

DR. GERALDINE W. KIEFER, Assistant Professor of Art History  
SHENANDOAH UNIVERSITY, Fall 2007

Art 214: Investigations in Modern Art:

Focus: 1880-1960: Art Movements and Exhibitions; Investigations in Art, Culture and Artists  
Syllabus and Schedule\*

\*All revisions to this syllabus will be posted on the course site in Blackboard. Check this site weekly. Any student who has a disability and is in need of classroom accommodations should contact the instructor and Debby Wine in the Academic Support Center.

Tuesdays and Thursdays, 9:30-10:45 a.m.

Henkel 108

Office hours: 8-9:30 a.m. Tuesday and Thursday; 2-2:30 p.m. Thursday; and by appointment, Howe 107A, 540-545-7323

E-mail:

**Legitimate absences:**

Illness: doctor's note, on doctor's office letterhead, required

Family emergencies: consultation with Dr. Kiefer required (NOT including weddings); documentation preferred

Personal emergencies: consultation with Dr. Kiefer required; documentation preferred

**BASIC COURSE INFORMATION AND RESOURCES**

**Purchased Course Text(s):**

Dawtre, Liz, Toby Jackson, Mary Masterton, Pam Meecham and Paul Wood, eds. *Investigating Modern Art*. New York and London: Yale University Press, 1996. ISBN 0-300-06797-6 (pbk.)

Hunter, Sam, John Jacobus and Daniel Wheeler, *Modern Art: Painting, Sculpture, Architecture, Photography*. Third edition. New York: Pearson/Prentice Hall, 2005. ISBN 0131895656 (pbk.)

**Also Required:**

Kirszner, Laurie G. and Stephen R. Mandell. *The Brief Wadsworth Handbook*. 5<sup>th</sup> edition. Boston: Thompson-Wadsworth, 2007. ISBN 1413020305. (new SU standard for English 101)

**Course Reserves:**

See Blackboard, Course Documents

**Blackboard:**

This is a Blackboard-intensive course! Announcements, assignments, notes and resources will be posted as they are created and revised. All students are required to access the course site weekly and download/print all required documents. (Powerpoint lectures will NOT be posted; students missing one or more lectures will need to make them up by means of the course texts and another student's notes.)

**Selections from Dr. Kiefer's modern art texts: (may be consulted in Dr. Kiefer's office, then ordered through Interlibrary Loan):**

Broude, Norma and Mary D. Garrard, eds. *The Expanding Discourse: Feminism and Art History*. New York: Harper & Row, Publishers, , 1992.

Broude, Norma and Mary D. Garrard, eds. *Feminism and Art History: Questioning the Litany*. New York: Harper & Row, Publishers, 1982.

Chadwick, Whitney. *Women, Art, and Society*. New York: Thames and Hudson, Inc., 1990.

Deepwell, Katy, ed. *Women Artists and Modernism*. Manchester and New York:

Manchester University Press, 1998.

Fer, Briony, David Batchelor, and Paul Wood. *Realism, Rationalism, Surrealism: Art between the Wars*. New Haven and London: Yale University Press, 1993.

Fascina, Francis and Charles Harrison. *Modern Art and Modernism: A Critical Anthology*. New York: Harper & Row, 1982.

Fascina, Francis, Nigel Blake, Briony Fer, Tamar Garb, and Charles Harrison. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven and London: Yale University Press, 1993.

Kendall, Richard and Griselda Pollock, eds. *Dealing with Degas: Representations of Women and the Politics of Vision*. New York: Universe, 1992.

Kiefer, Geraldine W. *Steel and Real Estate: Margaret Bourke-White and Corporate Culture in Cleveland, 1927-1929*. Wooster: The College of Wooster Art Museum, 2000.

Meecham, Pam and Julie Sheldon. *Modern Art: A Critical Introduction*. London and New York: Routledge, 2000.

Perry, Gill. *Women Artists and the Parisian Avant-Garde: Modernism and "Feminine" Art, 1900 to the late 1920s*. Manchester and New York: Manchester University Press, 1995.

Perry, Gill, Francis Fascina, and Charles Harrison, *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven and London: Yale University Press, 1993.

