

Art 200 - Art of the Twentieth Century 1880-1945

Cedar Crest College - 3 Credits - Fall Semester 2008

Professor Kim Sloane
Alumnae 209 - phone extension 3505 -
kssloane@cedarcrest.edu
Thursday 7-930
Alumnae LT

Art 200 is an advanced level art history course. It is a study of selected works of art and texts from the period 1880 - 1945. Primary source documents such as artists' statements,

Manifestos and important works of criticism and poetry will be studied alongside the painting, sculpture and performances that they address. The rise of "Modernism" in its many manifestations and meanings is the primary focus of the course. Post- Impressionism, Symbolism, Fauvism, Expressionism, Cubism, Futurism and Surrealism are some of the movements to be considered.

The texts are:

Theories of Modern Art

A Source Book by Artists and Critics

[California Studies in the History of Art, XI](#), Herschel B. Chipp

With contributions by Peter Selz and Joshua C. Taylor.

And Optional:

Matisse and Picasso: The Story of their Rivalry and Friendship

by [Jack D. Flam](#) ISBN: 0813365813

The class is lecture - seminar format. The student will be expected to make connections between the written and visual material provided. Questions are expected and encouraged and are necessary for the success of the class. This is particularly true during the student presentations (see below), which should be lively and a spirited exchanges. The desired outcome is that the student can analyze a work of art, locate it in time and movement, and understand its' significance. The student should be able to link ideas to

works of art. The knowledge and appreciation of art is essential to the fullest possible participation in life. It opens our minds, expands our capacity to be amazed by the world around us, and to know what it means to be fully human.

**There is also a trip to New York on Saturday October 18.
This is required, please mark your calendars.**

Art200 Presentations and Papers

The heart of this course will be your papers and your presentations. The topics will be developed in consultation with me. The format and the content can be and should be both exciting and diverse. Depending on the depth and breadth of your topic it may be possible to do both paper and presentation on the same topic. They must however differ in some way, analyzing different aspects of the subject. The paper cannot be simply the written version of your presentation. Like wise, the presentation is not a reading of your paper.

Topics must be Post-Impressionism or later- preferably later.

We will know the distinctions between facts, ideas, and opinions. Each week you will be required to bring in, unsigned, but presented as proof of attendance a sheet on which you have typed three facts, three ideas and your opinion, reaction, or most importantly *things (facts or ideas) that you did not understand. There should, if you have done the reading, be many questions. This is confusing and difficult material.*

The presentations and papers will be a combination of fact, idea, and opinion. Facts and ideas, if they are not your own should be cited. Opinions should be backed up and supported by facts and ideas. Both paper and presentation need to have primary sources, if possible quotes by the artist. In most cases this will be available. The presentation will be tilted toward fact, the paper toward ideas. Opinions, well grounded, are welcome in both.

The paper can investigate a single work of art. It should have a formal analysis, (ideally information and notations made directly in front of the piece),

Comparisons to locate it both within the artists' own work, and the larger history of art. One should cover the following questions: What is it? Physically, Painting, sculpture, etc, and what does it represent, or is it non representational. When was it created, Who created it, Where was it made, does it partake of any movements, how was it made, what attributes does it possess and what are the implications of it's properties? This leads to the question, what does it mean, what is it's purpose? The Paper can also consider an entire movement, or a concept, such as Politics in Art, Women in Futurism, etc. Five page minimum. Biography is not acceptable, unless it specifically relates to your point. Quality, not length, is important. These are not books reports, but research papers containing ideas. A subject or work of art that we can see in Philadelphia is suggested.

The presentations topics can be similar. I will, however, veto topics that do not address issues that are at the heart of the subject matter of the class. In other words, not everything that happened during the time period covered is of importance. Bear in mind however that it is a different form than a paper. Make it exciting. You will need visual back up. Slides are available. Film, or videos "clips" have been used. Power point can be effective, but must be rehearsed before hand to make sure that the images are visible on the screen, as opposed to your computer monitor. Music can also be used. (Anything can be used!)

Your task is to engage your peers, to generate enthusiasm, and encourage debate. Presentations should be twenty minutes minimum.

Ambition and clarity of presentation will be what you are judged on. Choice of topic and the depth of your research will demonstrate ambition. This is true for both paper and presentation.

Please consult with me and follow schedule. This will assure the success of your efforts.

On Reserve: A Short Guide to Writing About Art, Sylvan Barnet

You will be evaluated on your paper, your presentation and your class participation, which means demonstration of knowledge- facts and ideas - that come from the reading.

