



Modern and Contemporary Art in France

EDUCO

Prof. Samuelle Carlson

Course Description

This course comprises thirteen sessions organized around five subjects :

- Liberation from Tradition
- Subversion and Experimentation
- Art and Society
- New Means and New Places for Art
- Icons of the 20th century

Under these headings, the course will follow a chronological order, offering an overview of the main movements in modern and contemporary art in France (Fauvism, Cubism, Dadaism, Surrealism, Nouveau Réalisme etc.). Based on the analysis of specific works, this class will aim to reinscribe these works in their artistic and social contexts. Preference will be given to works that are easily accessible to students (Musée d'Art Moderne de la Ville de Paris, Musée National d'Art Moderne). As the sessions progress, students will be invited to relate and compare the works and movements studied, which is the primary skill the course seeks to develop.

Key texts to help both prepare and review the course, as well as reproductions of works seen during the sessions, will be available online on the Educo intranet. To get the most out of the program, students are invited to read these documents before each class and add any references they find interesting. Additional visits to Parisian, regional or international contemporary art museums are encouraged.

The following books will be available for consultation in the Educo library:

- Bosseur, J.-Y. (2008) Vocabulaire des Arts Plastiques du XXe siècle. Minerve.
- Center Georges Pompidou (2006) Collection Art Moderne. Paris: CGP.
- Millet, C. (2006) Contemporary Art in France. Flammarion.
- Nigro Covre, J. (2002) Art abstrait, thèmes et formes de l'abstraction dans les avant-gardes européennes. Arles : Actes Sud.

Learning Objectives

- Articulate the stakes and shifts of modern and contemporary art movements.
- Master the French vocabulary and terms of art historical analysis.
- Demonstrate an understanding of the methodology of art historical analysis.
- Understand the cultural and historical context of modern art movements in France and Paris.
- Directly encounter the art works studied in Paris museums and cultural venues.

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.



Assessment, Course Work and Assiduity

Students' knowledge will be assessed on three occasions, with the final grade calculated on the basis of:

- Lectures and exhibition reports 30%.
- Mid-semester table-top test 30%
- Final dossier on artist/artistic movement (approx. 3000 words) 40%.

If you are absent, you will need to provide an official document to justify your absence (a medical certificate, for example). For two unjustified absences, your final mark will drop by one point (a 14/20 will become a 13/20; a 15/20 will become a 14/20). Three unjustified absences will result in a 0/20 for the course. (See Academic Guidelines)

EDUCO policy prohibits the use of AI and tools such as ChatGPT in the production of assignments. Your essays and oral presentations must be of your own creation, and anything that does not come directly from you must be cited and acknowledged according to the rules in force.

Course Schedule

LIBERATING TRADITION

Taking the research of the 19th-century avant-garde a step further, the Fauvist and Cubist movements, in the space of a decade, flouted the foundations of Western art that had been in place since the Renaissance. Taken to extremes, the analysis of color and form in space led to the eradication of linear perspective and realistic representations of the subject.

Week 1: The liberation of color - Fauvism

Center Georges Pompidou (2006) Collection Art Moderne. Center Pompidou. Notes on works by Braque, Derain, Dufy, Marquet, Matisse, Vlaminck.

Monsel, P. (ed.) (1996) Fauvisme. Paris: Editions Cercle d'Art. pp: 5-7.

Leymarie, J. (1995) Le Fauvisme. Geneva: Editions d'Art Albert Skira. pp: 7-27.

Flam, J. (1999) "Le Fauvisme, le cubisme et la modernité de la peinture moderne", in Le Fauvisme à l'épreuve du Feu. Paris : Paris musées. pp : 90- 103.

Week 2: Liberation of form - Cubism

Center Georges Pompidou (2006) Collection Art Moderne. Center Pompidou. Notes on works by Picasso, Braque, Gris, Laurens, Léger, Lipchitz.

Center Georges Pompidou. Educational files on line. Cubism

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.



