

## **COURSE SYLLABUS**

**History of 19<sup>th</sup> & 20<sup>th</sup> Century Art 474W**

**Prerequisite: ART 260 & ART 370    Credit Hours: 3**

**Fall 2007**

**Instructor: Sharon King**

**T – Th    10:30 – 11:50 PM**

**Class Location: Art Bldg. E, Rm. 108**

**Office Location: Art Bldg., E, Room 116**

**Office Hours & Phone: 30 minutes prior/after class or by appointment  
(936)294-4572**

**Email Address: art\_sak@shsu.edu**

**Course Goals:** How broad is our definition of Art? This one of the many questions individuals, artists, scholars and art critics were asking of themselves regarding the art movements of the 19<sup>th</sup> and 20<sup>th</sup> centuries on both sides of the Atlantic.

Works of arts are produced under specific circumstances within particular cultural contexts and often, reflect a definite purpose that mirrors the social, political, ideological, economic and cultural concerns of their time. By examining the major artistic movements in architecture, painting and sculpture, we will attempt to examine the role art has played in the 19<sup>th</sup> and 20<sup>th</sup> centuries. As this is an upper-level writing enhanced course, over half of the points for your grade will be derived from your written work.

### **Course Objectives**

- 1 Develop a chronological and contextual approach to understanding art and art production
- 2 Identify major artists and art movements of the time
- 3 Develop an understanding of visual expression and different ways of “seeing”
- 4 Consider these questions with regard to the works studied: For whom was it created? For whom does it exist? Who is represented? Who is doing the telling? The hearing?

The class format includes lectures with slides and visual aids, writing and reading assignments,

class discussion and written exams.

**Textbook:** There is no textbook for this class; however, I will provide students with a suggested reading list from our library.

**Attendance:** Attendance is mandatory. We will be covering a large amount of work in a short period of time and your participation for each class is essential. I reserve the right to drop your final grade by one letter grade for over **two (2) unexcused absences**. If you anticipate an absence or circumstances cause you to be absent or tardy to class, communicating with your instructor is greatly encouraged to avoid misunderstandings. Attendance is taken at the beginning of class: if you should be tardy, it is your responsibility to speak with me after class to let me know you are there.

**Tardiness and leaving early:** If you are late to class more than twice, this could affect your attendance. If arriving late, please do not allow the door to slam shut as this produces a disruption for the entire class. **Please turn off all pagers and cell phones.** Participation and attendance includes actively engaging in class discussions and asking questions.

**Grading is based on:**

<b>Exam 1</b>	<b>40%</b>
<b>Research paper</b>	<b>45%</b>
<b>Final Exam</b>	<b><u>15%</u></b>
	<b>100%</b>

**Grading Scale:**

<b>A = 90 – 100</b>
<b>B = 80 – 89</b>
<b>C = 70 – 79</b>
<b>D = 60 – 69</b>
<b>F = 59 – 0</b>

**Exams:** Exam 1 will be an in-class written essay. The essay questions will be derived from the material covered in class. One week prior to the examination date, four essay questions will be presented in class. On the examination day, two essay questions will be chosen and students will write their responses (in full) in bluebooks.

**Academic Dishonesty:** *All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the*

*abuse of resource materials.*

**Student Absences on Religious Holy Days Policy:** *Section 51.911 (b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, included travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.*

*University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day (s) shall present to each instructor involved a written statement concerning the religious holy day (s). This request must be made in the first fifteen days of the semester or the first seven days of a summer session in which the absence (s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed.*

**Classroom Rules of Conduct:** *Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Inappropriate behavior in the classroom shall result in a directive to leave class.*

**Visitors in the Classroom:** *Unannounced visitors to class must present a current, official SHSU identification card to be permitted in the classroom. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom.*

**Americans with Disabilities Act:** *SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines. If you have a disability that may adversely affect your work in this class, then I encourage you to register with the SHSU Counseling Center and talk to me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: no accommodation can be made until you register with the Counseling Center.*

**General Information:** I will be available after class if you need to speak with me, or you may make an appointment. My office number is (936)294-4572 and is located in Art Bldg. E, room 116. My email address is art\_sak@shsu.edu . I will be happy to help you in any way that I can; however, you must let me know in a timely manner so I can actually offer assistance.

