



AH 360 ART ANALYSIS I – WHAT IS MODERN? WHAT IS MODERN ART?

IES Abroad Vienna

DESCRIPTION:

The course covers the development of painting from around 1850 to 1950: from the moment of a distancing from the traditions of academe through Impressionism, moving on through the “founding fathers” of Modern Art and the evolution of the avant-garde movements around 1900. Here a special emphasis will be on Austrian Art around 1900. The course will then focus on the art of the period between the two World Wars with Surrealism and Modernism until the time after the Second World War, with the emergence of an independent US-American mode of expression, which is primarily manifested in the artists of Abstract Expressionism. Artworks will be analyzed from various perspectives, compared to related art in Vienna, and connected to the cultural background of the period from which they arose. The focus of course is on artistic expressions of “modern”, new, innovative ways of seeing and experiencing the world.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR:

PREREQUISITES: none

ADDITIONAL COST: none

METHOD OF PRESENTATION: Lectures and discussions, in classroom and in museums. Visits to museums/exhibitions are essential.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation – 10%
- Midterm Exam – 15%
- Final Exam – 25 %
- Research Paper – 30 %
- Other – Oral reports 20%

Course Participation

Active participation is expected and goes beyond physical attendance of the class. Students should come prepared – having completed assigned readings or tasks– engage in discussions and ask questions. Regular attendance is necessary to be able to follow the narrative of the course. While the quality of contributions is valued more than quantity, consistent engagement will positively impact the learning experience for all. Students who are shy or less comfortable speaking in large groups are encouraged to contribute in alternative ways, which can be discussed with the professor.

Midterm Exam

The midterm is a handwritten exam and will be a summary of the first half of the course based on slide identifications. In addition to simply ‘recognizing’ the artwork, it should be classified and described. Furthermore, its significance in the context of the development of modernism should be summarized in a few words.

Final Exam

The final is a handwritten exam and will be a summary of the entire course. It consists of three parts:

- a) slide identifications
- b) a short analysis of one of the discussed art movements
- c) a brief overview on a specific subject matter as discussed in class

Answers to b) and c) should not be longer than max 120 words.

Research Paper

The research paper is to be developed out of the oral reports the students give during the semester; it should be:

- 8-10 pages (max. 3.000 words), including footnotes, bibliography and reference illustrations.
- precise and well researched.
- discussed during work in progress with the professor during the second half of the term (make an appointment).

The paper is due at the latest on the day of the final exam. A 5% penalty per day is applied for any late submission.

Papers submitted later than Dec 12th will not be accepted.

Other

Each student must give two oral presentations in the museums, in front of the original artworks. The presentations will be about either a single painting or a group of paintings, related to each other. Presentations will last around 15 minutes each, followed by discussions in the group.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- a) understand the fundamental changes and possibilities of art in the late 19th century.
- b) understand the fundamental changes and possibilities of art in the first half of the 20th century.
- c) relate artworks to a social context.
- d) analyze artworks and characterize their importance within the development of art between 1850 and 1950.

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions. Attendance will be taken every class. Students must attend at least 60% of their class sessions to qualify for a passing grade, regardless of whether their absences have been excused or not. Your attendance is required in-person unless otherwise noted in the syllabus.

Students are highly encouraged to communicate absences as soon as possible to their professors and for excused absences using the processes described in the absence policy. Please refer to the IES Abroad Vienna Absence Policy for a more precise overview of all attendance policies at IES Abroad Vienna as well as an overview of possible grade penalties.

ACADEMIC INTEGRITY:

At IES Abroad Vienna, we hold ourselves to the highest standards of honesty and academic integrity. Any form of academic dishonesty undermines the principles of trust and fairness essential to a thriving learning community. As such, plagiarism and cheating are considered serious violations of our code of conduct, and students found engaging in such activities will face swift and severe consequences, ranging from a failing grade on an assignment, to an academic review and possible expulsion from the program.

USE OF AI:

The use of tools like Chat GPT and AI platforms in written content as assignments and term-papers is allowed in principle, but must be communicated to the teacher and marked in its extension within the text, otherwise this practice will be considered as plagiarism and cheating, both of which can lead to grade penalties, including failing grades.

CONTENT – subject to change!

