

**Saint Louis University – Madrid Campus**  
**Faculty of Humanities & the Arts**

**ARTH – 494**  
**Twentieth Century European and American Art**

Semester and class time

Fall 2010 / Monday & Wednesday 14.30 – 15.45 hrs.

Credit Hours: 3

Professor: Dr. Fabiola Martínez

Avda. del Valle 34, 2<sup>nd</sup> Floor

Office Hours: Tuesday & Thursday 12.00 – 14.00 hrs.

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1. Overview

The Twentieth Century was a time of important political, artistic and social changes in Europe and the Americas. Marked by the effects of wars, revolutions, and the rise of Communism, the art of this period reflects an age of anxiety about the future of Western Society. As their world crumbled, many artists and intellectuals turned to 'primitive' art and non-western cultures for inspiration, hope and renewal. The utopian projects of the avant-gardes and the need to regenerate artistic practices gave rise to a plethora of movements in modern art, and an incredibly rich period of experimentation began helping to liberate art from traditional conventions. Fundamental questions like the nature of art itself, and the role of art and artists in the modern world would determine the way in which art is understood today.

While looking at some of the most important movements in modern art, this course will focus on the exchange of art and ideas between Europe and the Americas at the time. The tensions between Modernism and the Avant-gardes, the debates over abstraction versus figuration, and the significance of conceptual art will also be highlighted. Class visits to the museums Thyssen-Bornemisza and Reina Sofia will be scheduled during the course.

There is no textbook readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

2. Aims and Objectives

- Understand the relationship between artistic production, and the historical context of Europe and the Americas in the Twentieth century.
- Develop a critical approach to art, and an understanding of abstraction as the quintessential movement in modern art.
- Understand the transnational nature of modern art.
- Understand the differences between Modernism and the Avant-gardes, and the ongoing debates regarding the nature of art, and the role of artistic production.

In order to be successful in this course students are recommended to do the weekly readings and to show an active participation in class. The readings are designed to complement the classes by allowing students to understand theoretical and contextual frameworks.

### 3. Course Requirements & Assessment

#### **First Mid-term exam 15%** (Wednesday 13<sup>th</sup> of October)

Short and long answer questions.

#### **Final Exam 20%** (Monday 20<sup>th</sup> of December / 15.30 to 18.30)

Short and long answer questions including the analysis of texts studied in class. **The exam is not cumulative.**

#### **Research paper 40%** (Monday 29<sup>th</sup> of November)

8 to 10 pages long (**not including bibliography, illustrations and cover sheet**). Specific guidelines for this assignment will be provided at the beginning of term. This is a research paper so you must select the subject and discuss and finalize the topic with me **by Wednesday 27<sup>th</sup> of October.**

#### **Class presentation 10%** (10 & 15 of November)

Power Point presentation 15 minutes long, more specific guidelines and times for the presentations will be provided during the term. The presentations will be based on a painting of your choosing found in the collections of the Reina Sofia or Thyssen-Bornemisza. Chronology must be concordant with the course. You must discuss and finalize the topic with me **by Monday 11<sup>th</sup> of October**

#### **Course Readings 10%**

Students will be expected to provide typed written summaries of the required readings. The summaries must include an outline of the reading's content, and a personal opinion regarding the text. Students may be asked to present a text during the course.

Summaries will be graded as OK + / OK

Format: 1 to 2 pages long depending on length of article, Arial font 11 / 1.5 spacing.

Please include your name, course reference, author and title of article.

**SUMMARIES MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE**

#### **Class participation, attendance & visits to museums 5%**

Regular attendance will be expected to both class and scheduled activities. Both lateness and absence will mean lower grade. Success in this course will be highly dependent on participation in class and engagement with the readings. Students will be asked to give a very short introduction on an artist or an art critic. **Failure to do so will mean an F for this part of the assessment.**

#### **Grading Criteria and procedure:**

The College of Arts & Sciences recognizes the following letter grades: A, A-, B+, B, B-, C+, C, C-, D, F, AF (attendance failure), I (incomplete). An incomplete form must be completed for any "I" given.

