

## A history of modern art in 73 lectures

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This sequence of 73 online lectures offers a history of modern and contemporary art from the late nineteenth century to the present day. The lectures were originally given to students in the Department of Fine Arts, University of Hong Kong and are presented here as sound files with data on screen identifying the images being discussed. For copyright reasons no images are presented in this video version of the lectures. To go to a short introductory lecture (the recommended starting point for all listeners) please visit: <https://youtu.be/NUzimWJ0Atw>. To go to a playlist which presents the whole sequence of lectures in order, please visit:

<http://www.youtube.com/playlist?list=PLsYxtAdqBSfNEVf2Y9WsN1YyOe-5G52i>

The lectures are from a sequence of three linked courses, which cover the period from around 1880 to the present day. Each course is self-contained but together they add up to a larger whole. The chronological sequence of the courses is: *Vision in Crisis* (c. 1880 – 1914, lectures 2-26), *Modernity and its Discontents* (c. 1914 – 1945, lectures 27-49), and *Towards the Global* (c. 1945 – now, lectures 50-73). In addition, as mentioned above, there is a short audio introduction to the whole sequence, recorded for this online version (lecture 1). The consolidated list of lectures which follows below helps give an overview of their individual content, and enables users to find specific lectures that might cover topics they have a particular interest in. Sometimes a topic will be treated over several lectures, in part because sound files often present a two hour session as two one hour segments. Lectures have a number identifying their place within each individual course, but they have also been given a number to indicate their place within the master sequence of the whole. It is that number which is referred to in the title of the lectures as displayed on Youtube.

1: Introduction to these lectures (all users are recommended to start here).  
Approximately 5 minutes long.

## Vision in Crisis:

2ViC1A: Overview of course aims, methods and assignments – most online users would likely want to skip this lecture.

3ViC1B: Introduction to this course, with some background on earlier art.

4ViC2A: Van Gogh – introduction and early Dutch phase.

5ViC2B: Van Gogh – Paris period and Japanese print influence.

6ViC3A: Van Gogh – Arles period.

7ViC3B: Van Gogh – later work.

8ViC4A: Gauguin – early work and sources.

9ViC4B: Gauguin – mature work.

10ViC5A: Gauguin – late work, including Tahiti.

11ViC5B: Cézanne – introduction and early work.

12ViC6A: Cézanne – mature work.

13ViC6B: Cézanne – late work, plus (from 40:00) Seurat – early work.

14ViC7A: Seurat – major works.

15ViC7B: Seurat – other works, plus (from 40:25) Matisse – early work.

16Vic8A: Matisse – early development up to his Fauve period.

17Vic8B: Matisse – early maturity: works from around 1905 to 1910.

18ViC9A: Matisse – later works.

19ViC9B: Picasso – early works to around 1905.

20ViC10A: Picasso (and Braque) – the beginnings of Cubism.

21ViC10B: Picasso and Braque – Cubism's development.

22ViC11: Picasso and Braque – more on the development of Cubism to 1914.

23ViC12A: Later work of Picasso.

24ViC12B: Later work of Picasso (mostly 1930s).

25ViC13A: Later work of Picasso (Guernica onwards).

26ViC13B: modernism in Chinese art.

## Modernity and its Discontents:

27MaiD1A: Overview of course aims, methods and assignments – most online users would likely want to skip this lecture.

28MaiD1B: Introduction to this course, with some background on earlier art.

29MaiD2: Futurism.

30MaiD3A: Futurism continued.

31MaiD3B: Futurism continued, plus (from 30:00) Kandinsky (early work).

32MaiD4A: Kandinsky (route to abstraction).

- 33MaiD4B: Kandinsky (later work).
- 34MaiD5A: Mondrian (early work and route to abstraction).
- 35MaiD5B: Mondrian – mature work
- 36MaiD6A: Mondrian (later work), and De Stijl.
- 37MaiD6B: Russian art and the Revolution.
- 38MaiD7A: Russian art and the Revolution (continued).
- 39MaiD7B: German Expressionism (Die Brücke).
- 40MaiD8A: German Expressionism (Die Brücke continued).
- 41MaiD8B: German Expressionism (Der Blaue Reiter).
- 42MaiD9A: German Expressionism (Der Blaue Reiter again and other artists).
- 43MaiD9B: Chinese art in the Maoist era.
- 44MaiD10A: Dada (including Duchamp).
- 45MaiD10B: Dada continued.
- 46MaiD11A: De Chirico, Surrealism (Ernst).
- 47MaiD11B: Surrealism (Ernst).
- 48MaiD12A: Surrealism (Miro).
- 49MaiD12B: Surrealism (Magritte, Dali, etc.).