Week	Content	Assignments and Readings
Week 1	Session 1 Introduction, what to expect. Schedules. Introduction to the Readings Paris around 1850	Required viewing: https://www.nga.gov/exhibitions/paris-1874-impressionist-moment
	Session 2 Edouard Manet, Impressionism Distribution of topics for reports I and information about papers - schedule	Richard R. Brettell, <i>Impression: Painting quickly in France, 1860-1890</i> . T.J. Clark, <i>The painting of modern life, Paris in the art of Manet and his followers</i> . George H. Hamilton, <i>Painting and Sculpture in Europe 1880-1940</i> , The Pelican History of Art. @ Monet: p. 34-40
Week 2	Session 1: Paul Cézanne	Hamilton @ Cézanne: p. 41-49 Evelyn Benesch, <i>From the incomplete to the unfinished. Réalisation in the work of Paul Cézanne</i> , in: <i>Cézanne. Finished- Unfinished</i> , Exh. Catalogue Kunstforum Wien and Kunsthau Zürich, Vienna/Zürich 2000,
	Session 2: Paul Gauguin and Vincent van Gogh, Japonisme, Nabis	Belinda Thomson (ed.), <i>Gauguin, Maker of Myth</i> , Exh. Catalogue Tate Modern, London 2010/National Gallery of Art, Washington 2011: <i>Navigating the Myth</i> , P. 10-23. Hal Foster, <i>Gauguin, primitivism and early modernism</i> , in: <i>Art since 1900</i> , p. 76ff <i>Vincent van Gogh</i> , in Hamilton, p.94ff
Week 3	Session 1: Unteres Belvedere (Lower Belvedere), Rennweg 7. Meet inside, tba Exhibition Sammlung Langmatt	Individual visit first; followed up by discussions in the group
	Session 2: Early Picasso. Color. Fauves. City. Futurism.	Yves Alain Bois, <i>Postimpressionism's legacy to Fauvism</i> , in <i>Art since 1900</i> , p. 82ff. Sarah Whitfield, <i>Fauvism</i> , in: <i>Concepts of Modern Art</i> , p 11ff. <i>Futurism</i> , in: <i>Art since 1900</i> , p. 102ff.

Week 4	Session 1: Kandinsky and the Blaue Reiter	<i>Kandinsky in Munich</i> , in: Hamilton, p 205ff Helmut Friedel (ed.), <i>Wassily Kandinsky, Absolute. Abstract</i> , exh. catalogue Munich/Paris/New York, 2008 Hal Foster, <i>German Expressionism,...</i> in <i>Art since 1900</i> , p. 97ff
	Session 2: Austrian Art around 1900	Hal Foster, <i>Viennese avant-garde and psychoanalysis</i> , in: <i>Art since 1900</i> Klaus Albrecht Schröder, <i>Not blind to the world, notes on Gustav Klimt and Egon Schiele</i> , in: <i>Egon Schiele and his contemporaries, From the Leopold Collection</i> , Vienna, Klaus Albrecht Schröder and Harry Szeemann (ed.), Prestel 1989, p.17ff
Week 5	Session 1: Albertina, 1010 Albertinaplatz 1 Meeting inside - tbc	Student presentations of selected paintings – oral reports. Discussion
	Session 2: Oberes Belvedere (Upper Belvedere), Prinz Eugenstrasse 27 (Tram D) meet inside -tba	Student presentations of selected paintings – oral reports. Discussion
Midterm week	Midterm Exam (exact date and time TBD)	
Week 6	Session 1: Leopold Museum, Museumsquartier; meet inside the museum	Student presentations of selected paintings – oral reports. Discussion
	Session 2: Cubism Information about term paper topics for oral reports II	John Golding, <i>Cubism</i> , in: <i>Concepts of Modern Art</i> , p. 50ff. Yves Alain Bois, <i>Picasso paints Les Femmes d'Alger (O. J. R. M.)</i> , in: <i>Art since 1900</i> , P. 90ff. Rosalind Kraus, <i>Picasso and Braque develop Analytical Cubism</i> , in: <i>Art since 1900</i> , p. 118ff
Week 7	Session 1: Albertina, 1010 Albertinaplatz 1 Meet inside – where tba	Student presentations of selected paintings – oral reports. Discussion
	Session 2: Kandinsky and Russia - Abstraction	Helmut Friedel (ed.), <i>Wassily Kandinsky, Absolute. Abstract</i> , Exh. catalogue Munich/Paris/New York, 2008

