

Modernism: A Global Approach

Holly Johnson

Introduction

When I signed up for this seminar earlier this year I had hoped to gain some information on a subject area that I was not very familiar with, in an effort to make the base of my knowledge larger and make me a more effective AP Art History teacher. The initial discussions were areas I was acquainted with from courses I had taken in college or images I had taught students the past two years, and I wondered where the seminar would lead me in my exploration of newer art movements. During the summer I used a lot of my free time reading the required text book; an encyclopedia of all the art movements from the time of the avant-garde artists such as Monet and Van Gogh through the Expressionists and Pop artists to Internet art and the effect this new technology has had on making art.

I had decided to approach the topic of the seminar, Redefining Modernism, with a rather high-minded idea that the influences of other cultures, particularly African and Asian (Japanese) were treated lightly and there must be more to their contribution than just masks and wood block prints. However, in the reading and research I have done I have come to realize how extensive the influence of these masks and prints actually were to the artists who first used them and then how their new works in turn influenced most of Modern Art.

Of course, as the world opened up to the ideas that these new works freed the artist to make new choices in composition and depiction there were other cultures which were looked at. For example, Native American totems changed some of the work done by Louise Bourgeois and Yves Klein listed Oceania art as one of the many influences he has used in his work.

At this point I thought that researching the contributions of African masks and Japanese prints would more than likely be the main thrust of my work for the subject I chose, as they were the major influences for much of the art, either directly or indirectly, which has developed since the turn of the century.

Because I had decided to treat the development of modernism as something more world encompassing I did not want to view what were the beginnings of art today as backward or primitive in the pejorative sense of the word. Consequently, I decided to look for the definition of the word, Global as my defining term rather using Non-Western. I found terms such as expansive, encyclopedic, ecumenical and world-wide in definitions of global, this was a better and more inclusive term to use I felt. The idea of artists like Matisse who collected African sculpture as being a sophisticated collector of art was more agreeable with what I wanted to accomplish in my redefinition of Modernism. As a student my Modern art training had ended with my graduation in 1979. However, even at that time Impressionism was not looked at as a bridge between what became Modernism and what had existed in art for centuries. It often puzzled me that the extremely loose brushstrokes of Monet's *Water Lilies* series were not seen as

abstraction but merely as the fact that he suffered from glaucoma and was losing his sight. But, financial constraints and job availability kept me from pursuing work in the field of art history so while I was always interested in art; the jobs I held were not in the sphere of art history. There have been many changes in art since then and I would like to explore the changes in reference to the influences of African, Asian, Native American and Oceania artwork, during this seminar giving Modernism a more Global approach. The curriculum I create will address these issues in the hopes that I can better prepare my students for the exam they take in May.

Background

Northwest School of the Arts, the art magnet high school in Charlotte, North Carolina is considered an inner city school because it is located in a low income neighborhood. However, it has several attributes which make it unique; first it is a combined middle school-high school and it is the only art magnet high school in the Charlotte Mecklenburg School System. The Charlotte Mecklenburg system is in the top 25th percentile in size in the United States. Last year, Northwest won a magnet school of distinction award. Although, it is a public school and can't turn away any student who wishes to attend, all applicants, in order to be placed in the correct level of classes, must audition for the department with which they wish to study in order to be placed in the lottery drawing. While the students at our school attend for the pre-professional training in the art of their choice, the school is also expected to maintain a high standard in academics. To that end, 62% of the students taking an AP course last year passed with a 3 or higher. In the AP Art History class 9 of the 10 students who took the exam passed with a 3 or higher.

The class I teach is predominantly visual art majors but each year I have a variety of other majors such as music majors or communication majors who have an interest in art. While the course is open to sophomores, juniors and seniors the students are usually upper classmen who are taking or plan to take AP Studio. They have found that studying about a wide spectrum of artists and art styles helps them grow individually as artists and they often find a new muse in their studies. Because this is an AP course and the exam at the end of the course is weighted to give a sixty percent value to the writing about art and only a forty percent weight to the multiple choice section, the students must have done well on their end of grade English score the previous school year. I have found however that scoring well on their English exam does not always prepare them for writing analytically and I inevitably need to train some of the class to write about art without including the introductions and endings which are essential to creative writing. I am a visual art teacher at Northwest and in addition to the visual art classes I teach, I am responsible for teaching the AP Art History class. This is my third year teaching and I revised the class from the first year I taught by starting the year with the last chapter of the book. I did this in response to the information I had received from the AP trainer when I took my certification seminar and a change in the standards this year from the AP Board. This year the board changed its guidelines for students to say answers using a work of art prior to the Greco-Roman era would be considered weak, I understood this to mean that more emphasis needed to be placed on later art periods. Another possible reason for not using art prior to Greco-Roman work could be the conjecture involved in the documentation of the art. Any art which was not documented by the culture in existence when it was made means there was some comparative analysis used by those documenting the pieces existence. Another important aspect of the

College Board exam which has developed over the years is the comparison of two art forms or cultural responses, one of which must be Non-Western (or in the new term used Global), for one of the two long essays the students are required to write. The definition of Non-Western in a dictionary uses terms such as occidental, mystical, and subjectivism. Other definitions refer to cultures which are anti-individualist, self-sacrificial, tyrannical and hostile or indifferent to things considered economically, scientifically or technologically progressive. This was not the type of information I wanted to pass to my students; entrenching the idea that Western art was superior to all other types of art and cultures. Because the Non-Western cultures are given more importance by the College Board and information about the art is included in the long essays I need to be sure the information I pass along is useful and appropriate to my students learning and ability to understand the many different styles and influences in art.

