

ARTH 362 Twentieth-Century European Art

Monday/Wednesday 12:00-1:15

Art & Design Building 2026

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Office Hours: Monday 2:00-3:00 (please email me to let me know you will be coming, or to schedule a meeting for a different time)

Course Description: This course will examine major movements in twentieth-century European art including fauvism, German expressionism, cubism, futurism, constructivism, dada, surrealism, and post war developments. Paintings and sculpture will be examined in their historical context, relating stylistic and ideological change to social and political events. Although we will focus on trends that emerged in Europe, the arrival of numerous foreign artists in cities such as Paris, Rome, and Berlin in the twentieth century compelled both European and non-European artists to expand their world vision. A discussion of foreign artists' contributions to European artistic developments as well as local artists' reactions to their presence will thus be an important component of this course.

Course Format: The classroom experience is the core of the course. Class sessions comprise lecture/discussions on selected aspects of material introduced in that day's reading assignment. Tests and quizzes derive from both what we cover in class and the readings, thus **careful note taking** is essential to your success in the course.

Objectives:

- To become familiar with the major movements in twentieth-century European art
- To learn about these movements in their historical context and to recognize their formal/stylistic traits
- To develop analytical and interpretive skills and use them to discuss and write about works of art

Course Requirements:

- **Readings:** complete all reading **before** the class. If a reading is listed under September 13, for example, it should be completed **before** class on the 13th.
- **Participation:** (5% of your grade) Participation refers to both the content of your verbal contributions as well as your attention and response to others' comments. The GMU catalogue reads: "Students are expected to attend the class periods of the courses for which they register...instructors may use absence, tardiness, or early departure as *de facto* evidence of non-participation." Everyone starts with a B as a participation grade. You will maintain that grade by simply coming to class (missing no more than 3 classes over the semester). To get an A for participation you need to actually contribute to class discussions. Your participation grade will

be reduced according to attendance after 3 absences. You will not pass the class if you miss more than 50% of the class sessions no matter how well you do on other assignments.

- **Paper:** (20% of your grade) 5-7 pages, a focused analysis of works of art in a DC museum. **Museum visit required.** Specific assignment to be handed out in class.
- **Web Art Gallery Assignment (2 parts):** (15%/10% of your grade respectively) Specific assignment to be handed out in class.
- **Quiz:** (10% of your grade)
- **Mid-term:** (20% of your grade)
- **Final:** (20% of your grade)

Grading Standards:

C is the average expected performance of a college Student. To receive a C you must complete all readings and assignments on time, demonstrate a basic knowledge of the material, and write competently (all assignments must be well organized and have correct spelling and grammar). To receive a B your work must be substantially better than average and to receive an A truly exceptional. A work is meticulously researched, well written, and imaginative and goes above and beyond the assignment.

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| A+ | 98-100 | C+ | 77-79 |
| A | 93-97 | C | 73-76 |
| A- | 90-92 | C- | 70-72 |
| B+ | 87-89 | D | 60-69 |
| B | 83-86 | F | 59 and lower |
| B- | 80-82 | | |

Technology Requirements:

- GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.
- Blackboard
- Web access and searching ability
- All written work must be word-processed, spell-checked, and printed on a quality printer

Policies:

- Students are responsible for all material covered in class (announcements, lectures, discussions) whether you are present or not.
- Late assignments are not acceptable. Any work turned in late without a valid written excuse (i.e. doctor's note) will be graded down 10 points per week late. If an assignment is not turned in by the last day of class you will be given a 0 for

that assignment. If you are having difficulty completing an assignment please see me well before the assignment is due. If I am aware of your circumstances I am more than willing to work with you.

- Make-up exams or extensions will be granted only in the case of documented emergencies.
- GMU operates with an **Honor Code**. It is clearly defined in the catalogue (<http://oai.gmu.edu/mason-honor-code/full-honor-code-document/>) **Plagiarism** (presenting someone else's ideas or words as your own without proper acknowledgement) violates the Honor Code. I will notify the Honor Committee concerning possible infractions.
- Cell phones must be **turned off** during class.
- Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the University's Disability Resource Center and produce documentation <http://ds.gmu.edu/documentation/>. Please do this well **before** the first test or presentation in case alternate arrangements need to be made.
- If English is your second language, I encourage you to turn in a rough draft of your paper at least one week before it is due. If needed I will recommend that you work with the Writing Center. **All papers must be in good standard English.**

Other important resources:

- Diversity
 - Mason values diversity; through the Office of Diversity, Inclusion, and Multicultural Education (ODIME), Mason seeks to create and sustain inclusive learning environments where all are welcomed, valued, and supported
- Religious holidays
 - University Life religious holiday calendar <http://ulife.gmu.edu/calendar/religious-holiday-calendar/> it is the obligation of students, within the first two weeks of the semester, to provide faculty members with the dates of major religious holidays on which they will be absent due to religious observances
- Student privacy
 - student privacy and student rights under FERPA <http://registrar.gmu.edu/ferpa/>
- Student services
 - Online Education Services, University Libraries <http://library.gmu.edu/for/online>
 - Writing Center <http://writingcenter.gmu.edu/>
 - Counseling and Psychological Services <http://caps.gmu.edu/>

Important dates:

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| Sept. 4 | No class Labor Day |
| Sept. 5 | Last day to add classes |
| Sept. 20 | Quiz |
| Sept. 29 | Last day to drop classes |

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| Oct. 9 | No class Columbus Day |
| Oct. 10 | Monday classes meet on Tuesday (no Tuesday classes) |
| Oct. 11 | Mid-term exam |
| Oct. 25 | Paper due |
| Nov. 20 | Web Gallery Assignment due (part 1) |
| Nov. 22-26 | No class: Thanksgiving Break |
| Dec. 4 | Web Gallery Assignment due (part 2) |
| Dec. 6 | Last day of class |
| Dec. 18 | Final Exam: 10:30-1:15 |

Required texts:

Chipp, Herschel B. ed. *Theories of Modern Art*. Berkeley: University of California Press, 1984.

Other readings available on-line (mostly in Smarthistory: <https://smarthistory.org/>) or on blackboard

Lecture Schedule:

Aug. 28 Introduction

Aug. 30 Turn-of-the-century painting and sculpture

Skim:

- <https://smarthistory.org/becoming-modern-an-introduction/>
- <https://smarthistory.org/a-beginners-guide-to-realism/>
- <https://smarthistory.org/a-beginners-guide-to-impressionism/>
- Also look at Post-impressionism tab and Symbolism tab in Smarthistory

Sept. 4 No class Labor Day

Sept. 6 Fauvism

- <https://smarthistory.org/a-beginners-guide-to-fauvism/>
- Explore tabs on Henri Matisse
- Chipp: 130-137

Sept. 11 German Expressionism: Die Brücke and Der Blaue Reiter

- <https://smarthistory.org/expressionism-intro/>
- <https://smarthistory.org/kirchner-self-portrait-as-a-soldier/>
- <https://smarthistory.org/kirchner-street-dresden/> (video)
- <https://smarthistory.org/ernst-ludwig-kirchner-street-berlin/> (video)
- <https://smarthistory.org/kandinsky-improvisation-28-second-version/> (video)

- <https://smarthistory.org/vasily-kandinsky-klange-sounds/> (video)
- Chipp: 146-155, 178-179

Sept. 13 German Expressionism cont. and Austrian Expressionism

- <https://smarthistory.org/egon-schiele-seated-male-nude-self-portrait/> (video)
- <https://smarthistory.org/egon-schiele-hermits/> (video)
- Chipp: 170-174

Sept. 18 Early twentieth-century sculpture

- <https://smarthistory.org/constantin-brancusi-the-kiss/> (video)
- <https://smarthistory.org/constantin-brancusi-bird-in-space/> (video)
- Chipp: 364-365

Sept. 20 **Quiz**
Cubism

Sept. 25 Cubism cont.

- <https://smarthistory.org/case-for-abstraction/> (video)
- <https://smarthistory.org/inventing-cubism/>
- <https://smarthistory.org/pablo-picasso-les-demoiselles-davignon/>
- Explore tabs on Pablo Picasso; Georges Braque; Fernand Léger
- Chipp: 193-206, 248-259, 263-266

Sept. 27 Cubism cont.

- <https://smarthistory.org/pablo-picasso-guitar/>

Reading critically:

- Clement Greenberg, "Collage" in *Art and Culture* (Boston, 1961), pp. 70–83 available at <http://www.sharecom.ca/greenberg/collage.html>
*Read the article in preparation for in class discussion and analysis

Oct. 2 Orphism and Futurism

- <https://smarthistory.org/robert-delaunay-simultaneous-contrasts-sun-and-moon/> (video)
- <https://smarthistory.org/italian-futurism-an-introduction/>
- Explore tabs on Giacomo Balla; Carlo Carrà; Umberto Boccioni; Raymond Duchamp-Villon
- Chipp: 317-319, 289-302

Oct. 4 Suprematism and Constructivism

- <http://www.theartstory.org/artist-malevich-kasimir.htm>
- <http://www.tate.org.uk/whats-on/tate-modern/exhibition/malevich> (short video)
- <https://smarthistory.org/stepanova-the-results-of-the-first-five-year-plan/>
- <http://www.theartstory.org/artist-tatlin-vladimir.htm>
- Chipp: 341-346