		Yves Alain Bois, <i>Malevich and Suprematist Painting, 1915</i> . In <i>Art since 1900</i> , p. 142ff.
Week 8	Session 1: Retour à l'ordre, Surrealism	Matthew Gale, <i>Dada and Surrealism</i> , London 1997 (Phaidon) Rosalind Kraus, Antimodernist reactions, in <i>Art since 1900</i> , p. 178ff Rosalind Kraus, Surrealist aesthetics, in <i>Art since 1900</i> , p. 214ff Hal Foster, Surrealist object, in <i>Art since 1900</i> , p. 192ff
	Session 2: Matisse – Picasso II	Rosalind Kraus, <i>The development of Synthetic Cubism</i> , in <i>Art since 1900</i> , p. 192ff. <i>Matisse -Picasso</i> , Exh. Catalogue, Tate, London/The Museum of Modern Art, New York, 2002/2003.
Week 9	Session 1: Albertina, 1010 Abertinaplatz meet inside, tba	Student presentations of selected paintings – oral reports. Discussion
	Session 2: Surrealism to Abex	David Anfam ed., <i>Abstract Expressionism</i> , Exh. Cat. Royal Academy of Arts, London, Museo Guggenheim Bilbao, 2016. Martica Sawin, <i>Surrealism in Exile and the Beginning of the New York School</i> , Cambridge/Mass 1995 Yves Alain Bois, Abstract Expressionism, in: <i>Art since 1900</i> , p. 404ff Rosalind Kraus, Pollock, in <i>Art since 1900</i> , p. 41ff
Week 10	Conclusion	Questions, Discussion in class
	Session 2: Albertina Modern/Künstlerhaus – Exhibition Marina Abramovic. tbc	Exhibition visit. Discussion
Final Week	Final Exam; exact date and time TBD	Research paper due

COURSE-RELATED TRIPS:

- Albertina, Albertinaplatz 1, 101 Wien
- Albertina Modern – Künstlerhaus, Karlsplatz 5, 1010 Wien

- Lower Belvedere, Rennweg 6A, 1030 Wien
- Upper Belvedere, Prinz Eugenstrasse 27, 1030 Wien
- Leopold Museum, Museumsquartier, Museumsplatz 1, 1070 Wien

Required readings:

General Introductions – refer to the entire course, will be discussed in class.

- Art since 1900
Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin h.d. Buchloh, David Joselit
Art since 1900. Modernism. Antimodernism. Postmodernism, Thames and Hudson, 2016
- Golding
John Golding, *Paths to the Absolute, Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, Still*, Princeton/London, 2000
- Concepts of Modern Art
Nikos Stangos (ed), *Concepts of Modern Art. From Fauvism to Postmodernism*, London, Thames and Hudson 1994 (1974)
- Varnedoe
Kirk Varnedoe, *A Fine Disregard, What makes modern art modern*, Harry N. Abrams, Inc. New York 1990
- *The Oxford Companion to Twentieth Century Art*, Oxford University Press, 1981
- Hamilton
George H. Hamilton, *Painting and Sculpture in Europe 1880-1940*, The Pelican History of Art, Penguin Books, reprint 1975

Impressionism - Realism

- Brettell
Richard R. Brettell, *Impression: Painting quickly in France, 1860-1890*, Yale UP, New Haven and London, 2000
- T.J. Clark, *The painting of modern life, Paris in the art of Manet and his followers*, Princeton Univ Press, reprint 1999 (1984, paperback edition 1986). IESV006156

Cézanne

- *Cézanne- Finished-Unfinished*
Felix Baumann, Evelyn Benesch (ed). et al., *Cézanne- Finished-Unfinished*, Exh. Catalogue Kunstforum Wien and Kunsthaus Zürich, Vienna/Zürich 2000.

Gauguin

- Thomson
Belinda Thomson (ed.), *Gauguin, Maker of Myth*, Exh. Catalogue Tate Modern, London 2010/National Gallery of Art, Washington 2011
- Richard Brettell, Françoise Cachin, et al: *The Art of Paul Gauguin*, Exh. catalogue NG of Art, Washington/Art Institute Chicago, 1988

Van Gogh and Gauguin

- *Van Gogh and Gauguin*
Van Gogh and Gauguin, The studio of the South, Douglas W. Druick and Peter Kort Zegers (ed.), Exh. Catalogue The Art Institute of Chicago/Van Gogh Museum Amsterdam, Thames and Hudson 2001 (spec. chapters)

Austrian Art and Gustav Klimt

- Kirk Varnedoe, Vienna 1900, Art, Architecture and Design, NY 1986 – ESV050205
- Klaus Albrecht Schröder, *Not blind to the world, notes on Gustav Klimt and Egon Schiele*, in: *Egon Schiele and his contemporaries, From the Leopold Collection*, Vienna, Klaus Albrecht Schröder and Harry Szeemann (ed.), Prestel 1989, p.17ff

Kandinsky

- Helmut Friedel (ed.), *Wassily Kandinsky, Absolute. Abstract*, Exh. catalogue Munich/Paris/New York, 2008
- Golding, *Kandinsky and the sound of colour*, in: John Golding, *Paths to the Absolute*, Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, Still, Princeton/London, 2000

