**Modern & Contemporary Art: Rococo to the Present: Art 1C**



Visitors at Ai Wei Wei’s Alcatraz installation, *@Large,* on view through April 26

Tuesday-Thursday 4:30-5:45 pm

Mendocino Hall 1003

Professor Elaine O'Brien Ph.D.

Office: Kadema 190

Office Hours: TuTh 3-4, W 1:30-2:30 pm and by appointment

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<http://www.csus.edu/indiv/o/obriene/>

**Course Description**:

This course provides an introduction to the history of art and architecture from the late 18th century to the present. We begin with the Rococo, a period and style that marks the dissolution of the age of absolute monarchy and the beginning of the modern era. In the contexts of the revolutionary changes that marked modernity, we study Neo-Classicism, Romanticism, and the rise of the avant-garde, Realism, Impressionism and the new 19th century art media of photography and film. Symbolism, Fauvism, Cubism, De Stijl, the Bauhaus, all the movements and many of the canonical artworks of the 20th century through Pop and Minimal art of the 1960s are introduced. Postmodern art: conceptualism, performance, Neo-Expressionism, video and new media from the 1970s to the 1990s, mark the cultural turn that characterizes art today. The course concludes in the 21st century with global contemporary art.

Note: This course includes content you might find disturbing. Do not take this course if you are upset by art that challenges norms, including religious and sexual norms.

Note: This course satisfies General Education requirements for AREA C: The Arts and Humanities. It is recommended for freshman or sophomore years. There are no prerequisites, but it is recommended that Art 1A and/or Art 1B be taken before Art 1C.

*Catalog Description: A 3-unit lecture-based survey of the history of world art from the late 18th century to the present: from the European Rococo, Enlightenment, the Age of Science and social revolutions, through Neo-Classicism, Romanticism and the rise of the international avant-garde, Realism, Impressionism, Symbolism, photography, and film. In the 20th century, Fauvism, Cubism, the Bauhaus, Expressionism, Pop, Minimal art, Postmodernism, conceptualism, performance, video and new media are considered from global perspectives and artistic production of the 21st century. Part of the art history foundation sequence.*

**Required text:**

Kleiner, Fred. *Gardner's Art through the Ages*, Book E, Backpack Edition: Modern Europe and America, 14th Edition.

**Objectives**: This course offers you an opportunity to:

* Gain knowledge about many great works of modern and contemporary art
* Develop an understanding of how art is tied to historical contexts
* Develop analytical, research, and critical thinking skills as well as the vocabulary to write and talk about works of visual culture situated in time and place
* Develop critical thinking skills by asking questions such as why an artwork is historically significant while other works are not
* Develop an understanding of the role of the artist in society
* Develop an appreciation for multiple interpretations of artworks and overcome the mistaken notion that there is one “right” interpretation
* Develop confidence to evaluate artworks and a sense of the value of art to life in general outside the academic environment and the bachelor’s degree requirement
* Gain some of the worldliness needed for our era of globalization
* Make the enjoyment of visual art, especially the art of your own time, a normal part of your life

To help you achieve your learning objectives in this and other courses see:

* Tips for Successful Students: <http://homepage.usask.ca/~clv022/success.htm>
* Dartmouth College Academic Skills website: <http://www.dartmouth.edu/~acskills/success/index.html>
* Note: This course, like any standard college course, will require a minimum of 9 hours per week of study outside of class (time for reading, writing, and test preparation). Click [here](http://www.academictips.org/acad/timemanagement.html#2) for standard academic time requirements and time management tips.
* *For free, one-on-one help with writing in any class, visit the University Reading and Writing Center in Calaveras 128.* ***The Reading and Writing Center*** *can help you at any stage in your reading and writing processes: coming up with a topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Reading and Writing Center in CLV 128. We also offer tutoring for one unit of academic credit through ENGL121. For current Reading and Writing Center hours and more information, visit the website at* [*www.csus.edu/writingcenter*](http://www.csus.edu/writingcenter)*.*

**Course Requirements and Grade Basis:**

5 quizzes (10 points each) 50

Crocker Art Museum 5 (plus make-up for two classes)

Points of View Paper 30

Take-home final 15

Total 100 points

* **Course Attendance and Other Policies**

Attendance is taken almost every time from quizzes and ungraded in-class response papers.

