



**ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM**

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit HIDA Department School of Art

Subject ARS Number 438 Title Art of the 20th Century I Units: 3

Is this a cross-listed course? No
If yes, please identify course(s) _____

HIDA--School of Art
New College of Inter-disciplinary Arts and Sciences -- School of Humanities, Arts, and Cultural Studies

Is this a shared course? Yes If so, list all academic units offering this course _____
Course description: _____

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Table of Contents from the textbook and list of required readings/books

Contact information:

Name Kathryn Maxwell Phone 727-0198



ARIZONA STATE UNIVERSITY

Mail code 1505

E-mail: k.maxwell@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Adriene Jenik

Date: 1/29/14

Chair/Director (Signature):



Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
XX <input type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus; study guides
XX <input type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	Syllabus; chronologies; study guides
XX <input type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	syllabus
XX <input type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus; study guides
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	Designation
ARS	438	Art of the 20 th Century I	H

Explain in detail which student activities correspond to the **specific** designation criteria.
 Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	Course lectures cover context of WWI, WWII, Russian and Mexican revolutions, French colonialism and readings by early 20 th century philosophers	See syllabus outline pp.3-5 for S. Edward's textbook; syllabus p. 4 for essay by Bahr; study guides for essays by Lenin, Simmel, Kracauer, Zhadnov and others.
2. The course examines and explains human development as a sequence of events.	The art of the early twentieth century is examined through a chronology of the important events in Germany and Russia and seen as a product of the time. Course outlines social, political, and historical contexts for key artists, art and architecture.	See syllabus pp.3-5 : chronologies and study guides
3. There is a disciplined systematic examination of human institutions as they change over time.	Course lectures and reading examine the evolution and changes in the German, Russian, French and Mexican societies through the early 20 th cent.	See syllabus outline pp.3-5; chronologies
4. The course examines relationship among events, ideas, and artifacts and the broad social, political and economic context.	The social and cultural context of WWI , WWII and other important developments in early 20 th century history provide the background to analyze the significance of key 20 th art.	See syllabus pp.3-5 readings from Edward's text; exam study guides (index of key events, places, and developments covered in course lectures)

CATALOG DESCRIPTION FOR

ARS 438 Art of the 20th Century I

Developments and directions in art between 1900 and World War II.

This course examines the major social and artistic developments in visual culture during one of the most dramatic and violent periods of human history, the first half of the twentieth-century. The course charts how the avant-garde developed different strands of modern art as it sometimes grew closer to, and at other times veered away from, radical politics.

Learning Objectives: Upon completing this course students will be able to

*Identify and define major art movements of the early 20th cent.

*Analyze the relationships between culture and history

*Analyze vocabulary, concepts and movements of the early 20th century, including various modes of abstraction, neo-Classicism, Social Realism, Fauvism, Expressionism, early Cubism, Surrealism Abstract Expressionism

Course lectures focus on the following themes:

- the shifting definition of the modernist avant-garde;
- the place of the gendered and “primitive” body in Fauvism, Expressionism, early Cubism, and Surrealism;
- the import of different modes of abstraction—expressive and geometric; Constructivism; abstraction in modern sculpture; American Abstract Expressionism;
- the new mediums of collage, the readymade, photomontage, and the surrealist object;
- the defamation of the avant-garde under brutal fascist regimes of the ‘30s and ‘40s, and their conservative alternatives in Nazi neo-classicism and “Socialist Realism”;
- the “triumph of American painting” in Abstract Expressionism, which finalized the shift of the international art scene from Paris to New York City after World War II.

Undergraduates will prepare for and complete a visual analysis worksheet following their own interests in modernism;

Required Texts

- Steve Edwards, Ed., *Art of the Avant-Gardes*
- Paul Wood, Ed., *Varieties of Modernism* (optional for graduate students)
- Charles Harrison, Ed., *Art in Theory 1900-2000* (any edition)
- T.J. Clark, *Farewell to an Idea: Episodes from a History of Modernism* (graduate students only)

Optional Texts

- Henry Sayre, *Writing on Art*
- Sigmund Freud, *The Uncanny*

Highly recommended: Robert O. Paxton, *The Anatomy of Fascism*; Russell Martin, *Picasso's War*; Lynn H. Nicholas, *The Rape of Europa*; Susan Buck-Morss, *Dreamworld and Catastrophe: the Passing of Mass Utopia in East and West*; Frederic Spotts, *Hitler and the Power of Aesthetics*; *The Concise Columbia Encyclopedia* (for very basic historical background); Harrison, et al, *Primitivism, Cubism, Abstraction*; Fer, et al, *Realism, Rationalism, Surrealism* (both Yale University Press); Bois et al, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (Thames & Hudson)

Textbooks are available for purchase in the ASU Bookstore. You may want to check amazon.com for cheaper prices on the course textbooks (they have very reasonably-priced used books). All of these readings are on reserve in the ASU library.