Picasso

- *Picasso 1932*, Exh. catalogue, Tate Modern, London 2018
- *Picasso Bleu et Rose*, Exh. catalogue Centre Pompidou/Paris-Fondation Beyeler, Basel 2018
- David Sylvester, *The late Picasso*, London 1988

Picasso - Matisse

- *Matisse -Picasso*, Exh. Catalogue, Tate, London/The Museum of Modern Art, New York, 2002/2003

Cubism

- Brigitte Léal (ed.), *The cubist cosmos*, from Picasso to Léger, ex. Catalogue Centre Pompidou/Paris and Kunstmuseum Basel, 2018/2019

Matisse

- John Elderfield, *Henri Matisse*, Exh. catalogue Museum of Modern Art, New York, 1992

Color - Fauvism

- Sarah Whitfield, *Fauvism*, London 1991

Futurism

- Caroline Tisdall- Angelo Bozzolla, *Futurism*, 1977 (1996), London, Thames and Hudson

Surrealism

- Matthew Gale, *Dada and Surrealism*, London 1997 (Phaidon)

Abstract Expressionism

- David Anfam ed., *Abstract Expressionism*, Exh. Cat. Royal Academy of Arts, London, Museo Guggenheim Bilbao, 2016.
- Golding, *Pollock and the search for a symbol*, in: John Golding, *Paths to the Absolute*, Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, Still, Princeton/London, 2000

RECOMMENDED READINGS (selection, and subject to change)

- Hans Belting, *The invisible masterpiece*, Univ of Chicago press, 2001
- David Sylvester, *About Modern Art*, London Pimlico, 2002

- Herschel B. Chipp, *Theories of Modern Art, A Source Book...* University of California Press, 1968.

Impressionism - Realism

- John Rewald, *The History of Impressionism*, London 1973
- Gary Tinterow/Henri Loyrette, *Origins of Impressionism*, Exh. Catalogue Metropolitan Museum of Art, New York, 1994 (online)
- John Gage, *Color and Culture*, Univ of California Press, 1999

Cézanne

- Joseph J. Rishel (ed.), *Cézanne and Beyond*, Exh. Catalogue Philadelphia Museum of Art, Philadelphia 2009
- Richard Shiff, *Paul Cézanne*, New York 1984

Gauguin

- Gloria Groom, et al: *Gauguin. Artist as Alchemist*, Exh. Cat. The Art Institute of Chicago/Réunion des Musées Nationaux, Paris/Chicago 2017
- Flemming Friberg, *Gauguin. The Master, the Monster, the Myth*, Kopenhagen 2023

Bonnard

- *Pierre Bonnard, The colour of memory*, ed. Matthew Gale, Exh. Catalogue Tate modern/Ny Carlsberg Glyptotek Copenhagen, Kunstforum Wien. London 2018 IESV051291
- *Pierre Bonnard*, Exh. catalogue Tate London/Museum of Modern Art NY, ed. Sarah Whitfield/John Elderfield, London/New York 1991 (online!)

Matisse/Bonnard

- *Long live painting*, Exh. catalogue Städel Museum of Art, ed Felix Krämer, Frankfurt 2017

Kandinsky

- Kandinsky, *On the Spiritual in Art*,

Picasso

- Werner Spies, *Picasso: Painting against time*, Exh. Catalogue, Albertina, Ostfildern 2007

Picasso - Matisse

- Yve-Alain Bois, *Matisse-Picasso*, NY 1998

Cubism

- Douglas Cooper, *The cubist Epoch*, NY 1971, IESV050711
- Robert Rosenblum, *Cubism and Twentieth Century Art*, NY Abrams 2001. IESV009254

German Expressionism

- Annegret Hoberg (ed), *The Blue Rider*, Exh. Catalogue Lenbachhaus, Munich 2010
- Jill Lloyd, *German Expressionism, Primitivism and Modernity*, New Haven 1991

Surrealism

- Gérard Durozoi (ed), *History of the Surrealist Movement*, Chicago 2002
- Martica Sawin, *Surrealism in Exile and the Beginning of the New York School*, Cambridge/Mass 1995



- *Desire unbound*, Exh. Catalogue Tate Modern, London 2001

Abstract Expressionism

- Greenberg, Clement, *The Collected Essays and Criticism*, ed. By John O'Brian, Chicago 1986–1993
- Martica Sawin, *Surrealism in Exile and the Beginning of the New York School*, Cambridge/Mass 1995