* + ***Three unexcused absences reduce your grade by one letter grade****; each subsequent absence reduces your grade by a whole letter.* ***Five unexcused absences result in automatic failure.*** *Chronic lateness or leaving early (more than 3 times) can reduce your grade by one letter.*
  + Illness and family/childcare emergencies *are* excused with a written note from your health-care practitioner, or the student health clinic. Scheduled appointments, transportation problems, and job demands *are not* excused. I often excuse students who explain the reason for their absence to me in person during my office hours or by appointment. Please come to see me about family emergencies or any situation that will keep you from class. We can probably work something out that’s fair to you and the other students.
  + Always feel free to email me, but an email cannot excuse an absence.

* Cellphones and all electronic devices *must be turned off and out of sight during class. Otherwise I will ask you to leave the class and* count you as absent.
* *Laptops and large-screen tablets for note taking are permitted in the first three rows of the front section only.*
* *Sleeping in class means you aren’t learning. It lowers the overall class energy level and morale, including mine. If you fall asleep, I might ask you to leave class and* count you as absent*.*
* *Note: No eating or drinking please.*

*If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.*

* *Note*: For personal questions that require my full attention, such as your progress in class, or situations that are affecting your performance, see me during my office hours or by appointment (not before or after class), and always feel free to email me.
* *Note*: Your student colleagues can answer many questions you might have about the class. **Exchange contact information with two students sitting next to you in class.**

**University Policy on Dropping a Course** *Drop courses through the second week of the semester through the Student Center. You don’t need signatures, but you must drop online.****There is no such thing as an automatic drop.****Instructors have the authority to drop students, but they are not required to do so. Even if your instructor asks you to leave the class, the drop must be entered on*[***My Sac State***](https://my.csus.edu/)*. Failure to drop a course according to University policy is likely to result in the assignment of a failing grade of “WU” or “F” in that course. If you are uncertain which classes you are enrolled in, log onto*[***My Sac State***](https://my.csus.edu/)*and check your Student Center or check with the Student Services Counter, LSN Hall, first floor*

**50%: Quizzes**: Six (timed) 15-20 minute quizzes are on the schedule. One missed or lowest-score quiz is dropped. Your quiz average is from five out of six quiz scores.

Quiz rescheduling and format changes are announced in class.

Quiz format:

* Identification of one or two artworks from the lectures since the previous quiz. Identify 1) full name and nationality of artist, 2) title of artwork, and 3) date (within a quarter century until 1900; for art made in the 20th and 21st centuries, know the date within the decade), 4) period or movement, 5) medium, and 6) three or more historically significant points about the artwork.
* Usually but not always there will also be a short essay question on ideas emphasized in the week’s lectures and in the corresponding textbook chapter.
* Quiz scoring is on a scale from 1-10 points based on how much mastery of the material is demonstrated.
* Quiz points will be totaled and averaged at the end of the semester. Your lowest score or missed quiz is dropped. The top five quiz scores are added and account for 50% of your course grade.
  + - Keep your quizzes for possible discrepancies at the end of the semester.
    - No makeup quizzes will be given, but one quiz (missed or lowest score) is subtracted from the total.

**Suggestions for how to study for an art history quiz:**

* Form a study group or get a study partner
* Review the description of the quizzes on the syllabus.
* Go to the Art 1C PowerPoint lectures on the course website
* Make flashcards – one for every artwork that was shown in lecture.

1. On the front of the card draw a thumbnail sketch of the artwork. Put no written information on the front of the card.
2. On the back, write down information about that artwork focusing on why the artwork is historically significant. Include information from both *Art through the Ages* and class lectures about this work and related works. Include titles of artworks and names of related artists.
3. For essay questions, think about what would ask about this work if you were the professor. It will always be something emphasized in lecture. Use your notes to review the points emphasized in lecture.

**5%: Crocker Art Museum response: Due April 16 / Make-up assignment for February 10 and February 12 / This assignment is worth one week’s attendance (see course absence policy) and 5% of your course grade.**

Visit the Crocker Art Museum on O Street: <https://crockerartmuseum.org/visit>

Note: You can get extra credit for visiting a museum in the Bay Area or any other cosmopolitan city that shows modern and/or contemporary art. Follow the directions described below for the Crocker.