Oct. 9 No class Columbus Day

Oct. 10 review (Monday classes meet on Tuesday)

Oct. 11 **mid-term**

Oct. 16 Purism, De Stijl/Neo-plasticism

- <https://www.guggenheim.org/artwork/movement/purism>
- Explore works by Léger and Ozenfant
- <https://smarthistory.org/mondrian-composition-ii-in-red-blue-and-yellow/>
- <https://smarthistory.org/tateshots-piet-mondrian/> (video)
- <https://smarthistory.org/piet-mondrian-composition-no-ii-with-red-and-blue/> (video)
- Chipp: 321-325, 324-335

Oct. 18 International abstraction: Joaquín Torres-García and Cercle et Carré

- Greet, Michele “Joaquín Torres García in Paris: Artist, Innovator, Organizer” in *Transatlantic Encounters: Latin American Artists in Paris between the Wars*. New Haven: Yale University Press, 2018 (on blackboard)
- Chipp: 346-349, 349-362

Oct. 23 Dada

- Smarthistory: read all the entries on Marcel Duchamp
- <https://smarthistory.org/hannah-hoch-cut-with-the-kitchen-knife-dada-through-the-last-weimar-beer-belly-cultural-epoch-of-germany/>
- Chipp: 377-382, 382-384, 385-389, 392-395

Oct. 25 **Paper due**
Surrealism

- <https://smarthistory.org/surrealism-intro/>
- <https://smarthistory.org/case-for-surrealism/>
- Chipp: 402-429

Oct. 30 Surrealism cont.

- <https://smarthistory.org/man-ray-the-gift/> (video)
- <https://smarthistory.org/rene-magritte-the-treachery-of-images-cecil-nest-pas-une-pipe/> (video)
- <https://smarthistory.org/salvador-dali-the-persistence-of-memory/> (video)
- <https://smarthistory.org/salvador-dali-metamorphosis-of-narcissus/> (video)
- <https://smarthistory.org/alberto-giacometti-the-palace-at-4am/> (video)
- <https://smarthistory.org/meret-oppenheim-object-fur-covered-cup-saucer-and-spoon/>

Nov. 1 Surrealism cont.

- <https://smarthistory.org/picasso-guernica/>

Reading critically:

- Ishaan Tharoor, “80 years later, the Nazi war crime at Guernica still matters,” The Washington Post, Apr. 26, 2017
https://www.washingtonpost.com/news/worldviews/wp/2017/04/26/80-years-later-the-nazi-war-crime-at-guernica-still-matters/?utm_term=.9f51134fc5a0
*Read the article in preparation for in class discussion and analysis

Nov. 6 School of Paris between the Wars

- Excerpt from Vincent Bouvet, *Paris Between the Wars, 1919-1939: Art, Life & Culture*. New York: Vendome Press, 2010 (on blackboard).

Nov. 8 School of Paris between the Wars

Nov. 13 German art between the wars: Bauhaus

- <https://smarthistory.org/lyonel-feininger-cathedral-for-program-of-the-state-bauhaus-in-weimar/> (video)
- <https://smarthistory.org/paul-kllee-twittering-machine-die-zwitscher-maschine/> (video)
- <https://smarthistory.org/moholy-telephone/> (video)
- <https://smarthistory.org/laszlo-moholy-nagy-composition-a-xx/> (video)
- <https://smarthistory.org/laszlo-moholy-nagy-climbing-the-mast/> (video)
- Chipp: 330-337

Nov. 15 German art between the wars: New Objectivity

- <https://smarthistory.org/dix-portrait-of-sylvia-von-harden/> (video)
- <https://smarthistory.org/christian-schad-self-portrait/> (video)
- Chipp: 187-192

Nov. 20 Web Gallery Assignment due (part 1)

German Art between the wars: Nazi visual culture

- <https://smarthistory.org/paul-troost-house-of-german-art/> (video)
- <https://smarthistory.org/art-in-nazi-germany/>

Nov. 27 Presentation of Web Gallery Assignment

Nov. 29 Postwar European art

- <https://smarthistory.org/dubuffet-pleasure/>
- <https://smarthistory.org/dubuffet-childbirth/>
- <https://smarthistory.org/francis-bacon-triptych-august-1972/> (video)
- <https://smarthistory.org/lucian-freud-standing-by-the-rags/> (video)
- Chipp: 593-603, 606-616, 620-622

Dec. 4 Web Gallery Assignment due (part 2)

catch up day

Dec. 6 review

Dec. 18 10:30-1:15 Final Exam