Suleiman, Susan Rubin, ed. *The Female Body in Western Culture: Contemporary Perspectives*. Cambridge and London: Harvard University Press, 1986.

Weiss, Jeffrey. *The Popular Culture of Modern Art: Picasso, Duchamp and Modernism*. Cambridge and London: Yale University Press, 1994.

#### **Electronic Resources:**

These will be posted in Blackboard at the beginning of the semester and topically, as the course progresses. Additional Internet resources are listed in the course schedule, below.

#### **COURSE PURPOSE, DESCRIPTION, REQUIREMENTS, AND STANDARDS:**

##### **Purpose:**

The purpose of the course is to provide the student with a working knowledge of the history and culture of modern art. In order to understand the history of art as a broad cultural phenomenon, one that profoundly affects our ways of looking at the world, it is imperative to understand its social contexts, and these have been forged and refined by means of the artifacts of visual culture.

This course satisfies four of the SU Mission Statement's six core values: development of an enduring passion for learning (about art and culture); commitment to self-reflection and personal development (class participation, reflection and writing); respect for diverse cultures, experiences and perspectives (non-Western art component); and celebration of creative expression.

##### **Additional Goals and Objectives:**

##### **The goals the student will be expected to achieve are as follows:**

To read, understand, and take notes on readings in textbooks written for college-level students in a liberal arts-related program; and to apply these ideas to those developed in class lectures; furthermore, to integrate notes from the text with those taken in class, so as to develop a structured sense of ideas and contexts. These structures and these ideas will be the nucleus of the material the student will apply to the final.

To attend the required and, if possible, optional art tours and exhibitions, prepare for the visit (s) by reading the assigned resources, be prepared to view and evaluate the exhibition or work, take notes on the show as a whole and individual objects, and write up and evaluate the experience in a succinct, well organized summary.

To give a well-crafted and outlined presentation to the other members of the class, with a handout and bibliography for the group and the professor.

To develop the presentation into a succinct, well organized, well written "short" term paper.

To complete assignments given in and as part of the class, including but not necessarily limited to leadership of class discussions, summaries of videos and computer lab assignments, readings placed on reserve at Smith Library, online exhibitions and sites, and presentations by guest speakers.

**Conceptual models, frameworks and processes the student will master in this course are as follows:**

Synthesizing interpretive, factual and historical material from a variety of sources, and integrating them into a written "course-note" framework.

Developing a working framework for themes, functions, styles, political intersections, and social uses of modern art.

Writing-intensive strategies applicable to other fields, including the following: summarizing; conceptualizing, framing, limiting and specifying a topic; composing a thesis statement; outlining; free-writing two or more drafts; formulating an expanded introduction and conclusion revising; citing sources; and critically evaluating the final product.

**Collaborative evaluation of Course Goals:**

The last scheduled class of the semester will be given over to a one-on-one discussion and evaluation of the course goals, in Professor Kiefer's office by means of reviewing the student's graded work, class participation and personal assessment of his/her learning outcomes. This is NOT a graded assessment but a collaborative and interactive course summation.

**Description:**

This course will analyze developments in the fine arts, applied arts, and art theory from 1880 to approximately 1960. Both European and American art will be considered. Special emphasis will be placed on the interactions between modern art and modern culture in this important speculative and experimental period. The role of women as art makers, art objects, and purveyors of the gaze will be considered. Seminal works of art which have been analyzed utilizing feminist and gender-based models will be highlighted. The format of the course is powerpoint lectures, online exhibitions, and class discussion after a mid-class five-minute break.

The course is highly reading intensive; as a corollary, it is equally oriented towards class discussion and participation. Art and artists will be considered from a variety of theoretical and scholarly bases. Art exhibitions organized during the modern art period as well as contemporary, online exhibitions will constitute a continuum of discussion as modern art itself was constituted in and as exhibitions. Weekly discussions on assigned

readings, led by students, will assist in conceptualizing, understanding, questioning and discussing those writings. The essay midterm will serve to synthesize the readings, lectures and images covered (up to approximately 1940). The class project, preparatory work and mounting of an exhibition of two women artists at the Shenandoah Arts Council, will apply issues, exhibitions and ideas in contemporary art to a “real-life” setting and will replace the final. The fifteen-minute class presentation on a modernist artist or topic, supplemented with a handout or captions (abstract, comprehensive outline, and bibliography) and delivered in Power Point or with 35-mm slides, will serve to apply the ideas you have learned to the construction of artistic identities.