Objective

Many of the students who take my class in AP Art History have been introduced to a variety of traditional, sculptural, European styles by my colleagues in classes taken to develop drawing and painting skills. By traditional styles I am referring to the styles developed in the time of the Renaissance when artists learned to create figures which had the appearance of form on the canvas. The term often used is that paintings should look like a window to the world, that is, they should record the information on the canvas as though it was three-dimensional and not a flat surface. This convention of space constructed primarily with one-point linear perspective changed when photography was invented and became sophisticated enough and easy enough to use by many people. My first objective will be to change the way students view global art and its influence on Modern art. As a teacher in a public school I am responsible for teaching a course of study set by the state and the government; educating the way students see the world of history as it pertains to art satisfies the goal which addresses the standard relating to history and culture (NC5, NS 4). This goal states the learner will understand the Visual Arts in relation to history and cultures.

The next standard I will address pertains to developing their thinking and analysis skills (NC 6), it states the learner will reflect upon and assess the characteristics and merits of their work and the work of others. This will be covered by the information I give them concerning writing analytically about the art they are viewing. The text I use to help them is Sylvan Barnet's "A Short Guide to Writing About Art". I find the section on comparison writing especially helpful as they will be asked to compare two works of art at least once on the final exam. They will be given writing assignments all year to help them hone their skills in writing about many art pieces and periods. By writing about the style comparisons of art from different cultures and times, or analyzing the parts of a work as a whole or completing a peer evaluation of a classmates written work, they will develop the necessary skills to not only gather personal knowledge which will help them in college courses taken but also to be successful on the exam they will take in May.

Finally, by developing the power point presentation they are required to give on a segment of global art, its history, forms and mediums, this exercise will assist them in evaluating the subject matter chosen by the culture for communicating with each other and the rest of the world (NC4, NS3). The standard which addresses this type of learning states the learner will choose and evaluate a range of subject matter and ideas to communicate intended meaning in artworks.

They will discuss the subjects of narrative, sacred spaces, sacred objects, the human form and power and authority as interpreted by the chosen society. By asking them to choose culturally representative pieces of art as examples of each of the five categories the students will be evaluating the art of the global culture they are reporting on. Later, they will write a paper on an artist from the Modernist era who was influenced by the culture from the presentation.

Rationale

The academic form of painting which had started to establish itself in seventeenth century Europe had a strangle hold on art and artists by the nineteenth century. For example, to be a successful artist, in France, one's works had to be accepted for showing by the Academy of Beaux Arts. If your work was shown, paintings would be purchased by the state and you would be able to sell your art and live as an artist.

Modern Art, according to eminent art historians such as H. H. Arnason, began with the Avant-Garde group. This group of artists had submitted work to the academy but the pieces were refused. To answer this rebuff by the hierarchy they set up their own exhibitions in a Salon de Refuse's. Although Manet was older than the rest of the group and did not consider himself to be part of the Impressionist group, Manet's *Le Dejeuner sur l'herbe* is often recognized as the painting which started other artists toward the use of a canvas solely, as a two-dimensional surface which should be treated as a flat surface. The flat use of paint in areas which would traditionally be more sculptural and the lack of pictorial space are evident in the painting. Later, after studying optics and the way light is seen by the eye, the Impressionists began to dissolve all forms, for example Monet's *Impression Sunrise*. This is the work which gave the movement its name, but was considered sloppy and a sketch for a painting rather than a finished piece by the Academy de Beaux Arts. Another break from tradition was that there was no classical reference, for example to mythology or ancient time periods. Manet had used the composition of a drawing by Raphael but the people he pictured in the painting were recognizable two were models and one was his brother-in-law. Photography was also gaining popularity at the time and painters like Degas used its "moment in time" feeling in his compositions. Any of his ballet studio compositions give us a feeling that we are looking in on an everyday event. He actually learned to photograph things he wanted to paint and then incorporated the information into the compositions he then painted. But Degas was more than a painter in his *Bathers* series he proved he had an eye for drawing also. Citing a quote from Flaubert on contemporary writing, critic Robert Hughes compares Degas skills with the clarity of Voltaire and the substance of Montaigne, "Read Ingres and Delacroix for Voltaire and Montaigne, and you have Degas in a nutshell"

Cezanne also began work as an Impressionist but soon tired of the lack of form in the work of the artists in the group. Instead he started using small geometric shapes to define the objects or areas of tonal difference in his paintings, for example the places in a traditional painting where the artist would have added plasticity by blending the color to indicate a shadow. An example of this would be his *Mont Sainte-Victorie* and like both Van Gogh's, *The Night Cafe*, and Gauguin's, *Vision After the Sermon*, he shifted to a style of painting defined by outlines and shape identifying an object, color and light were not the first importance. He and other Post-Impressionists also flattened the background in their paintings which took away the illusion of

depth. Unlike the Impressionists these painters each developed their own style of geometric shape, stained-glass type outline and flat color.

