

Minnesota State University Moorhead, Fall 2012

Art 431/531 20th-Century Art: 1900-1950

Professor Anna S. Arnar

E-mail: arnar@mnstate.edu

Office CA 201-E; tel. 477-4631 (please note this semester my office will be in CA 165B)

Office Hours: after class or by apt.

For additional copies of the syllabus and other handouts throughout the semester, please refer to class D2L site and make sure to check your mnstate email account on a regular basis for announcements.

Students with disabilities who believe they may need an accommodation in this class are encouraged to contact Greg Toutges, Coordinator of Disability Services at Flora Frick 154; 218.477.4318 or 800.627.3529 MRS/TTY as soon as possible to ensure that accommodations are implemented in a timely fashion.

Course Objectives

This course will examine the history of modern art from 1900 to 1950 with a special emphasis on the historical and social dimensions of modern art practice. Some of the primary issues include: 1) the changes in the self-perception and identity of the visual artist 2) the dialogues and tensions between "high" art and mass culture 3) the success and failures of Modernism

Required Texts (available at the MSUM bookstore):

☛ H.H. Arnason, History of Modern Art, 5th edition (or 6th edition if 5th not available).

☛ Daily readings of primary texts (contemporary art manifestos, artist's statements etc.) available on reserve or in text listed below. Students will be responsible for printing these texts off and bringing them to each class for discussion. See details below.

Recommended Texts (available via Amazon.com or Barnes and Noble.com)

☛ Charles Harrison/Paul Wood eds. Art in Theory: 1900-2000. Blackwell, 2003.

☛ Robert Hughes. Shock of the New. Alfred A. Knopf, 1991.

Course requirements:

☛ Critical Reading Worksheets: For the primary texts designated with an asterisk**, each student will prepare commentaries for class discussion and exam preparation. A designated worksheet will be provided on reserve site. These will be turned in on exam days and evaluated on a check, plus, or minus basis and will constitute 15% of the final grade. Students can drop three of these readings **but** students still need be prepared to discuss all the readings for exams. Please refer to criteria guidelines on the following page.

☛ Research Papers/Reports: Each student will write a seven to ten page paper on a topic pertinent to the course. Preferably, the subjects will address areas not fully covered in our textbooks or lectures (a list of suggested topics is provided at the end of the syllabus but students are encouraged to expand beyond the list). The paper should include a minimum of at least three high-caliber peer-reviewed references and conform to the standards of a university research paper. The student will present a five to ten-minute synopsis of a single object or art work based on a portion of their research. Further details will be provided in a hand out.

☛ Exams: There will be four exams throughout the semester (about one a month). The format will include slide identifications, essay questions based on the primary text readings, and vocabulary questions.

☛ Make-up exams will be permitted only in the most serious of circumstances and must be documented to my satisfaction. The student must contact me **at least** one day before the exam.

☛ During the class-period no electronic devices will be allowed. The only exception is a laptop for note taking. If the student uses it for any other purpose--facebook, email, games ;) --they will lose the laptop privilege for the semester. For emergencies, students can adjust their ringtone to silent or vibrate mode.

- All students will need to make a habit of checking their mstate email account or logging on to the class D2L site to receive important announcements regarding the class.
- Attendance: This course will respect the MSUM absentee policy. If a student has more than four unexcused absences his/her grade will be lowered by an entire letter grade, refer to your student handbook for MSUM policy.

Grading

Critical Reading Worksheets:	15%
Research Paper	25%
Presentation:	20%
Exams	40%

Syllabus (subject to change)

Page numbers for Arnason 6th edition listed [in brackets] after 5th edition page numbers. **Note:** Assigned reading is to be completed prior to the lecture; students should be prepared to discuss the primary texts in class.

Aug. 28th Course Requirements and Introductory Lecture: "Mapping Modern Art: Some Observations on Alfred Barr and Meyer Schapiro." For review/background of Barr and Schapiro on reserve or Harrison/Wood: 381-83; 514-18.

Aug. 30th "Art Nouveau/Jugendstil: Searching for the Language of Modernity." Readings: Note: Arnason: pp. 72-77; 82-83 [6th edition: pp. 82-89; 94-96] (focus on Arts and Crafts movement; Eiffel Tower), first critical reading worksheet to prepare for class: **William Morris, excerpts from "The Lesser Arts" (1877) and "The Art of the People" (1879) reading and worksheet on D2L. **Remember: always bring a copy of the reading and your worksheets on the reading to class.**

Sept. 4th "Art Nouveau/Jugendstil (cont'd)," Readings: Arnason pp. 83-91 and 224-226 [6th ed. pp. 96-103; 198-199](Art Nouveau in Belgium, Austria, Germany, Spain, US); and **August Endell, "The Beauty of Form and Decorative Art," on reserve or Harrison/Wood, 59-61.