## **REQUIREMENTS AND PERCENTAGES FOR GRADING AND EVALUATION**

**There are five components, each weighted 20%:**

- I. IN-CLASS ASSIGNMENTS OR “CLASS PARTICIPATION”: LEADERSHIP OF WEEKLY CLASS DISCUSSIONS; COMPUTER LAB ASSIGNMENTS; SUMMARIES OF READINGS AND VIDEOS, AS ASSIGNED: 20%**
- II. CLASS PRESENTATION ON A MODERN ARTIST OR DESIGNER WHOSE HISTORY AND WORK PRECEDES 1940, OR A MODERN ART STYLE/MOVEMENT PRECEDING 1940 (15 MINUTES, WITH HANDOUT, USING POWERPOINT OR 35 MM SLIDES): 20%**
- III. 3-5-PAGE ESSAY “FORMALIZING” YOUR PRESENTATION: 20%**
- IV. SUMMARIES OF EXHIBITIONS VIEWED DURING THE SEMESTER: 20%**
- V. OPEN-BOOK FINAL (MODERN ART AFTER 1940): 20%**

### **I. IN-CLASS ASSIGNMENTS AND “CLASS PARTICIPATION” (20%):**

Each student will be assigned at least two discussion sessions based on assigned course readings in the texts *Investigating Modern Art*. Expectations for these sessions include the following: reading and outlining the assigned essay/chapter; preparing a handout for each student with the topics for discussion; leading the discussion; compiling conclusions; e-mailing the conclusions to Dr. Kiefer for Blackboard posting. Evaluation will be based on comprehensive preparedness. Additional factors for the class participation grade include the following: regular attendance, all course readings, PREPARED participation in weekly discussions, and completion of all in-class assignments.

**Special guest presentation (1-page summary required): Paul Zdepski, artist, Tuesday, October 9**

Approved extra-credit essays graded 90 and higher will be averaged into this course component.

### **II. CLASS PRESENTATION ON A MODERN ARTIST OR MODERN ART STYLE (15 MINUTES, WITH HANDOUT, USING POWERPOINT OR 35 MM SLIDES, 20%)**

All topics must be approved via two meetings with Dr. Kiefer: an introductory meeting concerning the topic and an in-process meeting concerning the presentation. Fields include but are not limited to:

European artists and designers active ca. 1880-1940

American artists and designers active ca. 1880-1940

A period style, analyzed by means of several critical approaches, including gender

A design theme, say, typography or window display design, featuring women as designers, objects of desire, or both

Fashion, comparing/contrasting the theme to Post-Impressionism, Cubism, Surrealism or other modern movement

Practiced presentations are to include the following: a polished Powerpoint presentation, with a title page, a second page with a thesis statement; a third page with an outline; the captioned images in order of discussion; text pages describing the images; a conclusion page; and a works cited page.

The following guidelines are from Professor Alison Hilton, Guidelines for Art History Papers, <http://www.georgetown.edu/faculty/hiltona/guide.htm>

1. As you begin your research, and before you start to write, think about the purpose of the presentation. Establish your problem, thesis or point of view right away, in the first paragraph - in the title if you can - and develop it in the Powerpoint format. Organize material logically (this does not always mean chronological narrative).

3. Find a balance between recounting facts or information garnered from "authorities" and giving your own analysis of the issues. This means not just opinions, but informed commentary, based on your study of the subject. Be sure that any generalizations you make are supported by references to concrete details in the works of art you choose.

4. Use sources critically, distinguishing between primary and secondary, between fact and opinion. Consider differing views on a subject, and then decide on your own conclusion.

Always acknowledge sources of information and ideas, as well as direct quotations.

Evaluation will be based on comprehensiveness and completion of all requirements of the presentation.

