THE MODERN WORLD

NATASHA STALLER

SPRING 2011

ARHA 45

JANUARY

25 (T) Jacques-Louise DAVID (1748-1825) and Francisco de GOYA y Lucientes (1746-1828): The World Turned Upside Down


27 (Th) Jean Auguste Dominique INGRES (1780-1867) and Eugène DELACROIX (1798-1867): On the Paragone, and an Absolute Romantic


Response Paper 1: due Tuesday 1 February:
As prose or a substantive series of bullet points (1 page), characterize and compare Neo-classical (Praz) and Romantic (Baudelaire) aesthetic ideals.

FEBRUARY

1 (T) Caspar David FRIEDRICH (1774-1840), Joseph Mallord William TURNER (1775-1851), John CONSTABLE (1776-1837), Théodore GÉRICAULT (1791-1824): “The Open Window” and “The Storm-Tossed Boud”


3 (Th) Pierre-Étienne-Théodore ROUSSEAU (1812-1867), Charles-François DAUBIGNY (1817-1878), Jean-François MILLET (1814-1875), Camille COROT (1796-1875): The Barbizon Painters

Response Paper 2: due Tuesday 8 February:
Characterize and contrast romantic ideals (Koerner and / or Rosen and Zerner) with Courbet’s realist values (Schapiro)
8 (T) Gustave COURBET (1819-1877): Realist Manifestoes


10 (Th) The Seventh Art


17 (Th) Honoré DAUMIER (1808-1879) and Édouard MANET (1834-1883): “Le Peintre de la vie moderne”


Response Paper 3 due Tuesday 22 February:
Characterize and compare Parisian cultural spaces as articulated by Pollock and Herbert (on Manet and / or La Grenouillère)

22 (T) Claude MONET (1840-1926), Camille PISSARRO (1830-1903), Alfred SISLEY (1840-1899): The Impressionist Moment

Herbert on La Grenouillère, in Impressionism, 210-219.

24 (Th) Edgar DEGAS (1834-1917) and Henri de TOULOUSE-LAUTREC (1864-1901): Cabaret Culture and Gaslight Impressionism


Response Paper 4, due Tuesday 1 March:
Characterize Nochlin’s critique of “orientalism” (“The Imaginary Orient”) and Degas’ anti-Semitism. Last sentence: Do you see any similarities in their construction of difference?

MARCH

1 (T) Auguste RENOIR (1841-1919) and Georges SEURAT (1859-1891): Impressionism in Crisis

3 (Th) Paul GAUGUIN (1848-1903): Primitive Soul


Strongly recommended: “Symbolism and Other Subjectivist Tendencies” (including excerpts of Gauguin’s writings, and texts by Symbolist critics like Maurice Denis and G.-Albert Aurier), in Herschel B. Chipp, Theories of Modern Art: A Source Book by Artists and Critics, Berkeley, 1968, 48-123.

Response paper 5 due Tuesday 8 March:
Characterize and compare Renoir (Garb) and Gauguin’s (Brooks) vision of the ideal body. Optional last sentence: How or how not do their ideals coincide with Winckelmann’s (Praz)?

8 (T) Vincent VAN GOGH (1853-1890): “Les Isolés”

Van Gogh, Excerpts from the Letters, in Chipp, Theories of Modern Art, 29-47.


10 (Th) MID-TERM EXAMINATION

NB: If there is any chance that you will not be able to take the test on this day, please do not sign up for the course

*** Spring break: Time to revel in art ***

22 (T) Paul CÉZANNE ((1839-1906): The Emerging Order


24 (Th) On Fauvism and Henri MATISSE (1869-1954): “Le Roi des Fauves”

Henri Matisse, “Notes of a Painter;” “Exactitude is Not Truth,” “Letter” and “Testimonial” in Chipp, Theories of Modern Art, 130-141 (The entire chapter on “Fauvism and Expressionism,” which includes texts by Vlaminek and Rousseau is strongly recommended.)


Response Paper 6 due Tuesday 29 March: A Painter’s Kit of Wonders

29 (T) Pablo Ruiz PICASSO (1881-1973) and Georges BRAQUE (1882-1963): The Invention of Cubism

Picasso and Braque statements in Chipp, Theories of Modern Art, 259-79. (The entire chapter on Cubism, including Cubist critics like Salmon, Apollinaire, and Kahnweiler, as well as texts by Gris, is strongly recommended.)


Response paper 7 due Thursday 31 March:
Characterize Schapiro’s arguments on the meaning of Cézanne’s still lifes and compare to Picasso’s stance toward nature (Staller)
Or
Characterize the use of language in fin de siècle Paris (Staller) and Picasso’s work (Rosenblum)
Or
Characterize and compare Courbet (Schapiro) and Picasso’s (Rosenblum) take on popular culture.

31 (Th) Émile NOLDE (1867-1956), Ernst KIRCHNER (1880-1938), Käthe KOLLWITZ (1867-1945), Vasily KANDINSKY (1866-1944), Franz MARC (1880-1916), Paul KLEE (1879-1940): Die Brücke and Der Blaue Reiter


APRIL

5 (T) Umberto BOCCIONI (1882-1916), Giacomo BALLA (1871-1958), Gino SEVERINI (1883-1966): Futurist Manifestoes

Futurist Manifestoes, in Chipp, Theories of Modern Art, 284-308.

7 (Th) To Build a World

12 (T) Piet MONDRIAN (1872-1944): De Stijl

Mondrian, “Plastic Art and Pure Plastic Art,” and “Statement” in Chipp, Theories of Modern Art, 349-364. (The entire chapter on Neo-Plasticism and Constructivism, which includes writings by Malevich and Brancusi, is strongly recommended.)
Hughes, “Trouble in Utopia,” The Shock of the New, 164-211.

14 (Th) Marcel DUCHAMP (1887-1968): Anti-Art

Duchamp, “Painting... At the Service of the Mind,” in Chipp, Theories of Modern Art, 392-395. (The entire chapter on DADA is strongly recommended.)
To think more about the problem of sculpture I recommend the following pages on “Rodin” and “Gonzalez” by Steinberg in Other Criteria, 322-403, 240-50.
Response paper 8, due Tuesday 19 April:
Characterize and contrast the artistic ideals of 3 artists included in Chipp, based on their own words
Or
Compare Rodin or Gonzalez and Duchamp’s sculptural ideals.

19 (T) Salvador Dalí (1904-89), René Magritte (1898-1967) and Frida Kahlo (1907-1954): Surrealism

André Breton, “Surrealism and Painting,” and Salvador Dalí, “The Object as Revealed in Surrealist Experiment,” in Chipp, Theories of Modern Art, 402-27. (The entire chapter on Surrealism is strongly recommended.)
Hughes, “The Threshold of Liberty,” The Shock of the New, 212-68.

21 (Th) Arshille GORKY (194-48), Willem DE KOONING (1904-97), Franz KLINE (1910-62), Jackson POLLOCK (1912-56), Mark ROTHKO (1903-70): Abstract Expressionism

Hughes, “The View from the Edge,” The Shock of the New, 269-323.
Recommended: Steinberg, “De Kooning’s Woman” and “Pollock’s First R Retrospective” in Other Criteria, 258-67.

Response paper 9, due Tuesday 26 April:
Characterize and compare the artistic ideals articulated in 2 or 3 chapters in Hughes.
Or
Characterize Steinberg’s arguments on Johns and/or on the challenge of apprehending contemporary art.


28 (Th) Art NOW


MAY

3 (T) The Seventh Art, Take Two

5 (Th) Slide Part of Final & More Current Creations!

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