Color also became more expressive and less traditional during the Fauve period and the beginning of the Expressionist period, trees no longer needed to be depicted as green and brown if the artist felt he wanted to paint them red. One only has to look at Andre Derain's painting *London Bridge*, for an example of expressive use of color. Color was now used as emphasis in a painting not to merely record a natural landscape. While this was a freedom for the artist they had not yet moved to the area of total abstraction of the objects they were painting.

In Vienna at the turn of the century a group of young artists known as The Vienna Secession tried to break with tradition also, members of this group included Gustav Klimt, Josef Hoffmann, Koloman Moser and Egon Schiele. In 1900, during the Sixth Secession Exhibit, there was an exhibit of Japanese art and the secessionist painters who gathered at the "Wiener Workstätt" were enchanted by the patterning and asymmetrical works they saw. They too were tired of naturalism and academic styles and were ready to create work which was more abstract. The exhibit was their sixth Secession exhibit in Vienna and the Japanese collection shown belonged to Adolf Fischer who had included the works in the exhibit. The young artists in particular, Klimt used both the patterning and asymmetry in his early works such as *The Kiss* and *Expectation*.

Japanese calligraphy and Eastern philosophies later intrigued the painter Henri Michaux a member of the Art Informel a group who based many of their pieces on Existential thought. Existentialism was a popular philosophy at the end of World War II, it stated that man was alone in the world without any pre-existing moral or social support. When the calligraphic paintings are compared to the Edo period prints such as Utamaro's *Melancholy Love* (c. 1790) is it apparent that the calligraphic forms added to the expressive style of the woman's face were meant only to enhance the print. Michaux's calligraphic type pieces called *Movements* are small shapes which float on the surface of the painting but never touch. Michaux himself referred to the marks he made as a new language and a new way to communicate. There is no realism in his work of the kind seen in the Japanese prints shown in Europe about sixty years before. An artist exhibited at the Bechtler museum Pierre Soulages was a member of the group and also the School of Paris. His pieces are abstract and the word informel literally translates as "without form". His work is dominated by lines used as lines, there are no specific objects which can be considered subject matter.

I noticed in the reading I have done that once Matisse and then Picasso used African art work as influences for a variety of pieces they did, there have been numerous artists since then who either acknowledge African art. Clearly, Matisse or Picasso was a major influence on their work. Matisse the most noted Fauve painter used large areas of color which were not only flat, they were used expressively in the style of both Van Gogh and Gauguin who preceded him. The use of expressive color reinforced the same type of use of color by the older artists but Matisse slowly moved from the stained-glass style of painting as seen in *Green Stripe (Mme. Matisse)* to a more abstract figures as in *Dance*.

Picasso's art went through many phases in his long lifetime but even his early work during his Rose Period and his Blue Period was more expressive than academic. The flatness of the

surface of his canvas however, was accentuated by the mask-like faces of the women in his famous piece *Les Femmes d'Alger*. This piece is referred to as the culmination of Picasso's Iberian Period but shows a definite study of the masks of Africa. At the time he was acquainted with Matisse and more than likely first saw African art at Matisse's home or studio. He even acquired some of these African artifacts.

At the beginning of the twentieth century, Germany also saw a group of artists who developed not only a style of painting but also a way of life. They were all young and produced a manifesto of beliefs on life and art, this group was known as Die Brücke (The Bridge) and were to become a major component of German Expressionism as we know it. Working as a group, these artists knew African and Oceanic art from wood carvings on display in Dresden at the Ethnographic Museum. The African and other global art was considered primitive and archeological artifacts rather than fine art so they were not shown at a fine art museum but rather at a museum which housed archeological artifacts. They had seen work by Van Gogh, Gauguin and Munch as well, and admired these artists for their expressiveness. . Erich Heckel in particular shows Die Brücke admiration of Gauguin by using his angular nudes along with the landscapes from the South Pacific and influence of both African and Pacific island art. Die Brücke artists also believed in painting from nature, first done by the Impressionists and thought that nature showed a type of simplicity of form and a rustic type of surface. One such work of his is a piece named *Crouching Woman*, its rough surface was an example of the allure of the child-like or naïve art which Die Brücke artists admired.