### III. 3-5-PAGE ESSAY "FORMALIZING" YOUR PRESENTATION (20%)

**Requirements: AT LEAST 3 pages, double-spaced; citations according to MLA format; Works Cited page; a minimum of 3 sources**

**For all MLA technicalities: Consult the *Brief Handbook* for all style issues**

**Optional document, available on Blackboard (Course Information: Dr. Geraldine Kiefer, "Guidelines for Research Papers (term papers) in Art History"**

**Permission to use Internet sources: See Dr. Kiefer**

**Due: Last day of class before finals week; NO EXCEPTIONS**

**WRITING CENTER TUTORIALS RECOMMENDED AT ANY OR ALL STAGES OF PAPER PREPARATION!!! On the Tuesday before Thanksgiving (November 20), Dr. Kiefer will meet with all students on essays in her office. There will be no class in the classroom.**

Here are some tips for writing a better historical essay (or paper):

In the introduction (one or two paragraphs, up to one page), state clearly the thesis of your paper. This can be one or two sentences, placed at the beginning, middle or end of the paragraph of choice—usually the first paragraph. As well, lay out your outline, that is, how you will approach your topic, work up to and through your thesis, examine any tangents or supplementary material that still contribute(s) to your topic, and how you will conclude.

1. The body of the paper should follow the outline. Anything not relevant to your thesis, body or conclusion should be examined carefully and probably dropped.

2. The writing should be varied and interesting, with changing sentence structure, quotes where appropriate (quotes should never be longer than 4-5 lines; use only the "punchy" portion and then paraphrase the rest), questions that enliven the text, sentences that lead from

one paragraph or section to the next one, and short, punchy sentences that engage the reader.

3. Paragraphs should be watched carefully. Very long paragraphs evidence disorganization, which, after bad grammar and English usage, is the worst fault of a research paper.

4. All quotes and all closely-paraphrased ideas **MUST BE CITED** according to the Turabian or *Chicago Manual of Style* guides. Check the course site on Blackboard for websites selected to assist you in writing art history papers.

5. Two or even three drafts will most likely be necessary to tailor your thoughts to match your outline and thesis. After the second draft, you will want to edit once or twice for the following:

paragraphing  
sentence structure  
grammar  
spelling  
punctuation marks  
citation style  
works cited page style

7. I expect that your papers will arrive in a polished state; that is, written in your best style, evidencing thought, study, research, organization, careful writing, and consideration of details. (Even if you have to put the writing off till the last weekend, you should spend at least 2-3 sessions on the polishing process.)

8. You may submit a next-to-final draft of the paper (the body portion, minus notes and bibliography) to me at any time for a critique. If you do this, it must be neatly typed. Do not submit an outline, an introduction or conclusion—only the entire paper.

### **Writing: What is expected and what is to be avoided:**

I expect college-LEVEL writing. That is, I expect that your papers should be well written with a sense of craft, clarity, flow, comprehensiveness and evidence of revision from beginning to end. This does not imply over-intellectualization, long sentences, long paragraphs (heaven forbid!), or big words. It implies the best use of the English language that you can command, based on the guidelines I am outlining for you and your experience in term-paper writing. I would like this to be a positive experience. However, expectations and grading criteria need to be clearly stated. So that consultations and conversations on your papers be all “quality time,” the following outline should answer most questions about the evaluation process. Paper problems and corresponding evaluation are listed from most to least severe. These are based on papers I have received over the past 2-3 years. *However, they do not necessarily comprise all problems and evaluation must be based on what is actually written in your manuscript.* It is highly advised that you cross reference a paper writing manual, for example, *A Short Guide to Writing about Art* (see full reference below), for further guidelines, specifically, those related to art historical writing.

### **Severe essay and style problems, all resulting in an automatic “D”:**

Lack of a clearly stated introduction of 1-2 paragraphs, laying out your thesis, how you intend to prove it, the order of your arguments and the definition of your themes and terms.

Lack of a conclusion, re-stating your thesis and sub-arguments in light of your development and demonstration of their validity; and also stating the significance of your proven topic to late-20th-century art.

