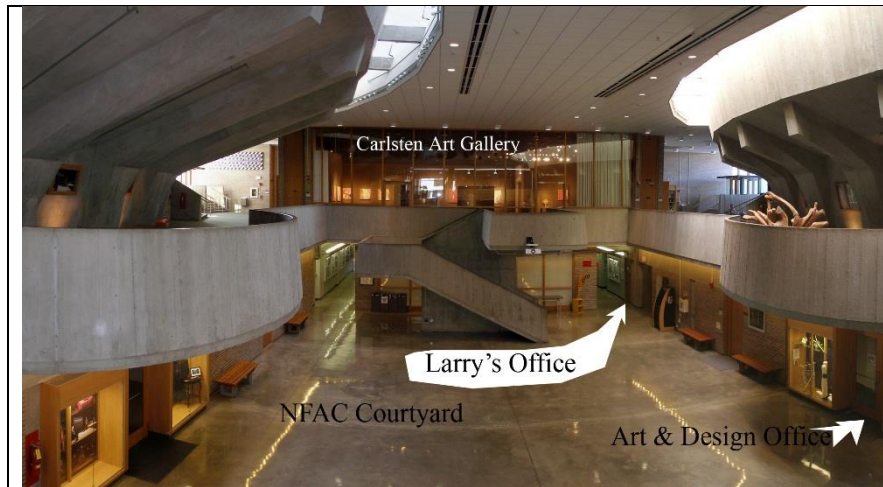


Art 394: European Art: 1890-1920.
Spring 2018. MWF 1:00-1:50 PM



Prof. Larry F. Ball. Office:
NFAC 193. (715) 346-2839.

Office: NFAC 193, off the
northwest corner of the
NFAC Courtyard.

Office Hours: On record:
MWF 9:30-10:45 AM, or by
appointment. In fact, I'm
around a lot, as indicated in
the schedule below, so feel
free to drop by).

Here is my Weekly Schedule Spring 2018:

	Monday	Tuesday	Wednesday	Thursday	Friday
9:30-10:45	Office	Usually here	Office	Usually here	Office
11:00-11:50	Art 183 Section 1		Art 183 Section 1		Art 183 Section 1
12:00-12:50	Art 183 Section 2		Art 183 Section 2		Art 183 Section 2
1:00-1:50	Art 394 20 th C.		Art 394 20 th C.		Art 394 20 th C.
2:00-2:50	Art 388 19 th C.	Maybe: but No	Art 388 19 th C.	Maybe: but No	Art 388 19 th C.
3:00	Briefly after class	Promises	Briefly after class	Promises	Briefly after class

Catalogue Western Art History in the “Luminous Years”: 1890-1920. This period represents the birth of the modern art world. Associated, historical, cultural and social issues and the development of artists’ philosophies will be studied. Movements and events covered include Fauvism, figural expressionism, Cubism, Blaue Reiter, die Brücke, Orphism, etc. Focus primarily on Europe, although some American topics will also be included.

Rental Textbooks:

Ruhrberg, Schneckenburger, Fricke, Honnef: Art of the 20th Century

What’s really going on here (HEY!! READ THIS!!): The century from the 1850s through World War II was a period of almost continuous, radical and spectacular artistic revolution, i.e., the rise of modernism, whatever that is. In the midst of that century, roughly 1890-1920, several European centers saw an astonishingly quick and elaborate evolution. Paris remained the core of the Western art world—and the concept of “The Luminous Years” refers specifically to Paris in this time period—but cutting-edge art centers cropped up in Germany, Austria and Italy too (elsewhere as

well, but we have only 15 weeks, so we must pick and choose). Even the United States caught up with cutting-edge modernism after 1913, but we follow that thread in Art 395.