**There will be no extra credit policy.**

#### **Make up-examination policy**

Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me at **least 12 hours in advance** to discuss necessary arrangements failure to do so will constitute an F for the missed examination. **PLEASE MAKE A NOTE OF DEADLINES AND DO NOT BOOK TRAVEL ON THOSE DATES.**

### Academic Honesty

Please note that, as a student in this course, you are required to adhere to the university's Academic Honesty Policy. Cheating, falsification, and plagiarism are strictly forbidden. Plagiarism is the intentional representation of someone else's thoughts or words as if they were one's own. Any violation of this policy will result in an F for the pertinent academic exercise. A detailed statement of the policy may be found at:

[http://spain.slu.edu/academics/policies\\_&\\_procedures/docs/Academic\\_integrity.pdf](http://spain.slu.edu/academics/policies_&_procedures/docs/Academic_integrity.pdf)

### Special Accommodations

Any student who qualifies for special accommodations due to a learning disability or physical handicap should contact Counseling/Disability Services. Please phone the office at 91 554 5858 (ext. 230), or send an e-mail to vandrew1@slu.edu. Students may also stop by the Counseling/Disability Services office in the Manresa building. Confidentiality will be observed in all inquiries

**Classroom Ethics:** Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave the class.** Please come to class in time late arrivals cause disruption and disturb the class. **Laptops are not allowed** unless they are being used to read texts for class.

### Other important dates to remember:

- Last day to Add/Drop: 14<sup>th</sup> of September
- Last day to drop with W: 29<sup>th</sup> of October
- Registration begins for spring term: 12<sup>th</sup> of November

## Syllabus Outline

### WEEK 1 (1 Sept)

- **Introduction to the course**

### WEEK 2 (6 & 8 Sept)

- **Mapping the Modern**
  - 'What is modern?', 'Invisible pictures' 'The spectator', 'The artist' in *Modernity and Modernism* pp. 6-21 & pp. 28-36
- **Cezanne and the Modernist Canon**
  - 'Depth, flatness and self-criticism' in *Modernity and Modernism* pp. 157-164
  - Greenberg, 'Modernist Painting', in *Art in Modern Culture*, pp. 308-314 (SUMMARY)

### WEEK 3 (13 & 15 Sept)

- **Post-impressionism: Van Gogh and Gauguin**
  - Silverman 'At the Threshold of symbolism' in *Critical Readings* pp. 271-285
- **Primitivism and Modern Art**
  - Hal Foster, 'Primitive Unconscious of Modern Art' in *Art in Modern Culture*, pp. 199-209 (SUMMARY).
  - Robert Goldwater, 'A definition of primitivism' in *Art of the 20<sup>th</sup>C: a reader*, pp. 16-18

### WEEK 4 (20 & 22 Sept)

- **Cubism: a new paradigm in modern art**
- **Abstraction: the new *lingua franca* of modern art**
  - Schapiro 'The nature of abstract art' in *Art of the 20<sup>th</sup>C: a reader*, pp. 23-31 (SUMMARY)

WEEK 5 (27 & 29 Sept)

- **Defining the Avant-garde: Constructivism, Dadaism and Futurism**
  - Gail Day, 'Art, love and social emancipation' in *Art of the Avant-Gardes*, pp. 307-337
- **The Avant-gardes cont. Marcel Duchamp**

WEEK 6 (4 & 6 Oct)

- **Art in Action: The Surrealists**
  - Breton, 'First Manifesto of Surrealism' and 'Second Manifesto of Surrealism' in *Art in Theory 1900 – 2000*, p. 452 & 454
- **Surrealism in the Americas**
  - Martica Sawin, 'The Mexican connection' in *Surrealism in Exile* pp. 248-288

WEEK 7 (11 & 13 Oct)

- **Art and Revolution in Mexico** (Deadline for presentation topic)
  - Breton, Rivera and Trotsky 'Toward a Free Revolutionary Art' in *Art in Theory 1900 – 2000*, p. 533-34
  - Stephen Polcari, 'Orozco and Pollock: Epic Transfigurations', in *American Art*, vol. 6, no. 3, 1992: 36-57 (SUMMARY) **Access through Jstor**
- **Exam – First mid-term**

WEEK 8 (18 & 20 Oct)

- **Concrete art: Brazil, Argentina and Brazil**
  - Amaral, Aracy. "Abstract Constructivist Trends in Argentina, Brazil, Venezuela, and Colombia," 86–99. In *Latin American Artists of the 20th* pp. 86 – 99 (SUMMARY)
- **Geometric, Optic and Kinetic art in Europe and the Americas**

WEEK 9 (25 & 27 Oct)

- **Abstract Expressionism**
  - Eva Cockcroft, 'Abstract Expressionism Weapon of the Cold War' in *Art in Modern Culture*, pp. 82-90 (SUMMARY)
- **Museum Visit – Thyssen** (Deadline for essay topic)