Broad generalizations of any type, without substantiation or documentation  
A "seat-of-pants" approach  
Poor writing, with substantial errors, including spelling errors  
LESS THAN FOUR SOURCES, ALL TO BE APPROVED BY DR. KIEFER  
UN-CITED DIRECT QUOTES AND CLOSE PARAPHRASES  
PAPERS LESS THAN FOUR COMPLETE PAGES OF TEXT

Grading will be based on organization, communication and command of your topic.

#### **IV. SUMMARIES OF EXHIBITIONS AND WORKS VIEWED DURING THE SEMESTER (20%)**

We will be viewing modern European art on our field trip to the Baltimore Museum of Art (special feature: the Cone Collection). We will also be viewing at least one gallery exhibition. For all events such as these students are to write a two-page summary or review, including the following: Title (museum, collection or exhibition); and an essay summarizing the main points of the organizers or curators, describing the guided tour, and comparing least two works in detail. Gallery summaries must also be critiqued. Evaluation will be based on organization, clarity, content, and quality of writing. All exhibition summaries (required and optional) will be averaged under this heading.

#### **V. OPEN-BOOK FINAL (MODERN ART AFTER 1940, 20%)**

The open-book final will comprise all lectures and readings after the midterm. Questions will be distributed in advance. The following items will be turned in to Dr. Kiefer along with the midterm essay: outline, works cited page, and all website addresses. Evaluation will be based on comprehensiveness and responses to all components of the questions. Any uncited passages taken directly from sources will automatically disqualify the final and result in a grade of zero.

#### **REQUIRED AND RECOMMENDED FIELD TRIPS**

##### **RECOMMENDED Field Trip: National Gallery of Art**

On Saturday, September 1, 2007, assistant professor of art history Gerry Kiefer will lead SU art aficionados on yet another "tour of tours," through four centuries of European drawings; drawings related to pilgrimage, travel and exploration; and modernist photography. Three not-to-be-missed exhibitions at the National Gallery of Art, "Private Treasures: Four Centuries of European Master Drawings," "Fabulous Journeys and Faraway Places: Travels on Paper, 1450-1700," and "**Foto: Modernity in Central Europe: 1918-1945**,"\* will frame the tour as an exploration of technique, style, fantasy, projection, and the creation of revolutionary world orders.

Dr. Kiefer has reserved the SU van for this tour. **A minimum of ten participants is required for the tour to go ahead and advance reservations are required.** Assuming 10-14 participants (there are 15 seats in the van), we will depart from the "Lower Goodson" lot at 9 a.m. sharp. The schedule for the day is as follows: 11-12:30, European drawings; 12:30-1:30 lunch (on your own); 1:45-2:30, travel drawings; and 3:30-4:30, European modernist photography. Students are particularly welcome; Dr. Kiefer's students will receive extra credit for attending.

**Contact Dr. Kiefer to reserve a spot, by email only, by or before Thursday, August 30: [gkief@su.edu](mailto:gkief@su.edu). The van will leave promptly at the stated time; for van reservations, first come, first served. Note: Due to the difficulty of meeting people at the National Gallery, only those who take the van or carpool behind the van can**

be included on the tour participant list.

**\*Any student wishing to do a special project on Modernism, utilizing the “Foto” show and catalog, MUST attend this tour and consult with Dr. Kiefer throughout the semester. A “special project,” once approved, will REPLACE THE POWERPOINT PRESENTATION AND PAPER; AN A GRADE ON THE PROJECT WILL RESULT IN EXEMPTION FROM THE FINAL.**

**REQUIRED Field Trip: Baltimore Museum of Art**

**Date: Saturday, November 10: carpool or drive to the museum on your own (see DIRECTIONS file in BBD)**

***Matisse: Painter as Sculptor (ticketed exhibition)***

***The Cone Collection***

\$5.00 student admission with ID

Meet at the entrance of the exhibition at 12:55 p.m.; the tour will last approximately 2 hours. For those who cannot attend, a reading on Matisse will serve as substitute for the required summary.