* + - Check the website before you go for open days and hours, exhibitions on view, the cost to students (bring your ID), parking and other information you need. Watch this 3-minute video before you go: <http://youtu.be/drrBd1bCiW0?list=PLdGqz6dgvIzZlgSGtCMrwxPJVEoPkYwiT>
    - Pick up a map at the front desk and ask where to find art made after 1960. Walk through the museum and *select your favorite artwork made after 1960*.
    - Have someone else take a picture of you with the artwork. Include entire artwork if possible. *Selfies won’t work and are not accepted because they’re too close.* If you go alone, ask a stranger to take it for you.
    - Email me the photo of you in the Crocker as a JPEG attachment: [eobrien@csus.edu](mailto:eobrien@csus.edu)
    - In the body of the email or as another attachment, put 1) all the ID information (full name of artist, title, date, medium) and 2) write one or two well-written, thoughtful paragraphs (around 150 words) a) describing the artwork and b) explaining why it’s your favorite contemporary work in the Crocker.
* The museum assignment is graded on a scale of 1-10 based on the quality of the photograph and how thoughtful, complete and well-written your response is.
* Late submissions are marked down 1 point (out of 10 total).
* [Click here](https://www.google.com/maps/dir/California+State+University,+Sacramento,+6000+J+Street,+Sacramento,+CA+95819/Crocker+Art+Museum,+216+O+Street,+Sacramento,+CA+95814/@38.5691714,-121.4979698,13z/data=!3m1!4b1!4m14!4m13!1m5!1m1!1s0x809ada8d31c6f4db:0x763ddc32823f5b82!2m2!1d-121.423473!2d38.55914!1m5!1m1!1s0x809ad133c804e7ed:0xd933aed9d1b6b939!2m2!1d-121.50641!2d38.577336!3e3) for map and directions for taking the bus from campus to the Crocker.

**30%: *Points of View* (POV) paper**:  30 points total, two parts:

**Part 1**) 10 points: **Annotated Bibliography** in Chicago style (12 font, double space) **due February 26** (Late papers are marked down one point per class.)

After each citation, briefly annotate it: 1) explain the expertise of the author and 2) give a concise summary of the book or article content or thesis/argument. Each entry should be around 75-100 words, 12 font, double space.

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**Example of an annotated bibliography in Chicago format:**

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

Marshall McLuhan (1911-1980) was a Canadian philosopher and world-famous expert on communication and media theory, and *Understanding Media* is his most influential book. Its argument about how to understand new communication media, like television, became hugely important the 1960s and remains so in the 21st century. In this book, McLuhan argues that the “medium is the message”: that the way media communicate says more (is a more powerful persuasive tool) than the particular content of the message it delivers.

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**Part 2**) 20 points: **Points of View (POV) paper** / 5 pages (1100 words, typed, double space, 12-font) You will be writing about how different scholars interpret one work of art.

**Due April 9.** (NOTE: Late papers are marked down *½ letter grade per class*.)

NOTE: See student example POV paper by Margaret Munger on the Art 1C webpage

1. To begin, select three works of art from the course textbook that interest you most. Do not wait for me to lecture on them. Choose works you don’t know anything about or might not “like.” This is a chance to learn why something that doesn’t look like “Art” to you is considered an historically significant work of art by scholars.
2. Using the university library’s *OneSearch - Advanced Search* and *Database & Article Searching* (choose subject “ART”), find *two* peer-reviewed articles and *one* book for each of the artworks. Choose sources with the most information on your artwork/artist for your POV paper. If you can’t find two peer-reviewed articles about any of the three artworks, email me immediately. I will help you.
3. The authors must be specialists on the artist or era of the work you select (do an online search to find his or her expertise). Part of your grade is the quality of your sources.

NOTE: See “What is a peer-reviewed article”: <http://lib.calpoly.edu/research/guides/articles.html>

Structure and rubric for the POV paper:

Introductory section:

1. Create a Chicago-style *title page* and *staple* in the left hand corner. For a sample Chicago-style title page <http://dabcc.nmsu.edu/info/labs/lab85/handouts/chicagop2.pdf>
2. Insert a large, high-resolution picture of the artwork in color with a caption that identifies the artist, title, date, and current location (owner, collector – usually a museum) of the art

1 + 2 = 5 points

1. Bibliography: List full citations in correct Chicago style for each of the 3 sources
2. Quality of sources: your book must be by a specialist scholar on the artist or period, and your two articles must be peer-reviewed. See “What is a peer-reviewed article”: <http://lib.calpoly.edu/research/guides/articles.html>

3 + 4 = 15 points

Body of essay:

1. Summarize the point of view (argument, thesis) of each author of the three sources.
2. Quote (and cite in a footnote or endnote) each author’s point of view (argument, thesis) about the artwork to prove that you have interpreted each author correctly.
3. Paraphrase each quote (your citation for your paraphrase should be the same as for the quotation)

5 + 6 + 7 = 25 points

1. Conclusion: Write a comparative summary of the three points of view and add your own conclusion (point of view) about the meaning of the artwork drawn from the three sources = 10 points
2. Correct use of footnotes or endnotes in correct Chicago-style format. = 10 points

NOTE: Do *not* use parenthetical text citation.

