

## Department of Art Syllabus

- I. ART 5406 *History of Modern Art*, 3 Credit Hours
- II. PREREQUISITES  
None
- III. TEXTBOOK  
Arnason, H. H. (2012). *History of modern art* (7<sup>th</sup> ed.). Upper Saddle River, NJ: Prentice Hall.
- IV. COURSE DESCRIPTION  
Twentieth Century art from post-impressionism to the present. Course includes study of architecture, decorative arts, painting, and sculpture.
- V. RATIONALE  
As a part of a complete knowledge of art history, professional artists and art educators should be aware of major styles and artists of the twentieth century and beyond. The student will benefit from a study of context, movements, content, and techniques. Appropriate use of terminology, identification of specific characteristics of major styles, and their relationships to contemporary art are essential to working artists and art educators. A study of modern and contemporary art also serves as inspiration for creative design solutions.
- VI. LEARNING OBJECTIVES AND OUTCOMES  
Upon completion of this course, the student will be able to:
  - A. Identify major artists and styles in modern and contemporary art.
  - B. Discuss material from the assigned readings.
  - C. Identify aesthetic theories as they relate to each artist.
  - D. Create original works of art that incorporate concepts, techniques, and/or styles from the course material.
  - E. Give visual and verbal presentations related to study.
- VII. COURSE TOPICS
  - A. The sources of Modern painting
  - B. Realism, Impressionism, and early photography
  - C. Post-Impressionism
  - D. The origins of Modern architecture and design
  - E. Art Nouveau and the beginnings of Expressionism
  - F. The origins of Modern sculpture
  - G. Fauvism
  - H. Expressionism in Germany
  - I. The figurative tradition in early twentieth-century sculpture

- J. Cubism
- K. Futurism, Abstraction in Russia, an de Stijl
- L. Early twentieth-century architecture
- M. From fantasy to Dada and the New Objectivity
- N. The School of Paris after WWI
- O. Surrealism
- P. Modern architecture and international Abstraction between wars
- Q. American art before WWII
- R. Abstract Expressionism and the New American sculpture
- S. Postwar European art
- T. Pop art and Europe's new Realism
- U. Sixties Abstraction
- V. The second wave of international style architecture
- W. The pluralistic seventies
- X. Postmodernism in architecture
- Y. The retrospective eighties
- Z. Resistance and resolution

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture
- B. Group discussion
- C. Presentations
- D. Studio projects
- E. Reading and written assignments
- F. Videos

IX. GRADING SCALE

*See Department of Art Syllabus Addendum for Grading Scale and Evaluation.*

X. LIST OF MATERIALS

- A. Art supplies for studio projects
- B. A journal
- C. Materials for visual presentations

XI. REFERENCES

Belli, G. (2006). *The avant-garde movements, 1900-1919: Art of the twentieth century*. Milan, Italy: Skira.

Cerrito, J. (1996). *Contemporary Artists*. New York: Saint James Press.

Craven, W. (1994). *American art: History and culture*. New York: Abrams.

- Danto, A. C. (1997). *After the end of art: Contemporary art and the pale of history*. Princeton, NJ: Princeton University Press.
- Hillstrom, L. C. (1999). *Contemporary women artists*. Detroit, MI: St. James Press.
- Pevsner, S. N. (2005). *Pioneers of modern design: From William Morris to Walter Gropius*. New Haven, CT: Yale University Press.
- Ray, L. (2006). *1920-1945: The artistic culture between the wars*. Milan, Italy: Skira.
- Robertson, J. (2005). *Themes of contemporary art: Visual art after 1980*. Oxford, NY: Oxford University Press.
- Rowland, K. F. (1973). *A history of the modern movement: Art, architecture, design*. New York: Van Nostrand Reinhold.
- Wardle, M. (2005). *American women modernists: The legacy of Robert Henri*. New Brunswick, NJ: Rutgers University Press.