Overview: In the early 20th century, two Baltimore sisters—Claribel and Etta Cone— assembled one of the most important art collections in the world. Visiting the Paris studios of Henri Matisse and Pablo Picasso, they acquired an exceptional collection of art, which they displayed in their Baltimore apartments. The sisters also collected paintings by Cézanne, Gauguin, van Gogh, and Renoir, and a variety of textiles, jewelry, furniture, and African, Asian, and Near Eastern art. Cone Wing galleries provide an intimate setting in which to view these masterpieces as well as insights into the sisters' diversity as collectors (Baltimore Museum of Art).

**\*\*Class cancellations (made up by field trips): Thursday, October 18, any others TBA**

***No lectures will be “made up,” repeated, or given to students individually. Students are required to make up all missed classes on their own.***

***All written and presented work must be of high quality. Poorly written and presented work will result in an automatic “D,” even if the basic requirements are met. All students considering writing assistance are urged to seek tutorial help through the university (contact Judy Lanes, jlandes@su.edu).***

***All work must be turned in on time and will not be accepted late, unless an unexpected, severe problem develops. Should you be forced to miss a class, you are responsible for obtaining all notes and other materials. I am always sensitive to individual situations, but I will not “make up” material for students who do not participate. Severe situations, however, will be treated fairly and according to a case-by-case basis.***

**Course Frameworks:**

“Modernism” defined and problematized

Urban Continental Modernism, 1880-1900 (Impressionism, Post-Impressionism)

Urban Continental Modernism, 1900-1910 (Fauvism, Expressionism, Cubism)

Retreats from the Modern (Primitivism)

The Popular Culture of Modern Art (Picasso, Duchamp)

Dada/Inter-War Modernism (Art of the 1920s, Surrealism)

Conflicted Roles: The Woman as Site, Gender and Artist

Abstract Expressionism and Art of the 1950s

Post-Painterly Abstraction Pop Art and a Preview of Contemporary Art (if time permits)

**WORKING SCHEDULE (SUBJECT TO CHANGE):**

**ALL READINGS MUST BE COMPLETED BY OR BEFORE THE CLASS IN WHICH THEY WILL BE DISCUSSED. NAVIGATING THROUGH THE ONLINE EXHIBITIONS ON THE DAY BEFORE THE CLASS THE ACCOMPANY IS HIGHLY RECOMMENDED.**

**Tuesday, August 28: Brief Introduction to the Course; Structure; Assignments; Course Readings**

**Thursday, August 30: Modernism: A conceptual survey of 20<sup>th</sup>-century art**

Readings: Hunter, chapter 1; Dawtrey et. al., chapter 1

Post-Impressionism, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/poim/hd\\_poim.htm](http://www.metmuseum.org/toah/hd/poim/hd_poim.htm)

Japonisme, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/jpon/hd\\_jpon.htm](http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm)

Dr. Kiefer will lead today's discussion.

**Tuesday/Thursday, September 4 and 6: The Academy and the Avant-Garde; Seurat, Cezanne, and the Language of Structure; Gauguin, van Gogh, and the Language of Vision**

Readings: Hunter, chapters 2 and 3; Dawtrey et. al., chapter 2: "The Academy & the Avant-Garde" (student discussion leader assigned)

Discussion: Cézanne in Provence, The National Gallery of Art,

<http://www.nga.gov/exhibitions/cezanneinfo.shtm>

Discussion: Van Gogh and Gauguin: The Studio of the South, Art Institute of Chicago,

[http://www.artic.edu/aic/exhibitions/vangogh/slide\\_intro.html](http://www.artic.edu/aic/exhibitions/vangogh/slide_intro.html)

Discussion: The Nabis and Decorative Painting, Timeline of Art History, Metropolitan Museum of Art, [http://www.metmuseum.org/toah/hd/dcpt/hd\\_dcpt.htm](http://www.metmuseum.org/toah/hd/dcpt/hd_dcpt.htm)

Discussion: Georges Seurat (1859-1891) and Neo-Impressionism, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/seni/hd\\_seni.htm](http://www.metmuseum.org/toah/hd/seni/hd_seni.htm)

**Tuesday/Thursday, September 11 and 13: Art Nouveau in Painting and Design; Tradition and Innovation in Architecture, 1880-1914**

