in person.

Class will begin with a rapid review of later 19th century art movements (Impressionism and Post-Impressionism) to help students better understand how these movements provided critical foundational elements for all following art movements of the 20th century. The main focus of the class will be 20th century art and photography in the Western world.

The 20th century in the Western world was a time of great changes and disruptions. Among the many events: two murderous world wars that resulted in the death of tens of millions of civilians and soldiers; the end of many monarchies, often replaced by new democracies ; an endless number of technological innovations; a major population movement from rural to urban areas and so many other radical changes. This society in constant flux and change made a powerful impact on artists and on the works they created. We'll look at their work both as a personal testimony of how they experienced these changes but also, frequently, as an analysis of the best and worst aspects of these changes which some artists saw more clearly and earlier than the general population.

In addition to looking at this historical backdrop, we'll look closely at the work the artists created, discussing the various techniques and styles which offer crucial clues to help us understand in a deeper way the meaning of each artist's work. We'll discuss the artistic process, the way an artist reacts to the work of other artists—those they are working with as well as those from the past—as they elaborate

their own vision of the world. In studying these works—in reproduction as well as in museums where we can see the actual works—we'll discuss many of the subtle aspects of the works: from the types of paint strokes used, to the changing way artists represented three dimensional space, their use of color, arrangement of shapes, choice of subject matter to gain a richer and deeper understanding of what and how the art communicates its message. By looking more closely at the work students will gain access to a much richer appreciation of the artist's creations.

COURSE OBJECTIVES:

Students will:

- gain an increased sensitivity into what makes works of art and photography powerful.
- develop an understanding how late 19th century art movements provide a critical foundation for all the movements to follow in the 20th century.
- be able to identify the major 20th century art and photography movements through the work of leading artists of this period.
- obtain a greater understanding of the artist and photographer's tools and techniques and how they are used in the creation of powerful art and photography works.
- develop sensitivity for understanding and analyzing the subtleties of creative work during this period.
- develop the ability to write convincing arguments defending your interpretations of modern art works.
- acquire an understanding of the influence of historical events on 20th century art movements.
- be able to differentiate between various stylistic approaches of 20th century art movements.

Presence in class is mandatory. More than 2 absences will lead to a failing grade.

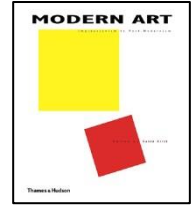
EXPECTED LEARNING OUTCOMES:

Upon completion of this course, students should be able to:

- understand and use artistic terminology in their spoken and written analysis for class projects.
- compare and contrast artworks from different art movements as a way of better understanding what each is expressing and how this functions in the creation of meaning in each piece.
- show improvement in their visual memory skills for identifying different works of art.
- better organize responses and critical analysis of art works in both verbal and written form.
- Understand the notions of composition, rhythm, texture, color, tonality and the role each plays in creating meaningful art pieces.
- move beyond our all-pervasive entertainment culture model and understand that slowly and careful consideration of art works is ultimately more satisfying and offers a richer experience.
- understand that art appreciation needn't start and finish in the art museum but can (and should be) a part of everyday life.

MANDATORY TEXTBOOK:

David Britt, *Modern Art: Impressionism to Post-Modernism*, Thames & Hudson, 2003.
(ISBN-13: 9780500238417)

Other Readings (Posted As PDF Files On eCampus)

Naomi Rosenblum, *A World History of Photography*, Abbeville Publishing Group, 2008.
Robert Hirsch, *Seizing the Light: A History of Photography*, McGraw-Hill, 2000.

EVALUATIONS:

Class participation is an important component of the class. Students who miss multiple classes are at risk of failing the class. At least one of the Homework assignments will require students to visit a gallery or museum exhibit outside of class time and give a written analysis of the exhibit. These homework assignments will be from one to a maximum of three pages. All homework assignments must be printed out (no email) and ready to turn in at the beginning of class.

Late homework projects will be lowered two grades and only accepted up to one week late. More than two absences can be reason for class failure. Students must complete all class projects and exams. Mid-term and final exams missed without medical excuse will receive a zero.

Student's final course grade will be determined as follows:

- Class Participation: 15%
- Homework Assignment 1: 10%
- Homework Assignment 2: 10%
- Homework Assignment 3: 10%
- Mid-term Exam: 25%
- Final Exam: 30%.

COURSE SCHEDULE:

Dates	Reading/Homework	Session Content
Session 1 1 Feb 2017		General introduction to class. Quick Review of Impressionist & Post-Impressionist painters. Discussion of how to look at and evaluate art work (what to look for, how to describe and understand the various potential interpretations). Brief introduction to writing art essays.
Session 2 8 Feb 2017	Read Britt Ch. 1 & 2 (Impressionism) (Symbolism)	Discussion: Symbolism and Art Nouveau Continued discussion of writing about art in preparation for first homework assignment.
Session 3 15 Feb 2017	Homework 1 due (must be printed) : Artwork Analysis. Read Britt, Ch. 3 (Fauvism & Expressionism)	VISIT Musée d'Orsay Meet at Museum (date/time to be confirmed) Permanent collection : Van Gogh, Gauguin, Nabis, Moreau, Redon, Puvis de Chavanne, Art Nouveau.
Session 4 22 Feb 2017	Begin reading Rosenberg Ch. 9	Fauvism and Expressionism
Session 5 1 Mar 2017	Homework 2 due (must be printed) : Artwork Analysis. Finish Rosenberg, Ch. 9 (Art, Photo, Modernism)	VISIT Centre Pompidou (date/time to be confirmed) Fauves, Expressionists, Dadaists, Surrealists
Session 6 8 Mar 2017	Finish Britt, Ch. 4 (Cubism, Futurism)	Modernism : Cubism, Futurism, Constructivism and Modernist Photography
Session 7 15 Mar 2017	Study for Mid-Term	Mid Term Exam covering all material covered in class, museum visits and Britt & Rosenberg readings
22 Mar 2017	No Class, Vacation	No Class (Vacation Period : March 18- March 26)
Session 8 29 Mar 2017	Read Hirsch, Ch. 13 (Nabbing Time)	Review of Mid-term exam. Dada & Surrealism & French Humanism Photography Movement
Session 9 5 Apr 2017	Read Britt, Ch. 6 (Abstract Expressionism)	VISIT : Centre Pompidou (date/time to be confirmed) Abstract Expressionist works
Session 10 12 Apr 2017	Homework 3 due (must be printed) . Read Britt, Ch. 7 (Pop Art)	Abstract Expressionism Pop Art
Session 11 19 Apr 2017	Read Britt, Ch. 8 (Pluralism)	Pluralism Art and photography of the last 40 years (minimalism, land art, post modernism, etc.)
Session 12 26 Apr 2017	Prepare for Final Exam	FINAL EXAM covering museum visits, readings since the mid-term exam.