Towards the Global:

- 50TtG1A: Overview of course aims, methods and assignments – most online users would likely want to skip this lecture.
- 51TtG1B: Introduction to this course, with some background on earlier art.
- 52TtG2A: Abstract Expressionism: Gorky
- 53TtG2B: Abstract Expressionism: Pollock (early work)
- 54TtG3A: Abstract Expressionism: Pollock (signature abstract works)
- 55TtG3B: Abstract Expressionism: Pollock continued, plus (from 25:10) De Kooning.
- 56TtG4A: Abstract Expressionism: De Kooning, plus (from 34:20) Rothko.
- 57TtG4B: Abstract Expressionism: Rothko, Newman.
- 58TtG5A: Abstract Expressionism: Still, plus (from 16:30) Motherwell, Guston, Frankenthaler.
- 59TtG5B: Later abstract painting from Louis to Op Art.
- 60TtG6A: Later abstract painting from Richter to Halley, plus (from 31:30) British Pop art.
- 61TtG6B: British Pop art continued, plus Rauschenberg and Johns.
- 62TtG7A: Pop art – Lichtenstein and Warhol.
- 63TtG7B: Pop art continued. Chinese 'Political Pop'. Plus (from 38:20)

'Post-Pop' trends.

64TtG8A: Post-pop trends (Koons, etc). New media art.

65TtG8B: Minimalism (Andre, Judd).

66TtG9A: Minimalism (Morris – McCracken).

67TtG9B: Minimalism and related paintings trends, 'Post-Minimalist' art.

68TtG10: Environmental art.

69TtG11A: Installation art.

70TtG11B: Performance and body art

71TtG12A: Performance and body art continued.

72TtG12B: Performance and body art continued, plus (from 21:00) Conceptual art.

73TtG13: Conceptual art and related later trends, plus (from 41:16) Figurative art.

Thanks to Yat Leung and the staff of the Department of Fine Arts, University of Hong Kong for help in preparing the video versions of these lectures.

I hope you will enjoy listening to these lectures and that they will prove to be useful to you as you explore the fascinating world of modern art!

History of Modern Art is a visual comprehensive overview of the modern art field. It traces the trends and influences in painting, sculpture, photography and architecture from the mid-nineteenth century to the present day. The seventh edition deepens its discussions on social conditions that have affected the production and reception of modern and contemporary art. Learning Goals Upon completing this book, readers should be able to: Understand the origins of modern art Provide an analysis of artworks based on formal and contextual elements Recognize the influences of social conditions on modern art. Categories: Art. The history of modern art is the history of the top artists and their achievements. Modern artists have strived to express their views of the world around them using visual mediums. While some have connected their work to preceding movements or ideas, the general goal of each artist in the modern era was to advance their practice to a position of pure originality. Generally speaking, contemporary art is defined as any form of art in any medium that is produced in the present day. However, within the art world the term designates art that was made during and after the post-Pop art era of the 1960s. The dawn of Conceptualism in the late 1960s marks the turning point when modern art gave way to contemporary art. Lecture ten (first half) of the course "Vision in Crisis"™. This lecture examines the work of Picasso and Braque, discussing the beginnings of Cubism. Before listening to other lectures please review lecture 1 of the master sequence for a brief overview of the entire lecture series, and for an on-screen list of the contents of each lecture which can serve as an index (pause to read). The consolidated list of lectures in the course "Vision in Crisis"™ which follows below helps give an overview of their individual content, and enables users to find specific lectures that might cover topics they have a particular interest in. Sometimes a topic will be treated over several lectures, in part because sound files often present a two hour session as two one hour segments. In antiquity, as in modernity, style art history relies above all on a formidable first-hand acquaintance with a vast range of relevant artefacts. But the question of Pausanias' interest in style is less significant in itself than the uses to which he puts his attributions. Pausanias was not simply spotting artists but, like modern art historians, he was applying the stylistic method to a specific agenda.