Readings: Hunter, chapters 4 and 6

Discussion, Art Nouveau, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/artn/hd\\_artn.htm](http://www.metmuseum.org/toah/hd/artn/hd_artn.htm)

Discussion: Anatomy of An Exhibition: Art Nouveau, 1890-1914, National Gallery of Art, online exhibition, <http://www.nga.gov/feature/nouveau/nouveau.shtm>

Discussion: International Arts and Crafts, Victoria and Albert Museum, online exhibition, [http://www.vam.ac.uk/vastatic/microsites/1312\\_artsandcrafts/the\\_exhibition/](http://www.vam.ac.uk/vastatic/microsites/1312_artsandcrafts/the_exhibition/)

Discussion: Antoni Gaudí, <http://www.lexised.com/architecture/gaudi/bio.html>

Discussion: Frank Lloyd Wright, <http://www.lexised.com/architecture/wright/bio.html>

Discussion: Margaret MacDonald Mackintosh, <http://www.huntsearch.gla.ac.uk/cgi-bin/foxweb/huntsearch/SummaryResults.fwx?collection=all&Searchterm=manufac%20has%20Margaret+MACDONALD>

**Tuesday/Thursday, September 18 and 20: Early Modern Sculpture: From Rodin to Brancusi; Expressionism in France: Matisse and the Fauves**

Readings: Hunter, chapters 5 and 7; Dawtrey et. al., chapter 3 (student discussion leader assigned)

Discussion: Auguste Rodin, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/rodn/hd\\_rodn.htm](http://www.metmuseum.org/toah/hd/rodn/hd_rodn.htm)

Discussion: Constantin Brancusi: The Essence of Things, Tate Modern,

<http://www.tate.org.uk/modern/exhibitions/brancusi/>

Discussion: Henry Moore

<http://www.artchive.com/artchive/M/moore.html>

Discussion: Henri Matisse and the Fauves, National Gallery of Art,

<http://www.nga.gov/feature/artnation/fauve/index.shtm>

Ellen McBreen, "Matisse en Masse,"

[http://www.artnet.com/magazine\\_pre2000/reviews/mcbreen/mcbreen11-19-98.asp](http://www.artnet.com/magazine_pre2000/reviews/mcbreen/mcbreen11-19-98.asp)

"Matisse," Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/mati/hd\\_mati.htm](http://www.metmuseum.org/toah/hd/mati/hd_mati.htm)

"Matisse: Painter as Sculptor," Dallas Museum of Art,

[http://66.195.106.23/teacherpackets/teachingpackets/TP/Matisse\\_TM/intro.html](http://66.195.106.23/teacherpackets/teachingpackets/TP/Matisse_TM/intro.html)

**Tuesday/Thursday, September 25 and 27: Expressionism in Germany: The Bridge and the Blue Rider; Austrian Secessionism**

Readings: Hunter, chapter 8

Discussion: Artists of Brücke: Themes in German Expressionist Prints,

<http://www.moma.org/exhibitions/2002/brucke/>

Discussion: Ernst Ludwig Kirchner 1880-1938, National Gallery of Art,

<http://www.nga.gov/exhibitions/kirchnerinfo.shtm>

Discussion, Wassily Kandinsky, The Guggenheim Museum, New York,

[http://www.guggenheimcollection.org/site/artist\\_works\\_71\\_0.html](http://www.guggenheimcollection.org/site/artist_works_71_0.html)

**Tuesday, October 2: Special guest presenter: Holocaust survivor and artist Mark Strauss**

**Tuesday, October 9: Special guest presenter: artist Paul Zdepski**

**Thursday, October 4; Thursday, October 11: The Cubist Revolution: Braque and Picasso; Picasso and Matisse; Orphism; Cubism and Science; Popular Art/High Art in Paris**

Readings: Hunter, chapter 9; Dawtrey et. al., chapter 4 (student discussion leader assigned)

Discussion: Toulouse-Lautrec and Montmartre, National Gallery of Art,

<http://www.nga.gov/exhibitions/toulouseinfo.shtm>

Discussion: Henri Matisse (1869-1954), Timeline of Art History, Metropolitan Museum of Art, [http://www.metmuseum.org/toah/hd/mati/hd\\_mati.htm](http://www.metmuseum.org/toah/hd/mati/hd_mati.htm)

