



I. Catalog Description

ARHI 100 Arts of the 20th century

**3 class hours
0 lab hours
3 credits**

Prerequisites: ART MAJORS AND MINORS ONLY

(3c-0l-3cr)

**A study of art in the U.S. during 1900 – 1960 in light of historical events and in
broader context of political, philosophical, religious, and social developments**

III. Course Outline

(1 hr.)

B. Robert Henri, "The Eight," and the "Ashcan School" (2 hrs.)

C. Alfred Stieglitz, Edward Steichen, and the '291' Gallery (2 hrs.)

D. The Armory Show and European Modernism (2 hrs.)

F. Early American Modernism: Arthur Dove, Marsden Hartley, John Marin, and

Georgia O'Keeffe (5 hrs.)

F. Exam (1 hr.)

IV. Evaluation Methods

The final grade will be determined as follows:

~~75% Three exams - two exams during the term and one during finals week~~

According to the instructor, each exam may consist of slide identification, multiple choice, essays and compare/contrast essay questions.

25% Journal Assignments (includes writing about films viewed in class, outside activities such as lectures and gallery/museum openings, dance performances, poetry readings, music recitals and concerts, research exercises, etc.)

Grading Scale: A= 90+% B: 80-89% C: 70-79% D: 60 – 69% F: 59%

V. Attendance Policy

~~Student learning is enhanced by regular attendance and participation in class~~

VIII. SAMPLE BIBLIOGRAPHY

Adato, Perry Miller. *Alfred Stieglitz: The Eloquent Eye*. produced by Thirteen/WNET New York, NY : Fox Lorber Centre Stage [videorecording] 2001.

Against the odds: The Artists of the Harlem Renaissance. PBS HomeVideo; Burbank, CA : distributed by Warner Home Video, 1998.

Albers, Patricia *Shadows, Fire, Snow: the Life of Tina Modotti*. Berkeley: University of California Press, 2002.

Anreus, Alejandro. *Ben Shahn and the Passion of Sacco and Vanzetti*. Jersey City: Rutgers University Press, 2001.

Argentero, Letizia. *Tina Modotti: Between Art and Revolution*. New Haven: Yale University Press, 2003.

Balken, Debra Bricker. *Debating American Modernism: Stieglitz Duchamp, and the New York Avant-Garde*. New York, NY: American Federation of Arts, 2003.

Beckman, Wendy Hart. *Artists and Writers of the Harlem Renaissance*. Berkeley Heights, NJ: Enslow Publishers, 2002.

Brown, Milton Wolf. *The Story of the Armory Show*. New York: Abbeville Press, 1988.

Carroll, Michael Thomas. *Popular Modernity in America: Experience, Technology, Mythology*. Albany: State University of New York Press, 2000.

Crudden, Robert Morse. *Body & Soul: the Making of American Modernism*. New

Dennis, James M. *Renegade Regionalists: the Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry*. Madison: University of Wisconsin Press, 1998.

Doss, Erika Lee. *Benton Pollock and the Politics of Modernism: From*

Regionalism to Abstract Expressionism. Chicago: University of Chicago Press, 1991.

Doss, Erika Lee. *Twentieth-century American Art*. Oxford: Oxford University Press, 2002.

Downs, Linda Bank. *Diego Rivera: the Detroit Industry Murals*. New York: W.W. Norton, 1999.

Fuller, Charles. *Diego Rivera: the Detroit Industry Murals*. New York: W.W. Norton, 1999.

Harris, Jonathan. *Federal Art and National Culture: the Politics of Identity in New*
South Wales. Cambridge: Cambridge University Press, 1995.

Maria Morris Hambourg, et al. *Walker Evans*. Princeton: Princeton University Press, 2000.

Museum of Contemporary Art, San Diego. *Frida Kahlo, Diego Rivera, and Twentieth-century Mexican Art : the Jacques and Natasha Gelman Collection*. San Diego: Museum of Contemporary Art, 2000.

Natanson, Nicholas. *The Black Image in the New Deal: the Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992.

Naumann, Francis M. *Making Mischief: Dada Invades New York*. New York: Whitney Museum of American Art, 1996.

Nysenholc, Adolphe, ed. *Charlie Chaplin: His Reflection in Modern Times*. New York: Mouton de Gruyter, 1991.

Partridge, Elizabeth. *Restless Spirit: The Life and Work of Dorothea Lange*. New York, N.Y.: Viking, 1998.

Perلمان, Bennard B. *Robert Henri : His Life and Art*. Washington, D.C.: National Gallery of Art, 1991.

Phillips, Lisa. *The American Century: Art & Culture, 1950-2000*. New York: Whitney Museum of American Art, 1999.

Stomberg, John R. *Power and Paper: Margaret Bourke-White, Modernity, and the American West*. Boston, MA: Boston University Art Gallery, Seattle.

University of Washington Press, 1998.

Stuart McL. *Man Boy: Prophet of the Avant-Garde* a production of

IX. Summary of Proposed Revisions and Justification/Rationale for the revision.

Because a member of the studio faculty designed the course, it was introduced into the curriculum as an AR (Art/Studio) course. For many years, the course has been offered by a member of the art history faculty, and is, in fact, an historical course. The prefix change from AR to ARHI was passed during the 2002-2003 art history program revisions. No syllabus of record exists; therefore, the proposed revisions reflect the more recent content more accurately.

The existing catalogue description reads as follows:

Designed to expand student response to visual, aural, and kinetic forms of this nature with special emphasis on recent decades. The course includes lecture