The angular and often blocky figures of African art appear next in the art of Abstract Expressionists, Arshile Gorky and Willem DeKooning. As a young artist De Kooning's figure work is reminiscent of both Arshile Gorky and Picasso. Arshile Gorky's work show the dissolving of form again but this time it appears as semi-calligraphic forms which interact with each other. Picasso is also working on forms but they have been fragmented to more geometric forms, a reference to his Cubism. The color de Kooning used was not realistic and is used primarily to express the artists feelings for the subject matter. This approach is quite different from Picasso's more realistic coloring in the Spanish painter's early paintings.

More recent artists such as Yves Klein and Richard Pousette-Dart also express an interest in Oceania and African art and state in writings that these Global arts influenced their work. Yves Klein refers to the blue of the ocean and sky in Oceania. Pousette-Dart was the youngest of the American Abstract Expressionists and synthesized the styles of Cubism and Surrealism with the motifs and imagery of African and Native-American art. In particular he used Native- American totem imagery in his early paintings.

How then did these different exhibits influence art as we know it? One of the first major influences to affect Avant-Garde art were the wood block prints coming to Europe from Japan after their self- imposed isolation from the rest of the world. In feudal Japan of the late sixteenth century and early seventeenth there were several powerful leaders the last was Tokugawa Ieyasu. He finally consolidated the authority of Japan by establishing a shogunate on his fortress in Edo (modern day Tokyo) which lasted over two hundred and fifty years. The Tokugawa Shogunate in an attempt to stabilize the country, had decided that trade with the rest of the known world would encourage their Samurai lords to plot against the government. These lords

were fiefs much the same as the feudal lords of Europe and as such often looked for self empowerment by revolting against the established hierarchy. In order to control all aspects of Japanese life they adopted strict measures for everything from land ownership to subjects for artwork.

The subject matter which captured the imagination of artists like Hokusai and Hiroshige was everyday life, not as large historic murals as seen on screens in previous periods, but as an intimate glimpse of the culture of the time and the ethereal world of the theater and Geishas. These subjects became very popular with a growing middle class of merchants and tradesmen who had the disposable income to spend on art. During this time of relative peace many of the middle class also had a chance to travel to the larger cities and experience the theatrical offerings themselves.

Known as Ukiyo-E the themes of artwork approved by the government were those of the “floating world”. Geishas, actors and everyday life were created using woodblock printing to satisfy all who wanted to personally own art. Great attention was paid to detail of courtesan clothing, birds, animals, and flowers but not the Western tradition of mathematical perspective developed and revered in European art since the time of the Renaissance. A piece by Haronobu called *Girl on her Way to the Shinto Shrine on a Stormy Night (c. 1750-1770)* is an example of this type of print. These small prints often used a bird’s eye view of an activity inside a home, with cropping used to accentuate the people in the room rather than the room itself. This moment in time style of work, shows up in both Degas and Van Gogh’s art work. “The importance of Degas, perhaps above the impressionists, lies in his sense of abstract form and color. He was a student of Japanese prints and was strongly influenced by their pattern”. But, Degas unlike many of his contemporaries did not stage *japoneries* of models in kimonos, taking instead the elements of the art to use in his own compositions.

Another influence of Japanese art which we see in the work of Van Gogh and Gauguin are the blocks of color which are not shaded by a slight variation in color but rather left as distinct pure color blocks. This is discussed by Biedermeier in the critique of Van Gogh’s “The Plain Near Auver-sur-Oise” which clearly displays the large blocks of color used to designate the fields near the place where he lived and worked. Gauguin also used large blocks of flat color but Japanese work was not his only inspiration he had also visited a Javanese exhibit in Paris at The Exposition Universelle in 1889.

When I visited Monet’s home in Giverny, France I noticed a number of Japanese prints on display, from this era. Utamaro, Hiroshige, and Hokusai all had work on display which indicates Monet not only used the prints as inspiration but also collected the work for enjoyment. These were more than likely seen by the younger artists, known as Post-Impressionists such as Van Gogh, and Gauguin.

In E.H Gombrich’s *The Story of Art* he discusses the use of personal choice, ones’ own taste and skill affecting all art. He observes, “Primitive art works on just such pre-established lines and yet leaves the artistic scope to show his mettle.... We should never forget, when talking of primitive art, that the word does not imply that the artists have only a primitive knowledge of their craft.” Should we then presume that artists such as Matisse and Picasso thought highly of

the art they so blatantly used as inspiration for their styles which became the backbone of so many other art movements?

The answer to this question is unfortunately no. In a video from the Ottawa Gallery curator and historian Dr. Augustus Casely-Hayford explains that while both artists used pieces as inspiration, neither really admired the works. It is known that at this time African carvings were all the rage in Paris but they were not appreciated as great works of art. The colonization of Africa by many European nations made curiosities of the art and things made on that continent. Matisse painted a picture of his wife using the Dan masks as a model and there was outrage by critics such as Andre Salmon. Casely-Hayford notes in the interview that Matisse did seem to understand what he called the infinity love connection that such masks provide, a connection which transcends death, as he says. The masks are part of the ritual ancestor worship and are created to be used in ceremonies commemorating the dead.