Overall:

1. Writing: grammar, composition, spelling = 20 points
2. Professional presentation (not creative). Your paper must be clean and well-printed. Print it out in the technology center if your printer isn’t good or your ink is low.

= 5 points

1. How well you have followed directions. = 10 points

Total points: 100-90=A, 89-80=B, 79-70=C, 69-60=D, 59 and below = F

Format for footnotes or endnotes (either one) and bibliographical citations:

<http://www.chicagomanualofstyle.org/tools_citationguide.html>

NOTE: Do *not* use parenthetical text citation.

**15%:** **Take home final** (12-font, single space): **due May 7**: Select 10 works of art that you believe are the most historically significant in the entire course. Choose artworks shown in lecture only. Identify each one completely, as on quizzes [1) full name and nationality of artist, 2) title of artwork, and 3) date 4) period or movement 5) medium) and explain in 75-100 words (each) why that work of art is one of the ten most historically significant artworks we have studied. Include a brief explanation of the historical situation of the artist and how the artwork is his or her response to that situation. Images are not required.

**Extra Credit**:

* Extra credit opportunities are activities that will increase your understanding of art and visual culture, such as attending artist lectures, writing gallery and museum reports, reports on art documentaries and artist biography films available in the campus library, etc. You can think up your own art activity, but see me if you aren’t sure it qualifies.
* **The Art Assignment** has good ideas for contemporary art: <http://www.youtube.com/channel/UCmQThz1OLYt8mb2PU540LOA>
* Extra credit points are recorded next to your name in the grade book.
* Extra credit points are *not* averaged into quiz or other scores for required assignments, but they can make a significant difference at the end of the semester. If your grade is on the border – between a B+ and an A, for example – extra credit points can move you to the higher grade. They can also make up for an unexcused absence, but you must discuss that intention with me first.

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**Schedule:**

* The schedule is subject to changes announced in lecture.
* Lectures are available on the course website just before class and will remain there throughout the semester.

January 27: Introduction

Homework:  
Read: “[Why Have There Been No Great Women Artists?”](http://www.miracosta.edu/home/gfloren/nochlin.htm): an article written by American art historian Linda Nochlin in *1970*. Print out the Nochlin essay, underline her [thesis statement](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml) and supporting points and bring the article to class for discussion.

NOTE: Do not read this essay as if it were written today. In 1970, when Nochlin wrote it, there were few women artists living or dead represented in art history textbooks. Today there are many female artists and art historians write about them almost as much as they do male artists. *What caused the dramatic change in the demographics of contemporary art since 1970?*

NOTE: On *the first quiz*, February 3, I will ask you to write Linda Nochlin’s thesis statement in one or two sentences.

January 29: Discuss Nochlin

View video in class: *WAR: Women, Art, Revolution* (2011) Write down facts (Who? What? When? Where? Why?) presented in the video that support or contradict Nochlin’s thesis. Remember that Nochlin’s essay was written in 1970 and the video was made in 2011 and looks back *historically* on the feminist revolution in art.

February 3: **Quiz 1** – These two questions will be asked:

1) You will either a) describe in detail “Course Attendance and Other Policies” [see syllabus pp. 2-3] or b) describe in detail the *Points of View* paper requirements.

2) Linda Nochlin’s *thesis* (her answer to the question the title asks) and *two facts* presented in the video *WAR* that support Nochlin’s argument.

**Read**: Chapter 26: Rococo to Neoclassicism

February 5: Library instruction // Rococo

**Watch at home**: Episode 11, *Art of the Western World: The Age of Reason* <https://vimeo.com/17079925> (5-points extra credit can be earned for a page of video notes with a paragraph about what the main point of the video is. Turn it in in class by February 24, the next quiz date.)