Sept. 6th "Matisse and the Fauves: Expressionism and Primitivism." Readings: Arnason 108-115 (through discussion of Derain's *Turning Road*, fig. 7.10 and 120-123 (Matisse) [6th ed. pp. 110-120; 124-28]. **Henri Matisse, "Notes of a Painter," on reserve or Harrison/Wood pp. 69-75. **Think about your presentation/paper topic and be prepared to make your selection in class Sept. 13th.**

Sept. 11th "Expressionism and the Primitive: Die Brücke and Der Blaue Reiter." Readings: Arnason pp. 124-133 [6th ed. pp; 133-38, 140-43] **Ernst Ludwig Kirchner, "Programme of Die Brücke," on reserve or Harrison/Wood, 65.

Sept. 13th "Expressionism and the Primitive: Der Blaue Reiter and other Expressionists" Readings: Arnason pp. 133-144; 148-50 [6th ed. pp 134-35, 139-40, 143-57] (focus will be on Nolde, Modersohn-Becker, Kollwitz, Barlach, Lehndorff, Kandinsky, Marc, Scheile, Kokoschka); **Emil Nolde, "On Primitive Art," on reserve or Harrison and Wood pp. 96-7.

Note: Final Decisions to be made concerning research topics.

Sept. 18th Wrap up lecture on Expressionism and conclude with "Expressionism in Film: The Cabinet of Dr. Caligari by Robert Wiene."

Sept. 20th Exam #1 covering first day of class through Expressionism. Critical Reading Worksheets for primary text readings turned in, no exceptions. Guidelines for the research paper and the oral presentation distributed after exam and brief break.

Sept. 25th "Cubism, Collage, and Assemblage." Readings: Arnason 156-168 [6th ed. pp. 158-70] **Guillaume Apollinaire, "On the Subject in Modern Painting," on reserve or Harrison/Wood: 186-7.

Sept. 27th "Cubism, Collage, and Assemblage (Cont'd)." Readings: Arnason pp. 168-182 [6th ed. pp 170-183].

Oct 2nd "Futurism: Time and Space Redefined" Readings: Arnason pp. 193-199 [6th ed. pp 211-218]; **Filippo Marinetti, "The Foundation and Manifesto of Futurism," on reserve or Harrison/Wood, 146-49.

Oct 4th "Film as collage" "Le Ballet Mécanique" by Fernand Léger. Discussion to follow screening of film. If time allows, additional experimental film/poetry/and music will also be featured.

Oct. 9th "Cubo-Futurism, Suprematism, and Abstraction." Readings: Arnason pp. 199-205 [6th ed. pp, 221-226] **Malevich, "From Cubism and Futurism to Suprematism: the New Realism in Painting," on reserve or Harrison/Wood: 173-183, esp. 173-75, 181-83 (focus on his definition of Suprematism and critique of Futurism and other art movements).

Oct 11th "Engineers of the Future: Russian Constructivism and De Stijl." Readings, Arnason, 205-212 [6th ed. pp 226-232]; **Alexander Rodchenko, "Slogans," (including "Organizational programme of the workshop for the study of painting"); and Varvara Stepanova, "From Clothing to Pattern and Fabric," 1929 on reserve or Harrison/Wood, 339-41 (note: Stepanova reading only available on on reserve).

Oct. 16th Fall Breather no class.

Oct 18th "Engineers of the Future: Russian Constructivism and De Stijl" (cont'd). Readings: Arnason, pp. 213-218 and 230-233 [6th ed. pp. 285-296]; **"De Stijl Manifesto 1," on reserve or Harrison/Wood, p. 281.

Oct. 23rd Visual Strategies in Soviet Film: Eisenstein and Montage.
Screening of The Battleship Potemkin, 1925 by Sergei Eisenstein (excerpts)

Oct. 25th Exam #2 Critical Reading Worksheets for Primary text Readings turned in.

Oct. 30th "The Bauhaus, Modernism, and the International Style." Readings: Arnason: 329-333 (Gropius); 343-345 (Maholy-Nagy); 347-350 (Albers, Schlemmer) 351-356 (Klee, Kandinsky) [6th ed. pp. 297-311]; **Walter Gropius, "The Theory and Organization of the Bauhaus," on reserve or Harrison/Wood, 309-14.

Nov. 1st "Bauhaus (cont'd) and the 'International' Style of architecture." Readings: Arnason pp. 335-337 (Mies Van der Rohe); 565-570 (Mies influence in U.S.) [6th ed. pp. 314-17; 566-68].

Nov 6th "Anti-art: Dada and Duchamp." Readings: Arnason pp. 191 (Duchamp); and 241-256 [6th ed. pp. 235-45; 248-51]**Marcel Duchamp, "The Richard Mutt Case," **Tristan Tzara "Dada Manifesto 1918," and **Marcel Duchamp, "Painting...at the Service of the Mind," on reserve or first two readings available in Harrison/Wood: 252; 252-57.

Nov. 8th Department of Art and Design Portfolio Review Day. No Class

Nov. 13th "Surrealism: Exploring the unconscious and the uncanny." Readings: Arnason pp. 288-298; [6th ed. pp. 318-28] **André Breton, "The First Manifesto of Surrealism," on reserve or Harrison/Wood, 447-53.

Nov. 15th Surrealism (cont'd). Readings: Arnason pp. 298-299 (Masson) and pp. 303-312 (Dali, Magritte, Bellmer, Oppenheim); and 320-326 (sculpture/photo) [6th ed. pp. 328-342].

