

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

Art 143 – Modern Art

3 hours lecture, 3 units

Catalog Description

Historical survey of the major art forms (primarily architecture, sculpture, ceramics, painting, printmaking, and photography) of the late nineteenth and twentieth centuries with geographical emphasis on Europe and America.

Prerequisite

None

Course Content

This course covers art and architecture of the major modern movements from the 19th century and the 20th centuries, including:

- 1) Introduction to the Modernist Period
 - a. Classicism and Romanticism
 - b. Art of protest and politics
 - c. Birth of Academies and Salon
 - d. Public exhibitions spaces
 - e. Effects of the Industrial Revolution on artistic practice
- 2) Early Modernist Styles
 - a. Realism
 - b. Birth of Photographic Practices
 - c. Formalist Methodologies
 - d. Avant-gardism (Impressionism, Post-Impressionism, Symbolism, etc.)
 - e. Critical ideologies of Ruskin, Wölfflin, Baudelaire, and others
- 3) Modernist Architecture
 - a. Neoclassical, Gothic Revival
 - b. Beaux-Arts
 - c. Art Nouveau
 - d. Expressionism
 - e. Constructivism
 - f. De Stijl
 - g. Bauhaus
 - h. International Style
- 4) Development of Abstraction
 - a. Cubist deconstruction of form
 - b. Expressionistic approaches to art
 - c. Abstract vs. Realist debates in the U.S.
 - d. Critical responses to WWI
- 5) High Modernism
 - a. German Expressionism
 - b. Italian Futurism
 - c. Orphism, Rayonism, and other modernist forms
 - d. Russian Constructivism
 - e. Figurative abstraction
 - f. Pictorial and documentary photography

- g. Critical responses to High Modernism (1914-1939)
- 6) Surrealism and its legacy
 - a. European Dada
 - b. Readymades
 - c. Surrealism
 - i. Surrealist response to Dada
 - ii. Psychology and surrealism
 - iii. Surrealist photography
- 7) Modernism in the Americas
 - a. Harlem Renaissance
 - b. Amory Show's impact on the Americas
 - c. American Regionalism and the New York School
 - d. The Depression Era and WPA
 - e. Post-revolutionary Mexico
- 8) Rise of North American Abstraction
 - a. New York School and Abstract Expressionism
 - b. Critical models of theory: Greenberg and Rosenberg
 - i. Minimalism
 - ii. Neo-expressionism
- 9) Transition to the contemporary period
 - a. Fluxus, Happenings, and Installation Art
 - b. Pop and Neo-Dada
 - c. Conceptual Art, Site-specific Art, and Earthworks
 - d. Globalization

Course Objectives

Students will be able to:

- 1) Identify, examine, and assess representative works of art and architecture from the art historical periods covered in this course employing appropriate art terminology.
- 2) Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.
- 3) Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical periods covered in this course.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Exams and quizzes that measure students' ability to identify, explain, compare, and contrast the key terminology and concepts of the course.
- 2) Reports, journals, and/or responses through which students describe, analyze, and reflect on field experiences (e.g., art museum visits, concerts, operas, plays, etc.) that bring them into direct personal contact with public expressions of creative categories studied in the course. Such reports on field experiences shall be regarded as normative for this course.
- 3) Essays, research assignments, presentations, and group activities that measure students' ability to apply course vocabulary and concepts, including various creative media and related works of the period.
- 4) Essays, assignments, presentations, and/or group activities evaluating students' understanding and critical thinking regarding specific works of art or architecture, artists, and/or art styles, or a comparison between two or more of the same, with additional emphasis on historical context related to industrialization, technology, war, and cultural shifts within the scope of the course material covered.

- 5) Homework assignments that measure students' ability to identify, explain, compare, and contrast the key concepts of the course.

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart classroom with overhead projector, adjustable classroom lighting

Method of Instruction

- 1) Lecture and discussion
- 2) Field experiences (museum and gallery visits)
- 3) Multimedia presentations
- 4) Internet research with Digital tools, such as JTSOR, Swank, YouTube, museum educational platforms, digital textbooks, and other art-specific databases.

Out-of-Class Assignment

- 1) **Readings:** lecture notes, course materials, textbook chapters, articles, books, essays, manuals, and content on websites.
- 2) **Writing:** research papers, essays, discussions, reflections, assignment drafts, project outlines, presentations, and content for projects.
- 3) **Other:** field exercises including visits to historic sites and museums, a portfolio of artworks, exercises, and projects.

Texts and References

- 1) Required (representative examples):
 - a. Chandler, K. *History of Modern Art and Modernism*. Clanrye International, 2023.
 - b. Arnason, *History of Modern Art*. 7th edition. Pearson, 2021.
 - c. Hunter, Sam, John Jacobus, and Daniel Wheeler. *Modern Art*. 3rd ed., Pearson, 2020. 978-0131895652
- 2) Supplemental: Visuals and/or readings as assigned

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Use art vocabulary to identify and analyze the formal and aesthetic components in works of art or the process by which they are made.
- 2) Analyze artistic qualities, major works, and significant individuals in art from various historical periods by including their relationships to historical social, political, and cultural movements.
- 3) Analyze the diverse, social, political, economic, or cultural perspectives that affect art.