For Art 394, we have a delightful smorgasbord, but also a vast one. We don't have a snowball's chance in hell of covering it all, but you can get some sense of the adventure that awaits us just by considering a very fragmentary list of some of the artists and styles that have every right to our attention. We'll include a few 19th century "lead-in" works, by the people who mattered most to the early 20th century artists, including Cézanne, Rodin, Degas, Gauguin, Munch and Ensor. In the 20th century proper, however, the list of potential material is mind-boggling. It includes: Fauvism (Matisse et al.), other kinds of figural expressionism in Paris (Chagall, Soutine, Rouault), Cubism, *die Brücke* (Dresden figural expressionism, including Kirchner, Heckel, Pechstein et al.), *Blaue Reiter* (Munich figural expressionism: Kandinsky, Marc, Münter et al.), Futurism (Italy), Suzanne Valadon, de Chirico, Modersohn-Becker, dada, Russian Suprematism, de Stijl, Surrealism and myriad others. We'll cover more than half of that list, but nothing like all of it. In sum, this is a period of outrageous creativity, upheaval and cultural expansion. No subject I ever offer is going to make 15 weeks seem so brief. Or so weird. Or so wonderful. And it will all be awesome, no matter what we choose. Then again, fair warning: an awful lot of very clever, thoughtful, expressive, idiosyncratic, angry, happy and, above all, motivated people contribute in dazzling ways.

Nitty Gritty: This syllabus constitutes THE RULES FOR THIS COURSE. Both you and I are bound by these rules. If I make a mistake, it is my fault and it is up to me to correct it. You won't be left holding the bag. Ever. You can count on this document. All exams and deadlines will happen as scheduled here. The course requirements will not be summarily changed; no extra exams or exercises will be inserted, etc. On the other hand, read this syllabus carefully, because if you run afoul of anything printed here you will have no recourse: the class takes place according to these rules. Period.

Feel free to come talk to me at any time about any aspect of this class. I am more than happy to help you in any way that I can. I will be on campus daily Monday through Friday, and usually weekends as well. If I am around, but not in my office, I will leave a card on my office door letting you know where to look for me. If I'm around, I'm available

Note: I do not return phone calls. If you need to talk to me I am readily available as is: the ball is in your court. Please do not attempt to contact me at home. You hereby have my permission, in writing, to wait until the next day.

E-mail is by far the most reliable way to get in touch with me.

Documented Learning Disabilities: I'm happy to accommodate students who have documented learning disabilities. If you need an accommodation you are certainly entitled to it. Everyone needs a fair shot at this class. Variations in testing format, etc. are all very easy to do. Come talk to me about your needs and I'll explain the procedure, or else go directly to the **Disability and Assistive Technology Center** in the LRC (Library) Room 609 (phone extension -3365). If you qualify, Disability Services will provide you with appropriate documentation that you will then bring to me for my signature. The whole process takes about two weeks. It is your responsibility to provide the documentation BEFORE exams start. Absolutely no accommodations can be

made without it (that's the law: students with documented learning disabilities are entitled to accommodation, but they are also required to take care of the documentation in order to obtain it). Documentation submitted after an exam has been graded will not change the grade of the exam. I'm happy to help you with appropriate accommodation, but a learning disability does not absolve you of basic responsibility. Don't be bashful about this issue. Don't do badly on an exam before you get the accommodation to which you are entitled.

COURSE REQUIREMENTS:

- 1) Lecture attendance (or equivalent) and textbook readings.
- 2) Three exams, the third being the final exam. (Details and schedule below)
- 3) 5-page research paper, due March 23 (Schedule below; details to follow)

NB: These are Requirements, not options: if you skip any component of that list you will not have met the course requirements and will get an F for the semester, regardless of your other scores.

The due dates are in the Semester Schedule below.

Basic Standards for Exams and Papers:

All three exams have Slide IDs and a standard slide essay covering two works. ***These exams are NOT cumulative***, which includes the final, i.e., the final is just the third of the three exams. The usual slide ID information will be required, i.e., the name of the artist, the title of the work, and its date as provided in class, usually by calendar decade. "Calendar decade" is meant literally, e.g., 1780s, 1790s, etc. It does NOT mean that you can have five years' leeway on either side of a given date. Thus, "1920" will be read as "1920s", giving you that whole decade. If the artwork dates to 1919, then "1920" is a wrong answer. I will keep the number of fair-game slides to a reasonable limit, but also I will not be flexible on the ID info: I expect everyone to learn all of it; the ID info is merely the necessary price of admission. If you don't know the facts, you literally don't know what you're talking about in the essay and I won't care what you have to say.

There is also a brief (5-page) research paper required for this class. Instructions will be posted in D2L later in the semester. The Due Date for these is Friday March 23, the day before Spring Break. The idea here is for you to take it easy over break, as much as possible; I don't want you working for this class during that time, so please do hand the paper in on time.