**Read**: *Written Sources*:” Femmes Savants and Salon Culture” (729) “Diderot on Chardin and Boucher” (738)

*Art and Society*: “The Grand Tour and Veduta Painting (744) and “The

Excavations of Herculaneum and Pompeii” (745)

*Artists on Art*: David on Greek Style and Public Art (747)

February 10 & 12: No Class (O’Brien at College Art Association Conference)

February 17: Rococo and Neoclassicism

**Read**: Chapter 27: Romanticism, Realism, Photography

February 19: Romanticism

**Read:** *Art and Society*: The Romantic Spirit in Art, Music, and Literature (767)

*Artists on Art*: Delacroix in Morocco (769)

February 24: **Quiz 2** / Realism and the rise of the avant-garde

**Read**: *Artists on Art*: Courbet on Realism (776)

February 26: Points of View annotated bibliography due / Realism

**Read**: *Materials and Techniques*: Lithography

*Materials and Techniques*: Daguerreotypes, Calotypes and Wet-Plate Photography

**Read**: Chapter 28: Impressionism, Post-Impressionism, Symbolism

Robert Else Gallery, Kadema Hall: *LUMPEN: An Installation by Julia Couzens and Ellen Van Fleet*

March 19: Artists’ talks at 6:30 p.m. in Mariposa 1001.

March 3: Impressionism

**Read**: *Art and Society*: “Academic Salons and Independent Art Exhibitions” (802)

*Artists on Art*: “Renoir on the Art of Painting” (806)

*Art and Society*: “Japonisme” (808)

Artists on Art: “Whistler on ‘Artistic Arrangements’” (810)

March 5: Post-Impressionism

**Read**: Materials and Techniques: “Pointillism and 19th-Century Color Theory” (813)

Art and Society: “The Letters of Vincent van Gogh” (814)

Artists on Art: “Gauguin on *Where Do We Come From?*” (816)

Artists on Art: “Rodin on Movement in Art and Photography” (825)

March 10: **Quiz 3** // Post-Impressionism and Symbolism

**Read**: Chapter 29: *Modernism in Europe and America: 1900-1945*

March 12: Fauvism and Expressionism

**Read**: Artists on Art: Matisse on Color (838)

Art and Society: Science and Art in the Early 20th Century (841)

Art and Society: Gertrude and Leo Stein and the Avant-Garde

\***Watch at home**: *Degenerate Art - 1993, The Nazis vs. Expressionism*: <http://youtu.be/1QE4Ld1mkoM> **Due April 7. The response paper will be graded as part two of the quiz on April 7**. Required response paper: 1-page (200 word, 12-font) essay explaining what the situation was for modern artists in Germany under the Nazis. Why were they called degenerate, censored and persecuted? Did the Nazis believe that modern art had the power to ruin society?

March 17: Cubism and Futurism

**Read**: Art and Society: Primitivism and Colonialism (846)

Artists on Art: Picasso on Cubism (849)

Artists on Art: Futurist Manifestos (854)

March 19: Dada and Surrealism

**Read**: Art and Society: The Armory Show (863)

Art and Society: Art ‘Matronage’ in the United States (865)

Art and Society: Degenerate Art

March 23-31 No Class (Spring Break and Cesar Chavez’s birthday)

April 2: Abstract Expressionism

**Read**: Artists on Art: Rivera on Art for the People

Artists on Art: Walter Gropius and the Bauhaus

**Read**: Chapter 30: Modernism and Postmodernism

April 7: **Quiz 4 /** Pop Art

April 9: **Points of View Paper due** / Minimalism, Conceptualism and Post-Minimalism

April 11: Saturday, 1-5 pm, Mariposa 1000 (1-5 p.m.): 11th Annual Art History Symposium, *Here as* *Everywhere: Art of the Sixties and Seventies in Northern California*. Extra credit opportunity

April 14: Pluralism

April 16: **Crocker Art Museum Assignment due** / Video and Electronic Art

**Read**: Judy Chicago on *The Dinner Party* (921)

Carolee Schneemann on Painting, Performance Art, and Art History (934)

April 21: African American and Feminist Art

April 23: **Quiz 5** / Global Contemporary

**Read**: Chapter 31: Contemporary Art Worldwide

April 28:Global Contemporary

April 30: Global Contemporary

May 5: Global Contemporary  
Take home final **due May 7**: Select 10 works of art that you believe are the most historically significant in the entire course. Use artworks shown in lecture only. Identify each one completely as on quizzes and explain in 75-100 words (each) why that work of art is one of the ten most historically significant artworks we have studied. Include a brief explanation of the historical situation of the artist and how the artwork is his or her response to that situation.

May 7: **Quiz 6** / **Take home final due.** Discussion of your take home finals as a review of the course. Be prepared to defend your top ten choices to the class.

May 12: No Class (O’Brien at conference)

May 14: No Class (O’Brien at conference)

**Final Exam**: **No final exam**