Bouillon, J.-P. (1997) *L'art du XXe siècle. 1900-1930*. Paris: Citadelles et Mazenod.

Week 3 : Guided tour of Street Art in Belleville

Week 4: Liberation of the model - the birth of Abstraction

Center Georges Pompidou (2006) *Collection Art Moderne*. Center Pompidou. Notes on works by Delaunay, Kandinsky, Kupka, Mondrian, Malevitch.

Bouillon, J.-P. (1997) *L'art du XXe siècle. 1900-1930*. Paris: Citadelles et Mazenod. pp. 137-144.

Nigro Covre, J. (2002) *Art abstrait, thèmes et formes de l'abstraction dans les avant-gardes européennes*. Arles: Actes Sud.

SUBVERSION AND EXPERIMENTATION

These two sessions explore the paradox inherent in the Dadaist and Surrealist movements. Nihilistic in their provocation of the institutional milieu and the art public, these movements were nonetheless highly creative in the bridges they created between art and psychoanalysis, linguistics, poetry or even scientific disciplines. From this exploration emerged new artistic practices such as photomontage, collage and assemblage.

Week 5: Dadaism

Center Georges Pompidou (2006) *Collection Art Moderne*. Center Pompidou. Works by Picabia, Man Ray, Duchamp, Hausmann.

Center Georges Pompidou. On-line educational files. Dada

Bouillon, J.-P. (1997) *L'art du XXe siècle. 1900-1930*. Paris: Citadelles et Mazenod. pp. 180-187

Center Pompidou (2005) *Dada, L'Exposition*. Paris: CGP.

Dachy, M. (2005) *Archives Dada, Chronique*. Paris: Hazan.

Week 6: Surrealism

Center Georges Pompidou (2006) *Collection Art Moderne*. Center Pompidou. Notes on works by Dali, Ernst, Giacometti.

Bouillon, J.-P. (1997) *L'art du XXe siècle. 1900-1930*. Paris: Citadelles et Mazenod. 283-287 ; 326- 331.

Collectif (1971) *Max Ernst*. Paris: XXe siècle.

Miro, J.-P. and Lolivier-Rahola, G. (2004) *Miro le peintre aux étoiles*. Paris: Gallimard. pp. 34-45.

Center Pompidou (2002) *La Révolution Surréaliste*. Paris : CGP. Introduction.

Abadie, D. (2003) *Magritte*. New York: distributed Art Pub. pp. 15-21

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.



ART AND SOCIETY

This module examines the complex relationship developed by artists - made up of both fascination and repulsion - towards such social phenomena as the emergence of consumer society. We will see how the Nouveaux Réalistes - the French counterpart to Pop Art - borrowed both aesthetics and processes from industrial production, only to distance themselves from it all the more.

Week 7 :12.45: Visit to the Centre Pompidou.

Week 8: Art and the Consumer Society - Le Nouveau Réalisme

Center Georges Pompidou (2006) Collection Art Moderne. Center Pompidou. Works by Arman, César, Hains, Raysse, Spoerri, Tinguely.

Center Georges Pompidou. On-line educational file. New Realism.

Mollard. C. (2002) Les Nouveaux Réalistes. Paris: Cerle d'Art. pp. 5-10.

Soutif, D. (2005) L'Art au XXe siècle. 1939-2002. Paris: Citadelles et Mazenod.

Restany, P. (1990) Nouveau Réalisme 1960-1990. Paris: La différence. pp. 67-109.

Monday November 20: Mid-term exam (3h)

NEW PLACES AND NEW MEDIA IN ART

This series of presentations will focus first on that form of art which, escaping the museum, is occupying other urban places and other landscapes. We'll also look at how the hybridization of art forms so characteristic of the 20th century - with artists borrowing from the repertoires of theater, dance, architecture, literature and photography - led to the original works of artists such as Christian Boltanski and Sophie Calle. Finally, we will be focusing more specifically on those artists who make use of new technologies.