The three exams and the term paper each count equally towards the final grade, i.e., 25% each.

Semester Schedule:

- Friday March 2: Exam 1.
- Friday March 23: Term Paper due.
- March 24-April 1: Spring Break***
- Wednesday April 11: Exam 2 (yes, Wednesday)
- Wednesday 16 May: Final Exam. 2:45-4:45 PM.

All important documents, lecture powerpoint PDFs, lecture audio recordings, exam study materials and the Term Paper instructions will be posted in D2L.

I will also send out alerts to the whole class via e-mail whenever something needs to be announced. I do realize students don't look at their e-mail in-boxes very much any more, which you may do at your own risk. That is how I contact the class and it's your problem if you don't look pretty regularly. If you keep close tabs on the D2L site, however, everything you need will appear there.

I will not be taking **lecture attendance**, not least because there are people who have conflicts and will be treating this course as essentially on-line. That option is available to anyone, but I recommend strongly against it, if you actually can come to lectures. I list lecture attendance as a course requirement, and I mean that, but you do have two ways to do it. On the other hand, a lot of what we do will be in-class discussion, where you formulate your own interpretations of the artworks, which, obviously, you can't do if you're not there. Come if you can. You can NEVER be graded down for participating in these discussions (there's no such thing as a stupid question) and I reserve the right to raise your final grade if you participate well.

As ever, I also reserve the right to expel or fail a disruptive student. "Disruptive student" includes chatting with your neighbor, but also it includes using ANY *electronic devices* during class (without a DSO form). They are banned! ***Turn them off and put them out of sight.***

I am reasonably flexible if you have school activities (band concerts, varsity sports, field trips for other courses, etc.) that conflict with exams or paper deadlines in this course. This applies to exams and paper deadlines only; I do not need to see excuses for regular lectures. In all cases, you remain responsible for all class lecture material. Professors, coaches, conductors et al. who arrange such events usually provide an excuse note in advance: please obtain a copy and let me see it.

On the other hand, if you have a conflict such that you ARE going to miss an exam or paper deadline I need to know about it in advance. Come chat. If it's a last-minute emergency, then leave me a voice-mail or e-mail message, BEFORE the exam starts. I will still need to agree that the excuse is valid, but at least you notified me before the deadline-of-death (the moment the exam starts). Make-up exams must be scheduled within one calendar week of the regular exam. They can be later in demonstrably exceptional cases, but absolutely no make-up exams will take place later than a subsequent scheduled exam. At that point you have failed the course.

DEATH: 

Do not, under any circumstances, simply not show up for an exam or miss a paper deadline and then expect to talk your way out of it afterwards. I regularly fail students who try to do this.

On the other hand, I'm not a jerk either. I just cheerfully destroy people who are. If you are not a jerk, and if you have a conflict or want to create one (like leaving early for Spring Break), the adult way to handle stuff like that is to come chat with me, well in advance, and make arrangements. I'll work with you if you give me a chance. Not showing up doesn't do that.

General Grading Criteria (Don't ignore these: I use them for all exams and papers):

A: Superior Work. Impressive. Full, detailed command of subject matter, including historical interpretation, artists' philosophies, relevant issues of patronage, etc. Creatively and lucidly expressed, using correct terminology and spelling. Obviously cares about the material and worked hard.

B: Good Work. Obviously solid. Demonstrated a good command of the subject matter, clearly expressed. Key issues of style and cultural context incorporated. Correct grammar and spelling. All appropriate technical terms learned and applied correctly (etc).

C: Competent Work. A reasonable job. Learned most of the facts & some appropriate interpretation of them. NB: Everything you say in an essay can be correct & you can still earn a C if you leave out much. If you concentrate exclusively on the style of the work(s), without much historical interpretation or explanation of it, a C is the best you can hope for, even if the purely stylistic analysis is perfect. C- or D is more likely; don't leave out that crucial context material.

D: Less than Competent Work. Incomplete facts, unconvincing arguments with facts that were learned, etc. Both Cs and Ds can be earned either by being correct but incomplete or by being not completely correct. It's all a matter of degree.

F: Failure. Not college level work, for any reason. Cheating earns an F (0%) too.