Picasso conversely, collected a number of reliquary figures in which he saw violence. A violence noted by Clement Greenberg as being an integral part of Picasso's work. This was found in the essay by John O'Brien on Greenberg's choosing Matisse as the painter of the age. Many other artists of that time such as the Abstract Expressionists had considered Matisse passe in his later years but in describing the difference between Picasso's *Still Life with Candle* and Matisse's *Landscape*, Greenberg says he has not seen a recent Picasso which is good but that Matisse's landscape almost melts into sensuality. In comparing these two works it becomes apparent Greenberg's reference to Picasso's still life was due to the heavy outlines Picasso was using in many of his works at that time. Matisse's landscape lacked the outline form and the colors flowed together. Picasso looking at the art did have respect for the work but let the prejudices of the times influence his thoughts. It is as though the works being from Africa were not fine art to him.

In a solemn note at the end of the interview Dr. Casely-Hayford states that "the heartbreaking thing, I think, for me and many other people is that this practice that actually gives birth to the idea of Modernity at the turn of the twentieth century comes to be known as primitive and the practice that it inspires as primitivism. I can't think of anything more wounding than that" He looks at the African art in the museum where he is curator and understands the beauty of the simplicity of the forms.

This bias against influences which are not based in Western art continues well into the twentieth-century as evidenced by the biography written by Emile Nolde titled "Years of Struggle"-1922-1924 where he states "What is it about these primitive art forms of expression that appeals to us artists?" He writes further that museums will be full of this type of work because of the personal handling of the medium. Making a ceramic cup can involve holding the clay in your hands. It is his feeling then that all hand created articles are art.

With this history of Japanese and African influence how have these arts changed or re-framed the art we see and how we see it? Is it true that this art was used for its sensuality and exotic quality as seen through Western eyes? The end of the eighteenth century had seen a popularity of the idea of the noble savage appear in the work of the Romanticists. Delacroix's painting titled "*Natchez*" embodies this idea of the savage couple resting on the shore with their infant. But to

the Romanticists was this orientalizing just an attempt to make the work they did more glamorous and mysterious?

The best answers as to how these new arts and their influences affected art come from several sources. The first influence was Manet's use of pictorial space which was not the realistic sense of perspective which had existed since the Renaissance causing all figures to take on a sculptural quality. His palette and picture plane brought all the information up to the front of the image. This showed a use by him of the paint and an acknowledgement that he was creating his image in paint on a two-dimensional surface. This use of paint as paint was also used extensively by the Impressionists and re-enforced by the introduction of Japanese art's use of space as seen in the prints many of the artists owned and studied. These prints also brought extensive use of pattern and a flattened imagery created by the Japanese lack of concern for realistic modeling.

Matisse then introduced the art world to African art, with the previously mentioned portrait of his wife and with *The Bathers* a painting recently exhibited at the Museum of Modern Art in New York. While most of the critics of the time were outraged by the direction his paintings one critic, Clement Greenberg considered Matisse the greatest the painter of his time and "the most profound mood of the first half of the twentieth century" Clement Greenberg had established himself as the premier art critic while still a journalist in the field of literature. At the age of twenty nine he had written an essay called "Avant-Garde and Kitsch" 1939 in this article he established what would become the definition of modern art. Greenberg would later distance himself from the paper he wrote because the tenets in he expressed came to be identified as Marxist. Greenberg advocated an art form which had no ties to sculptural form or literature, it need not tell a story; it was paint and should be treated as such. Some complained that if that were the case how could you tell the art from the wall?

The early Abstract Expressionists were intellectual in their art. How is it possible to paint feelings? Artists like Mondrian formed his neo-plastic paintings from the purist color (red, blue and yellow) and line (horizontal and vertical), but when I attended a show of his work I watched the landscapes he painted when he was young slowly evolve into the compositions of his mature work. As he was changing his subject matter from objects to material, in the pure Greenbergian sense, he was not alone. Many other artists were making this same move although often in different formats or forms. Rothko also created works early in his career that were Expressionist but whose later work became what he called spiritual as seen in the composition *White and Green in Blue*. The size of his works grew in dimension and in the feelings they inspired in those who viewed them. These works were what Greenberg considered Modern Art. To him if it was paint then it should look like paint, there should be no other reference to the work. The work should exist on its own. Even with the dictate that there should be no literary reference Rothko's works are deeply inspirational to people.

With these ideas gaining dominance in the 1950's there was a new beginning in art. The release of artists from any type of pictorial imagery spawned a wide variety of "isms" because artists were no longer tied to a doctrine of duplicating what could be seen in nature. From this freedom and the idea that theater could be a visual art meant the development of performance art and installation art. The average person could now view art away from museums. There also developed sculpture gardens at many museums and colleges which often allowed sculpture to

relate to the surroundings, this form is referred to as Environmental art. A familiar example of Environmental art is *Spiral Jetty* by Smithson.