Nov. 20th Exam #3. Critical Reading Worksheets for Primary Text Readings turned in.

Nov. 22nd No Class. Happy Thanksgiving!!!

Nov. 27th "Issues on American Art: Abstraction, Realism, and Society." Readings: Arnason, pp. 371-383 [6th ed. pp (focus on the The Eight [Ashcan School], The Armory Show, 360-374), Stieglitz and his circle—Weber, Marin, O'Keeffe, Strand and "straight photography"]; **John Sloan selections from: New York Scene: From the Diaries, Notes and Correspondence 1906-1913, on reserve only.

Nov. 29th "Debates in American Art: Abstraction, Realism, and Society" (cont'd): Reading: Arnason, pp. 387-391 and 403-406 (Davis) [6th ed. pp 380-84; 394-95]. **Harrison/Wood: Stuart Davis/Clarence Weinstock exchanges on abstraction, 431-35; and Grant Wood, excerpt from Revolt Against the City, pp. 435-36. For both of these primary readings focus on what they think is legitimate American art and what American audiences expect and whether Abstract Art is viable in the American context.

Dec. 4th Social Realism/Mexican Muralism. Readings: Arnason pp. 393-395; 398-402 [6th ed. pp . 384-387; 390-92]**Diego Rivera, "The Revolutionary Spirit in Modern Art," on reserve or Harrison/Wood: 421-24.

Dec 6th The New York School: Abstract Expressionism. Readings: Arnason pp. 410-419 [6th ed. pp 403-412]. **Mark Rothko, "The Romantics were prompted," on reserve or Harrison/Wood: 571-73.

Dec 11th The New York School (cont'd): Color Field Painting. Arnason pp. 419; 423-428 [6th ed. pp 412-427]. **Harold Rosenberg, from "The American Action Painters," on reserve or Harrison/Wood: 589-92.

Final for 10:30 class: Tuesday Dec. 18th, Noon-2 p.m.

Final for 1:30 pm class: Friday Dec. 14th, Noon-2 p.m.

You may take the exam with the other class but I will not give the exam at any other time other than what is listed here.

Suggested Research Topics (listed roughly in chronological order)

Early Performance Art: Futurists, Dada
Concrete Poetry and Typographic Experiments
Ballet Russe (Russian Ballet Troupe: Nijinsky et al)
Fernand Léger's Film Ballet Mécanique or other early experimental film
Futurist Photography
Futurist Music, early electronic music etc.
Photographer August Sander
The Constructivist Book/Poster
Constructivist Photography
Constructivist Textile Design
El Lissitzky's or Gustav Klutskis's Design Projects
Women and Constructivist Art
Posters of A.M. Cassandre
Sophie Taeber-Arp
Prominent Gallery Dealers of the Early 20th-Century: Henry Kahnweiler, Ambroise Vollard
Industrial Design at the Bauhaus: Marianna Brandt or Marcel Breuer
Ceramics at the Bauhaus
Textiles at the Bauhaus
Theater Design at the Bauhaus
Moholy-Nagy and Experimental Photography
Kinetic Sculpture of the 20s: Moholy-Nagy, Gabo, Pevsner

Modernist Typography: Herbert Bayer
Neue Sachlichkeit (The New Objectivity): Dix, Grosz
Dada Artist and Ceramicist Beatrice Wood
Dada Poetry
Dada Theater/Performance
The Photography of Atget
Surrealist Film
Freud and Surrealism
The Photography of Man Ray
The Surrealist Illustrated Book
Breton's Surrealist Novel Nadja
Women and Surrealism: Kahlo, Tanning, Cahun, Oppenheim, Sage, Fini, or Varo
Surrealist Poetry
Surrealist Antics: Proto-Happenings, Events, Stunts
Designer Raymond Loewy
Designer Bel Geddes
Designer Russell Wright
Degenerate Art Exhibition
Albert Speer: Architect of the Third Reich
Fascist Art/Architecture in Italy or Germany
Social Realism in the Soviet Union
The Armory Show
American Art Collectors
American Art Galleries: Stieglitz, Julien Levy, Peggy Guggenheim
Stieglitz's Camera Work
Pre-War American Artists: Arthur Dove, Marsden Hartley, Joseph Stella, Charles Scheeler, Georgia O'Keeffe
Art Deco in Architecture and Design
WPA projects
Frank Lloyd Wright
Artists and Writers of the Harlem Renaissance
James A. Porter's Modern Negro Art
Mexican Muralism: Rivera, Orozco, Siqueiros or others
Social Photography in America: Lange, Hine,
Joseph Cornell's Constructions
Sculptures of David Smith/Isamu Noguchi/Alexander Calder
Photography and the War: Lee Miller, Robert Capa
Milton Avery
Designer Paul Rand
The Debates over Communism and Modern Art in the United States
Charles and Ray Eames
Scandinavian Modernism in Design and Architecture
The Influence of Jungian Analysis on American Artists
Women of Abstract Expressionism and Color Field Painting: Lee Krasner, Hedda Sterne, Elaine de Kooning or Helen Frankenthaler