Week 9: Art outside the museum - Daniel Buren, Jean-Pierre Raynaud

Center Georges Pompidou (1998) Jean-Pierre Raynaud: a gardener in the city. CGP.

Lelong, G ; (2001) Daniel Buren. Paris: Flammarion.

Week 10: Photography, narration - Christian Boltanski, Sophie Calle

Center Georges Pompidou (2006) Collection Art Moderne. Center Pompidou. Works by Boltanski, Calle.

Center Georges Pompidou. Educational file on line. Sophie Calle.

Center Georges Pompidou. Educational file on line. Christian Boltanski.

ICONS OF THE 20th CENTURY

This final section is dedicated to two cult artists who have traversed the movements of

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.



the 20th century without being confined by any one of them. A study of their work will enable us to revisit the themes they covered and analyze the particularities of their approaches.

Week 11: Matisse

Week 12 : Visit/meeting "Fondation Lafayette Anticipations".

Week 13: Picasso

Laugier, C., Monod-Fontaine, I., Durey, P. (1998) *Matisse, Collection du Centre Georges Pompidou: Exposition, Lyon, Musée d'art moderne (April 2 - June 28, 1998)*.

Schneider, P. (1992) *Matisse*. Paris: Flammarion.

Collectif (2002) *Matisse-Picasso*. Paris: RMN.

Zervos, C. (1932- 1978) *Pablo Picasso*. Paris : Cahiers d'Art, vol. I-XXXIII.

Bibliography

Abadie, D. (2003) *Magritte*. New York : distributed Art Pub. pp. 15-21

Bosseur, J.-Y. (2008) *Vocabulaire des Arts Plastiques du XXe siècle*. Minerve.

Bouillon, J.-P. (1997) *L'art du XXe siècle. 1900-1930*. Paris : Citadelles et Mazenod.

Centre Georges Pompidou (2006) *Collection Art Moderne*. Paris : CGP.

Dachy, M. (2005) *Archives Dada, Chronique*. Paris : Hazan.

Dietmar, E. (2008) *Abstract Art*. Taschen Basic Art. pp. 6-25.

Flam, J. (1999) "Le Fauvisme, le cubisme et la modernité de la peinture moderne", in *Le Fauvisme à l'épreuve du Feu*. Paris : Paris musées. pp : 90-103.

Laugier, C., Monod-Fontaine, I., Durey, P. (1998) *Matisse, Collection du Centre Georges Pompidou : Exposition, Lyon, Musée d'art moderne (2 avril - 28 juin 1998)*.

Lelong, G ; (2001) *Daniel Buren*. Paris : Flammarion.

Leymarie, J. (1995) *Le Fauvisme*. Genève : Editions d'Art Albert Skira. pp : 7-27.

Millet, C. (2006) *Contemporary Art in France*. Flammarion.

Miro, J.-P. et Lolivier-Rahola, G. (2004) *Miro le peintre aux étoiles*. Paris : Gallimard. pp. 34-45.

Mollard, C. (2002) *Les Nouveaux Réalistes*. Paris : Cerle d'Art. pp. 5-10.

Monseil, P. (ed.) (1996) *Fauvisme*. Paris : Editions Cercle d'Art. pp : 5-7.

Nigro Covre, J. (2002) *Art abstrait, thèmes et formes de l'abstraction dans les avant-gardes européennes*. Arles : Actes Sud.

Restany, P. (1990) *Nouveau Réalisme 1960-1990*. Paris : La différence. pp. 67-109.

Schneider, P. (1992) *Matisse*. Paris : Flammarion.

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.



Soutif, D. (2005) *L'Art au XXe siècle. 1939-2002*. Paris : Citadelles et Mazenod.
Zervos, C. (1932- 1978) *Pablo Picasso*. Paris : Cahiers d'Art, vol. I-XXXIII.

Note : This syllabus is a base model. The instructor is free to alter and modify its content in concertation with EDUCO. All is subject to change.