Emile Nolde had complained that museums of the nineteen thirties were becoming over crowded with what he deemed crafts not art, which shows that even though some artists had been given the ability to create work that they wished to do, not all artists were ready to give up a certain amount of prestige being an artist gave them. Today we expect to see all forms of art available for viewing anywhere, we are not bound to seeing art only in museums. With the change in how art and where art is made we now accept a Global view of art also. Pieces from every culture are viewed in context of the style or styles of art created by that culture and not by a predetermined concept of beauty to the Western world.

Strategies

My first strategy to assist the students is to plan the Modernism unit as an expanded version of the unit I taught as the first chapter last year. I will expand the information beyond the text for the course, Gardner's *Art Through the Ages*, to include information I have gathered from The Bechtler Museum in town. I will also add images found on line from a variety of museums as well as the Bechtler, to give a more historical look at the Globalism which develops dramatically at this time. It will be during this section of the unit that many of the movements or "isms" will be introduced to them as viable art movements to study in depth. Each student will choose one particular movement to study and do a report on following the research guidelines stated in the rationale section

The second strategy will be to combine the information I gave the students at the end of the previous year's class as a review of the chapter, with this year's beginning lessons. In class discussions, this information will be correlated with an in-depth look at all the art lectured on from the section on Modernism. This will help them understand not only the art produced but also the reason it was produced. Did the writings of Clement Greenberg renowned critic at the middle of the twentieth century influence in any way what was seen or how it was understood by the public? Did the Modernist movement itself affect what was seen in museums, how we view art today and was the freedom of expression the cause of reactions in successive art movements?

The art history class I teach is conducted on an A day, B day schedule, meeting every other day for an hour and a half. Each chapter is introduced historically to meet the NCSCOS standards stating that art is to be placed in context for student learning. During, the class time I select pieces from the chapter to show slides on and discuss. This meets my syllabus objective which states that historical, political, and cultural context as well as tradition must be studied by the student to develop an understanding and knowledge of art and art movements. In addition to my lecturing and discussion in class about pieces found in the chapters of the text they are obliged to use, the students are required to present a power point report on the art of a non-Western (the word used by The AP Board) country and later write a paper on an art period which is unfamiliar to them. Looking back on the presentations I feel they are a good tool to help the student thoroughly understand one culture to use in a long essay question they will have to write. However, I would like to change the written report to require the student to learn about one of Modernisms many movements. I open the course with a review of what the Gardner text

refers to as Post-Modernism. I have looked more closely at the definitions in the text I read this summer to further their understanding of how the work after the Impressionists was more of a flow of information with many artists belonging to several of the “isms” which developed. I also learned how some artists used manifestos to explain their art and its purpose; they often felt their art should be a life style not just sculptures or canvasses.

To achieve the goal of learning more about Modernism and its links to previous art, especially art that is “Non-Western.” I will ask the students to choose an “ism” from the list I have given them during the first week of class as I am lecturing on the Post-Modernism chapter. Each student will then be required to meet research deadlines, during the year, on the following:

- Describe in further detail the “ism” or movement which they have chosen.
- Relate the art to prior art and explain how and if the new movement was a reaction to the previous work.
- Identify and define what constitutes Non-Western art.
- Research whether there was a Non-Western influence on the art.
- Determine whether the new art is a cultural response to historical events.
- Link the art to the Non-Western information in one of the reports given
- Evaluate whether the influence was profound and lasting in the development of their movement chosen.

My use of these points in my unit will help the students understand the role Modernism played in the development of art being produced today, how some of the work is a reaction to work done previously but not all work is reactive.

Once I have accomplished the review of Modernism I will then take the students back to the beginning of the book to teach them where certain trends started, and how often they were repeated in one form or another until Modernism broke the mold which had developed, in the Renaissance, and been repeated with minor changes through the ages. I want to have them think of art as a continuum of expression rather than chapters in a book.

Classroom Activities

Lesson one

The goal this lesson fulfills is North Carolina Standard four, which states that the student will learn to evaluate a range of subject matter and ideas to communicate intended meaning. To achieve the goal the students are required to give a group presentation for the rest of the class. This unit assembles five groups of students in the class to research the art and architecture of a continent of the world where art is not expressed in the Western traditions. I assign the students arbitrarily to cover: India & Southeast Asia; China, Korea & Japan; Native America & Oceania; Africa and South America. Each group will give a forty-five minute power point presentation on their assigned area. The research will begin during a class period by my taking them to the media center and giving each student a hand-out explaining the information I expect to be presented. The subjects I chose for them to research are the five categories mentioned in the objectives; narrative, power & authority, sacred objects, sacred places and the human body. If

there are enough students per group, each will only have to cover one of the subjects. I remind them that not all countries in a continent will have all five of the categories. A student assigned to research sacred places, for example, will need to look at all the countries for the best examples. They have approximately two months to work on the assignment before they present their research to the class. Each member of the group presents his/her research using the images found and a narrative on the pieces.