Presentations:

- Artist or Topic ,Short Historical and or biographical information
- Correct Dates and Pronunciation- Check with me if you are unsure. Do not include anything in your presentation that you do not understand!
- Appropriate slides, images, (around 15-20) and information giving historical period with comparisons if necessary to place your work in context. (early work, later work, work by contemporaries, influences, contrasts, make comparisons.)
- Quotes from artist, and or written material with visuals to back it up.
- Material should be well organized and the presentation rehearsed. Do not get into distracting Power Point clip art etc.
- Make your presentation lively and provocative, invite or ask questions.
- Think ideas facts and opinions, include all three and distinguish between them.
- Be prepared to answer questions.

Timetable:

Presentations will begin around midterms. Dates will be voluntary, or assigned as necessary.

Paper and Presentation topics, outlines, rough drafts and final version will all be due for handing in as follows.

Sept 4-18- Begin searching material

September 18- bring in ideas for consultation

September-25- ideas, images, sources for presentation

October 9- First presentations rough drafts due

October 16- Presentations begin, sources for papers, three, no internet.

October 18 - New York Trip !!!

October 30 - Paper Outline

November 13 - Paper Rough Draft

December 4- Paper Due

Topics of the Twentieth Century

Topics should begin in the twentieth century, ie- no impressionism.

This is not a definitive list, only suggestions. You are encouraged to investigate others. These could be paper or presentation. The two should not be exactly the same.

A work of art from the Metropolitan Museum, as in Art 105, 106

Particularities of various movements: Fauvism, expressionism, Cubism, Surrealism, Futurism, etc...

We will only touch on these, you can dig deeper into minor artists in the movements, aspects of them, the second wave of cubists, Women in Surrealism, Women in Futurism, etc

Smaller movements- Vorticism, Orphism, Purism

Poets, Buadelaire, Mallarme, Appolinaire, Breton, and the relationship to the art

Music, as above

Theatre- Performance, a very rich topic- Roussel, Jarry, Artaud,

Photography and Film

Sculpture, Sculptors

Mexican Muralists, Rivera, Orozco, Siqueros

Political Art

Women Artists: Kathe Kollwitz, Hannah Hoch, Georgia O'Keefe, Meret Oppenheim, Paula Modersohn-Becker, Sonia, Delaunay, ...on and on

A Part of an Artists Work, a period of ---, the late work of ----

American Art

The Amory Show

The WPA

Collage, Assemblage

Dada

A specific Picture in depth

A manifesto

For Studio Majors, Kandinsky(Point Line and Plane)and Klee's (Pedagical Sketchbook, the Thinking Eye)

books on formal elements of art, or Itten, The Art of Color

The Bauhaus

Mythology in Twentieth Century Art

African Art, or other international influences (Primitive Art)

Prints and Posters

Women Artists, Kathy Kollwitz

Hannah Hoch

Frida Kahlo, Surrealists, on and on

Portrait of Gertrude Stein

Picasso Sculpture

Matisse Sculpture

Matisse Cut Outs

Matisse Chapel

Matisse Murals for the Barnes Foundation

Drawing of, Sculpture of....

Prints of....

Books, Fututist etc..Artist's books, illustrations for poetry, etc

Plays, set Design, Theatre, Costumes

Collaborations

Fashion and its Relation to Art (Shiaparelli)

Bloomsbury group, (Bloombury Rooms)

Photography, Film, Architecture- Design and Craft
Gertrude Stein
Merz

Honor Philosophy and Classroom Protocol:

I fully support the Cedar Crest College Honor Code and the Classroom Protocol Code as Stated in the Customs Book.

Plagiarism:

It is dishonest to present oral or written work that is not entirely the students own, except as may be approved by the instructor.

Any language taken from another source, whether individual words or entire paragraphs, must be placed within quotation marks and attributed to the source, following the citation format specified by the instructor. Paraphrased material from an outside source must also be attributed. In addition, if the student is indebted to another source for a specific perspective or a line of argument, regardless of whether the student has directly quoted the source or not, that debt must also be acknowledged.

If the student fails to acknowledge debts to outside sources, that student has committed plagiarism. Deliberate or accidental, plagiarism is a serious academic offense. Any evidence of plagiarism on any written work handed in for a grade will result in failure of the class. Cheating, referring to notes, or communicating information in any way during in class quizzes or exams will also result in failure of the course.