WEEK 10 (3 Nov) – No class on Monday

- **Joan Miró**

WEEK 11 (8 & 10 Nov)

- **Mark Rothko**
- **PRESENTATIONS**

WEEK 12 (15 & 17 Nov)

- **PRESENTATIONS**
- **Minimalism**
  - Anna Chave, 'Minimalism and the Rhetoric of Power' in *Art in Modern Culture*, pp. 264-281 (SUMMARY)

WEEK 13 (22 & 24 Nov)

- **New Realisms: Pop and Warhol**
- **Conceptual Art**
  - Lippard 'Escape Attempts' in *Art of the 20<sup>th</sup>C: a reader*, pp. 189 – 196 (SUMMARY)

WEEK 14 (29 Nov & 1Dec)

- **Conceptual Art in Latin America**
  - 'Tactics for Thriving on adversity' in *Inverted Utopias* pp. 425 – 439
  - Farmer, Alan. "Through the Labyrinth: An Interview with Cildo Meireles." *Art Journal* 59, no. 3 (fall 2000): 35–43. **Access through Jstor**
- **Museum Visit – Reina Sofia**

WEEK 15 - No classes Spanish HolidaysWEEK 16 (13 Dec)

- **Last Day REVISION**

**PLEASE NOTE THAT CHANGES MAY BE MADE TO ACCOMMODATE  
VISITS TO MUSEUMS, CLASS ACTIVITIES AND DISCUSSIONS.  
STUDENTS WILL BE NOTIFIED OF THESE CHANGES**

Reference & Bibliography

Brettell, Richard, 1999, *Modern Art 1851-1929: capitalism and representation*, Oxford: Oxford University Press

*Centre Pompidou, the National Museum of Modern Art: paintings and sculptures*, 2000, Paris: Centre Pompidou

Chipp Herschel (ed), 1968, *Theories of modern art; a source book by artists and critics*, Berkeley: University of California Press

Elderfield, John, ed., 2004, *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, NY: MOMA

Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press (Reserve)

Frascina and Harris eds., 1992, *Art in Modern Culture: an anthology of critical texts*, NY: Icon Editions

Frascina Francis, et. al, 1993, *Modernity and Modernism: French painting in the 19<sup>th</sup> Century*, New Haven: Yale University Press

Gaiger and Wood (eds), 2004, *Art of the Twentieth Century: a reader*, Yale: Yale University Press

Harrison, Wood and Gaiger (eds), 2001, *Art in theory, 1900 - 2000 : an anthology of changing ideas*, Oxford: Blackwell

Harris and Frascina (eds), 1992, *Art in modern culture : an anthology of critical texts*, New York: Harper Collins

Lucie Smith, Edward, 1984, *Movements in Art Since 1945*, London: Thames and Hudson

Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California

Michael Levenson, ed., 1999, *The Cambridge Companion to Modernism*, Cambridge: Cambridge University Press

Pérez-Barreiro, Gabriel, ed, *Blanton Museum of Art : Latin American collection*, Austin: Blanton Museum of Art, University of Texas at Austin, 2006.

Pinder Kymberly, (ed), 2002, *Race-ing art history : critical readings in race and art history*, New York: Routledge

Ramírez, Mari Carmen and Olea, Hector, *Inverted Utopias: Avant-garde Art in Latin America*, New Haven: Yale University Press, 2004

Rose, Barbara, 1975, *American Art Since 1900*, New York: Praeger

Rasmussen, Waldo, ed., *Latin American Artists of the Twentieth Century*, New York: The Museum of Modern Art, 1993

Spector Nancy, ed., 2001, *Guggenheim Museum Collection A to Z*, NY: Guggenheim Museum Publications

Sawin, Martica, *Surrealism in exile and the beginning of the New York school*, Cambridge: MIT Press, 1995

Useful databases available from the University's Pius XII Library: <http://www.slu.edu/libraries/pius/>

Groove Art Online

Google Scholar

Jstor

Humanities Full Text

Other resources:

Art: 21

<http://www.pbs.org/art21/index.html>

Metropolitan Museum timelines and essays on art periods and topics

<http://www.metmuseum.org/toah/intro/atr/01sm.htm>

Tate Glossary

<http://www.tate.org.uk/collections/glossary/>

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly The Tate, MOMA, Guggenheim, Centre Pompidou and Reina Sofia.

**For images use ARTstor. Access to this website is through link in Blackboard.**