Discussion: Pablo Picasso (1881-1973), Timeline of Art History, Metropolitan Museum of Art

Discussion: Cubism, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/cube/hd\\_cube.htm](http://www.metmuseum.org/toah/hd/cube/hd_cube.htm)

**Tuesday/Thursday, October 23; Tuesday/Thursday, October 30, November 1: Dada and Fantastic Art; From Cubism to Abstract Art: Futurism, Suprematism, De Stijl; International Abstraction: Constructivism and the Bauhaus; Surrealism**

Readings: Hunter, chapters 10, 11, 12, 15;; Dawtrey et. al., chapter 5 (student discussion leader assigned)

Discussion: DADA, National Gallery of Art,

<http://www.nga.gov/exhibitions/dadainfo.shtm>

Discussion: Bauhaus Archiv Museum of Design, <http://www.bauhaus.de/english/>

Discussion: Avant-Garde and Russian Art, 1900-1930, The State Russian Museum,

<http://www.msi-mall.com/art/avantgarde/>

Discussion: Aleksandr Rodchenko, Museum of Modern Art,

<http://www.moma.org/exhibitions/1998/rodchenko/>

Discussion: Surrealism, Desire Unbound, Tate Modern,

<http://www.tate.org.uk/modern/exhibitions/surrealism/intro.htm>

**Tuesday, October 16: Fall break**

**Thursday, October 18: CLASS CANCELED; PROFESSOR KIEFER WILL BE CHAIRING A SESSION AT THE SOUTHEASTERN COLLEGE ART CONFERENCE, CHARLESTON**

**Thursday, October 25: CLASS CANCELED (replaced by NGA field trip)**

**Tuesday, November 6: Special Guest Presentation: Dr. Robert Berson, art educator and artist, professor emeritus, James Madison University**

**Thursday, November 8; Tuesday/Thursday, November 13 and 15: The New York School: Abstract Expressionism; Art of the 1950s**

Readings: Hunter, chapter 17; Dawtrey et. al., chapter 7 (student discussion leaders assigned)

Discussion: Abstract Expressionism, Timeline of Art History, Metropolitan Museum of Art, [http://www.metmuseum.org/toah/hd/abex/hd\\_abex.htm](http://www.metmuseum.org/toah/hd/abex/hd_abex.htm)

**Saturday, November 10: REQUIRED Field Trip, Baltimore Museum of Art (see information above)**

**Tuesday, November 20; Thursday, November 29: Art of the 1950s**

Readings: Hunter, chapter 17; ; Dawtrey et. al., chapter 8 (student discussion leaders assigned)

Discussion: Portrait of the Art World: A Century of ARTnews Photographs,

<http://www.npg.si.edu/cexh/artnews/intro.htm>

Discussion: The Streets of New York: American Photographs from the Collection, National Gallery of Art, <http://www.nga.gov/exhibitions/amerphotoinfo.shtm>

**Tuesday, November 27: One-on-one meetings, in Professor Kiefer's office, on term papers (sign-up sheet will be distributed in class)**

**Tuesday/Thursday, December 4 and 6: Student presentations, and Art of the 1960s**

Readings: Hunter, chapter 19

Discussion: Pop Art, The Artchive, [http://www.artchive.com/artchive/pop\\_art.html](http://www.artchive.com/artchive/pop_art.html)

Discussion: Roy Lichtenstein: A New Gift of Drawings, National Gallery of Art,

<http://www.nga.gov/exhibitions/lichtensteininfo.shtm>

Discussion: Warhol Legacy, Corcoran Gallery of Art,

[http://www.corcoran.org/exhibitions/warhol\\_index.asp](http://www.corcoran.org/exhibitions/warhol_index.asp); Andy Discussion: Warhol:

Time Capsule 21, Andy Warhol Museum, <http://www.warhol.org/tc21/>

Discussion: Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha, National Gallery of Art, <http://www.nga.gov/exhibitions/ruschainfo.shtm>

**Final exam week: Open-book essay exam on Modern Art after 1940. Questions and directions will be distributed in advance.**