They will also be required to find an artist or group of artists influenced by this area of the world. The artist/group must date from the Impressionists to the Post-Modern era.

After the initial visit to the media center further research and decisions the group has to make on category division, outline of the presentation and order of topics, is to be done predominantly outside of school. To keep them on track, I ask for the names of the students in the different groups and which category they will cover a week after the visit to the media center. Two weeks later each student is to give me an outline of the research they have done. One week before the class presentations each group meets with me to discuss the information they will present. The students decide who will be the leader of the group, that person collects all the images on one flash drive to be used during the presentation. I also ask for a fact sheet from each group that I can photocopy and hand out to the class a day before the presentation.

Because I want to make this an enjoyable learning experience I allow each group to display any art they may have from their countries and their can bring in food to share.

Lesson two

The goal the next lesson fulfills is North Carolina Standard number six, this standard says the learner will reflect upon and be able to assess characteristics of the work of others. These skills all relate to being able to look at a piece of art and write about it. The lesson is in the form of a class trip to the new modern art museum in Charlotte. It is an introduction to a monthly museum trip they will be required to take to receive credit toward their class grade. A museum report form is to be filled out on the pieces seen. The students are to give a thorough description of the piece they choose to write about to include the following information; Where was it made, Who made it, What is the title of the piece, What medium was used? Did the medium affect the depiction? What period is it from? If there is a figure, how is it depicted?

Students will also write about a favorite object from a special exhibit at the museum and make a comparison of figures from two pieces of art. Sketches are to be made of all the pieces that are written about with information about the elements that are in the piece. If applicable the relationship between the piece and its exhibition space should also be discussed.

Influences in Modernism, is a section I added to the museum report because this museum is new and most of the students have not been there. This section of the report form asks the student to choose three pieces in the museum which shows the influence of one of the areas we will be discussing in the class presentations. It briefly asks for the pertinent information such as; title, artist, medium and size of the three pieces and then a description with a drawing. Lastly, I will ask if there was a link between the country or area they have listed and the work of the artist.

Lesson three

The goal the third lesson fulfills is North Carolina Standard number five. This goal states the learner will understand the value of history and culture. The lesson is a research paper which will be written on a modern artist who was influenced by the global country studied by the student in lesson one. The paper is to focus on the artist's work rather than his life. However, the student should not omit the area of the world the artist is from or where the artist grew up, and part of the paper should include information about the artist's travels and the influences that travel had on the work produced. For example Picasso was born in Spain but worked in Paris, France most of his life. Many of the Modern artists were driven from their homeland by war, so this can be a large influence on the type of art they make. The content of the paper is to thoroughly explore one artist, and the style he/she works in. Questions concerning the art preceding and following the artist should be included in the report and will relate directly to occurrences such as the World Wars and the displacement of many. We will also look at many artists from the Modern period of art that worked in groups and wrote manifestos on how to live and produce their art. These artists were also affected by the wars in Europe and other parts of the world.

The paper itself should be four, typewritten pages in a font no larger than 12. They are to list a minimum of three sources for their information. Wikipedia cannot be used as a source. They are to use standard (Chicago) footnotes or end note form. An image may be included but must not be more than two or three inches in size.

As with the presentation in the first lesson I give the students approximately two months to complete the assignment. After one week of assigning the paper I ask each student to give me the name of the artist they will do their report on. At the end of the month I ask for an outline which will give me an idea of how much information they have been able to find. I assist them with suggestions about research and writing to make the paper a success.

End Notes

Robert Hughes. *Nothing if not critical: selected essays on art and artists*. New York: Penguin Books, 1992. P.95

Amy Dempsey, *Styles, Schools and Movements: The Essential Encyclopaedic Guide to Modern Art*. London: Thames & Hudson, 2002. P.176

H. H. Arnason, *History of modern art: painting, sculpture, architecture*. rev. and enlarged ed. New York: H. N. Abrams, 1977. P 177

H. H. Arnason, *History of modern art: painting, sculpture, architecture*. rev. and enlarged ed. New York: H. N. Abrams, 1977. P.32

expertvillage. "YouTube- Biedermeier & Post-Impressionist Artists in Vienna: Vincent van Gogh's Style ." YouTube - Broadcast Yourself.
<http://www.youtube.com/watch?v=9BjqZsRJ06Q&feature=fvsvr>

(accessed November 29, 2010).

Ernst Hans Gombrich,. *The Story of Art*.ed.12, enlarged & redesigned ed London: Phaidon, 1972/74. P. 23

Serge Guilbaut,. *Reconstructing Modernism: Art in New York, Paris, and Montreal 1945 -1964*. 2. printed. Cambridge, Mass. [u.a.: The MIT Pr., 1991. P152-153

E How. "YouTube- Gus Casely-Hayford on Matisse and Picasso." YouTube -Broadcast Yourself . <http://www.youtube.com/watch?v=INvS4Vty2wg> (accessed November 28, 2010).

