

## ARTH 362 Twentieth-Century European Art

Tuesday/Thursday 10:30-11:45

Art and Design Building 2026

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Office Hours: Tuesday and Thursday 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 February 13, for example, it should be completed **before** class on the 13<sup>th</sup>.
- **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) 4-5 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.

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:**

- a. 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.
- b. Blackboard
- c. 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 one grade per class 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://www.gmu.edu/mlfacstaff/findex.html>) **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.
- All work must be submitted in hard copy. E-mailed assignments will not be accepted.
- 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. 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.**

**Important dates:**

Jan. 31	Last day to add classes
Feb. 14	Quiz
Feb. 25	Last day to drop classes
Mar. 8	Mid-term exam
Mar. 13/15	No class: Spring Break
Mar. 29	Paper due
Apr. 19	Web Gallery Assignment due (part 1)
May 3	Web Gallery Assignment due (part 2)
May 3	Last day of class
May 10	<b>Final Exam: 10:30-1:15</b>

**Required texts:**

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

Other readings available on-line (mostly in Oxford Art Online) or via e-reserve

How to access Oxford Art Online:

- Go to the library webpage: <http://library.gmu.edu/>
- Click on “Databases” at the top of the page
- Click on the letter “O”

- Scroll down to “Oxford Art Online”
- Click on the link and login with your GMU id and password (only necessary off campus)
- Use the search feature to locate the essays assigned for that day
- Most essays will be tagged as “subject entry” or for artists “biography”

**Lecture Schedule:**

Jan. 24 Introduction

Jan. 26 Turn-of-the-century painting and sculpture

Reading: Skim entries in Oxford Art Online: Realism; Impressionism; Post-Impressionism; Symbolism

Jan. 31 Fauvism

Oxford Art Online: Fauvism; Matisse, Henri  
Chipp: 130-137

Feb. 2 German Expressionism: Die Brücke and Der Blaue Reiter

Oxford Art Online: Brücke; Blaue Reiter; Kirchner, Ernst Ludwig; Kandinsky, Vasily  
Chipp: 146-155, 178-179

Feb. 7 German Expressionism cont. and Austrian Expressionism

Oxford Art Online: Schiele, Egon; Kokoschka, Oskar  
Chipp: 170-174

Feb. 9 Early twentieth-century sculpture

Oxford Art Online: Sculpture—scroll down to section entitled “Sculptural Aesthetics in the Twentieth Century”; Brancusi, Constantin  
Chipp: 364-365

Feb. 14 **Quiz**

Cubism

Feb. 16 Cubism

Oxford Art Online: Cubism; Picasso, Pablo  
Chipp: 193-206, 248-259, 263-266

Feb. 21 Cubism cont.

**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 before class in preparation for in class discussion and analysis

Feb. 23 Orphism and Futurism

- Oxford Art Online: Orphism; Futurism  
Chipp: 317-319, 289-302
- Feb. 28 Suprematism and Constructivism  
Oxford Art Online: Suprematism; Malevich, Kazimir; Constructivism  
Chipp: 341-346
- Mar. 1 Metaphysical Painting (and catch up)  
Oxford Art Online: Metaphysical Painting; De Chirico, Giorgio  
Chipp: 446-455
- Mar. 6 review
- Mar. 8 **mid-term**
- Mar. 13/15 **No class: Spring Break**
- Mar. 20 Dada  
Oxford Art Online: Dada; Duchamp, Marcel  
Chipp: 377-382, 382-384, 385-389, 392-395
- Mar. 22 New Objectivity  
Oxford Art Online: Neue Sachlichkeit  
Chipp: 187-192
- Mar. 27 Purism and De Stijl  
Oxford Art Online: Purism; Stijl; Mondrian, Piet  
Chipp: 321-325, 324-335,
- Mar. 29 **Paper due**  
School of Paris between the Wars
- Apr. 3 School of Paris between the Wars  
Excerpt from Vincent Bouvet, *Paris Between the Wars, 1919-1939: Art, Life & Culture*. New York: Vendome Press, 2010. E-reserve
- Apr. 5 Surrealism  
Oxford Art Online: Surrealism; Dali, Salvador; Ernst, Max; Miro, Joan; Magritte, René  
Chipp: 402-429
- Apr. 10 Surrealism cont.
- Apr. 12 Surrealism cont.  
**Reading critically:**

Charlotte Stokes, "Collage as Jokework: Freud's Theories of Wit as the Foundation for the Collages of Max Ernst," Leonardo, Vol. 15, No. 3 (Summer, 1982), pp. 199-204. Available on JSTOR.

\*Read the article before class in preparation for in class discussion and analysis

Apr. 17 International abstraction: Bauhaus

Oxford Art Online: Bauhaus; Klee, Paul

Chipp: 330-337

Apr. 19 International abstraction

Oxford Art Online: Torres-García, Joaquín; Cercle et Carré; Hepworth, Barbara

Chipp: 346-349, 349-362

**Web Gallery Assignment due (part 1)**

Apr. 24 Presentation of Web Gallery Assignment

Apr. 26 Presentation of Web Gallery Assignment

May 1 Postwar European art

Art Informel; Giacometti, Alberto; DuBuffet, Jean; Bacon, Francis; Freud, Lucien

Chipp: 593-603, 606-616, 620-622

May 3 review

**Web Gallery Assignment due (part 2)**

May 10 **10:30-1:15 Final Exam**