**Sincerest wishes for a great semester!!!**

## **Tentative Course Time Table**

<b>9/3</b>	<b>Labor Holiday for M – W classes</b>
<b>10/10</b>	<b>Last Day to drop w/o a grade of “F” or to resign w/o receiving W/P or W/F</b>
<b>9/27</b>	<b>Hand out questions for Exam 1</b>
<b>10/4</b>	<b>Exam 1</b>
<b>11/17</b>	<b>Last day to resign</b>
<b>11/21 – 11/25</b>	<b>Thanksgiving Holiday!!</b>
<b>11/26</b>	<b>Monday Classes resume 8:00am</b>
<b>12/6</b>	<b><u>Hand out questions for the Final</u> <b>LAST DAY OF CLASS</b></b>
<b>12/11</b>	<b>Tuesday Final Exam 8:00 am – 10:00 am</b>

**\*Note: Artists presentations will be presented in class during the months of October/November.**

## **Artists - Art After 1960**

### **Pop Art – UK**

Richard Hamilton  
Eduardo Paolozzi  
Peter Blake  
Ron Kitaj  
Joe Tilson  
Pauline Boty  
Allen Jones  
David Hockney

### **Pop Art – US (New York)**

Andy Warhol  
Roy Lichtenstein  
Tom Wesselmann  
Robert Indiana  
George Segal (pop/environmental)  
James Rosenquist  
James Dine (pop/environmental)  
Claes Oldenburg

### **Pop Art – US (California)**

Edward Kienholz  
Ed Ruscha  
Wayne Thiebaud  
Mel Ramos

## **Earthworks, Site Specific, Urban Landscape, Performance, & Text as Image**

Michael Heizer  
Walter de Maria  
James Pierce  
Nancy Holt  
Richard Long  
Maya Lin  
Robert Smithson  
Robert Morris  
Ana Mendieta

Charles Simonds  
Dennis Oppenheim  
Kazuo Shiraga (Gutai Art Association/performance)  
Peter Hutchinson  
Martin Puryear  
Ant Farm-Cadillac Ranch  
Christo and Jean-Claude  
Bruce Nauman (performance)  
Marina Abramovic (performance)  
Joseph Beuys (performance)  
Vito Acconci (performance)  
John Baldessari (text as image)  
Terry Atkinson & Michael Baldwin (Art & Language/UK/text as image)  
Robert Barry  
Dan Graham  
Hamish Fulton

### **Minimalism**

Frank Stella  
Donald Judd  
Carl Andre  
Sol Lewitt  
Richard Serra  
Dan Flavin

### **Photo Realism & Photo Narrative**

Richard Estes  
Chuck Close  
Audrey Flack  
Ralph Goings  
Don Eddy  
Robert Cottingham  
Duane Hanson

### **Alternative Photo Process/Political Satire**

Andres Serrano  
Winston Smith

### **Various Mixed Artists**

**60+ artists will be examined**

**Artists – 19<sup>th</sup> & 20<sup>th</sup> Century Art**

**Neo-classicism, Romanticism, Neo-realism**

Jacques Louis David (French neo-classicism)

Francisco Goya (Spanish romanticism/realism)

William Blake (English romanticism)

Caspar David Friedrich (German romanticism)

**French Realism**

Gustave Courbet

Honore Daumier

Jean Francois Millet

Edouard Manet

**French Impressionism**

Edgar Degas

James McNeil Whistler (American painter/realist tendencies in an impressionistic style)

**Early Impressionist Landscape**

Camille Pissaro

Claude Monet

**Realism**

Gustave Caillebotte

**Post Impressionism**

Georges Seurat

Vincent van Gogh

Paul Gauguin

Paul Cezanne

**Symbolism/Expressionism**

Gustave Moreau

Odilon Redon (both artists are French)  
Albert Pinkham Ryder (American artist)  
James Ensor  
Fernand Khnopff (both artists are Belgium symbolists/expressionists)  
Max Klinger (German symbolism/expressionism)  
Edvard Munch (Norwegian)  
Gustav Klimt (Austrian)

### **German Expressionism**

Ernst Ludwig Kirchner  
Emil Nolde (both artists are part of the Brucke or the Bridge)  
Vassily Kandinsky  
Franz Marc (both artists are part of the Blue Rider Group)  
Kathe Kollwitz

### **Cubism**

Pablo Picasso  
Georges Braque

### **Dada and Surrealism**

Marcel Duchamp (Dada)  
Francis Picabia (Dada)  
Jean Arp (Dada and surrealism)  
Salvador Dali  
Joan Miro  
Max Ernst (both artists are surrealists)