Charles Harrison and Paul Wood. *Art in theory, 1900-2000: an anthology of changing ideas*. 2nd ed. Malden, MA: Blackwell Pub., 2003. P.97

Serge Guilbaut, *Reconstructing modernism: art in New York, Paris, and Montreal 1945 - 1964*. 2. Print ed. Cambridge, Mass. [u.a.: The MIT Pr., 1991. P 144-145

Works Cited

expert village. " YouTube- Biedermeier & Post-Impressionist Artists in Vienna: Vincent van Gogh's Style." YouTube – Broadcast Yourself . <http://www.youtube.com/watch?v=9BjqZsRJ06Q&feature=fvvr> (accessed November 29, 2010).

Description of the image cited in my paper, it gives a description of Van Gogh's painting

Akiyama, Terukazu. *Japanese painting* . Geneva: Skira ;, 1977.

A well written and beautifully illustrated book on Japanese art history. It includes information on printmaking during the Edo period.

Arnason, H. H. *History of Modern Art: Painting, Sculpture,Architecture*. rev. and enlarged ed. New York: H. N. Abrams, 1977.

A very good reference book for information on artistic style. This book starts with 19th century art and concludes with artists of the 1970's

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA: Image Continuum Press, 1993.

I chose this book for its insights on the making of art. I will read passages to students on the uncertainty of making "new" art styles.

Bos, Harriet, John Boyer, and Michael Godfrey. *Bechtler Museum of Modern Art*. Charlotte: Belk Printing Technologies, 2009.

This is the catalog for the museum where the seminar was held

Chipp, Herschel Browning, Peter Howard Selz, and Joshua Charles Taylor. *Theories of Modern Art; a Source Book by Artists and Critics*. Berkeley: University of California Press, 1968.

This book was created for art history students at the college level as well as Art Historians and critics. It is a collection of writings by the artists on the ideas of the art and theories they created.

Dempsey, Amy. *Styles, Schools and Movements: The Essential Encyclopaedic Guide to Modern Art*. London: Thames & Hudson, 2002.

This is an all-inclusive book about Modern Art, the manifestos created and the artists who created the work, starting with the Avant-Garde Impressionists.

Gardner, Helen, Richard G. Tansey, and Fred S. Kleiner. *Gardner's Art Through the Ages* . 10th ed. Fort Worth: Harcourt Brace College Publishers, 1996.

The sheer volume of works included as well as the CD, which is included with the book, makes this a good all purpose book on art history. This is also the text used by my school system.

Gombrich, Ernst Hans. *The Story of Art* . ed.12, enlarged & redesigned. ed. London: Phaidon, 1972/74.

E.H. Gombrich has a talent for creating books that are informative and easy to read. This is a good book for students.

Greenberg, Clement , and Terry Fenton. "Greenberg: Avant-Garde and Kitsch." Sharecom Industries Ltd. <http://www.sharecom.ca/greenberg/kitsch.html> (accessed August 16, 2010).

Mr. Fenton has published Greenberg's ground breaking article on Modern Art. In it Greenberg defines modern art in terms that established the boundaries of the period.

Guilbaut, Serge. *Reconstructing Modernism: Art in New York, Paris, and Montreal 1945 - 1964*. 2. print.ed. Cambridge, Mass. [u.a.: The MIT Pr., 1991.

I used this book to read an essay by John O'Brian about Clement Greenberg's opinion of Henri Matisse.

Harrison, Charles, and Paul Wood. *Art in Theory, 1900-2000: an Anthology of Changing Ideas*. 2nd ed. Malden, MA: Blackwell Pub., 2003.

Includes writings by modern artists such as Emil Nolde who wrote opinions about primitivism.

Hughes, Robert. *Nothing If Not Critical: Selected Essays on Art and Artists*. New York: Penguin Books, 1992.

Mr. Hughes style varies with the artist he is discussing or critiquing, his insights on Degas' work encouraged me to look further into Degas' importance as an Avant-Garde artist.

Mason, Penelope E, and Donald Dinwiddie. *History of Japanese Art* . 2nd ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2005.

Ms. Mason includes not only 2-Dimensional work in her book but also Ceramics and then the influences of Modern Art on Japanese artists who traveled to the West.

Period, Time. "African Influences in Modern Art | Thematic Essay | Heilbrunn Timeline of Art History | The Metropolitan Museum of Art." The Metropolitan Museum of Art, New York: metmuseum.org. http://metmuseum.org/toah/hd/aima/hd_aima.htm (accessed August 16, 2010).

The Heilbrunn timeline would be easy for students to use if they need a concise format as an introduction to essays on a variety of time periods.

E How. " YouTube- Gus Casely-Hayford on Matisse and Picasso." YouTube - Broadcast Yourself. . <http://www.youtube.com/watch?v=INvS4Vty2wg> (accessed November 28, 2010).

Dr. Casely-Hayford discusses Matisse and Picasso works using African pieces in the collection he curates in Ottawa

Chicago formatting by BibMe.org.