Course Blackboard Website: My ASU link at www.asu.edu

N.B.: Students will receive class-related email correspondence over the term from the course website, some of which is very important. All email correspondence is sent to your ASU email address. I will not email to alternative addresses and am not responsible for emails you miss because you fail to check your ASU account, because your ASU mailbox is full, or if there are technical glitches in getting your ASU email which you have forwarded to another account. All registered students at ASU have working email accounts.

Course Requirements

Students must complete **all** of the requirements in order to receive a passing grade.

- Undergraduates: Midterm** (T Oct. 25) and a **Final Exam** (Th Dec. 8, 12:10 pm)(together 70% of final grade)
 - Make-up exams are not given.** You must take both the midterm and final to pass the course.
 - To assist you in preparing for exams, study aids (the course image lists; terms lists for lectures; image list powerpoints; study lists; exam essay reviews; historical chronologies) are available for you via the course website. Exams are not cumulative. Ms. O'Dowd can assist in setting up study groups.
- Open-notes in-class quizzes; online homework assignments** (multiple-choice, true/false, short answer,

10%) will be given throughout the term. As always, regular class attendance is advised if you want to keep up with material presented in lecture and receive a grade of "C" or higher. The numbers prove that students who do not attend lecture fail the course. If more than two quizzes or homework assignments are missing, your grade will be lowered.

•**Undergraduates: Visual Analysis worksheet and online preparation assignments (20%):**

• due in class **T November 15**, on an object from the period covered by this course (Euro-American Art from 1900 to 1950) in the ASU Art Museum or the Phoenix Art Museum. Your assignment requires you to set up a comparison of your chosen local artwork with another work that we have studied in class in a series of short essays. You must also complete the writing prep homework assignments on the Sayre book to do well on your museum project and to pass the course.

Note: Films may be screened throughout the term during the class hour. These screenings are vital components of your study of the twentieth century. It is expected that you will take notes on the content of these films. (Films are also on course reserve for you to watch again if you wish.) Quiz, homework or exam questions may be based on them.

Points Necessary for Final Grades in this Course:

A: 900-1000

B: 800-899

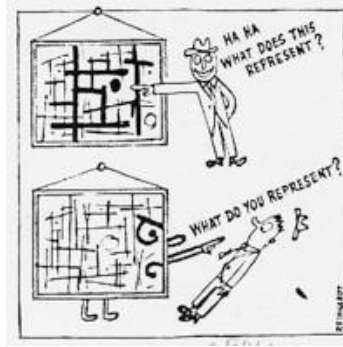
C: 700-799

D: 600-699

****Course point totals given on the myasucourses website are not accurate or reliable.****

N.B.:

1. There may be adjustments made to the syllabus as the term progresses.
2. The instructor will not discuss student performance (quiz, exam, homework, essay/worksheet grades or grading policy) with students: in the classroom or hallway before, during and after lecture; or in the classroom or hallway before, during and after exams. To discuss these issues you must sign up for a 15-minute appointment during the instructor's office hours, listed above. A sign-up sheet is posted outside Art 260. You may email to secure an appointment time.
3. ****LAPTOPS ARE NOT PERMITTED IN THIS LARGE LECTURE COURSE.**** This policy is geared toward students' benefit and to better insure their success in this course. Heavy laptop-use during lecture has a negative impact on student concentration and performance; the correlation between declining student success and in-class computer use has been more generally established (*CHE*, 3/16/09). Engaging in other means of electronic communication during lecture (text messaging, phone calls, etc.) is also not permitted. If you do so you will be removed as a student from this course. If you find this policy unreasonable, you should not enroll in the course.
4. Quizzes must be taken by students during the lecture hour; there are no quiz make-ups. Online homework and writing preps will be announced in lecture and must be completed outside lecture. Homework and writing prep assignments will have a cut-off date (that is, when they will be taken off-line) corresponding to the exams and to the due date for the visual analysis worksheet. If more than two assignments are missing, your grade will be lowered. You are strongly advised to do homework at on-campus computers, as on-campus internet connections are more reliable and faster. There are no make-ups for homework assignments. Please consult the T.A. for copies of any homework assignments or quizzes you may have missed. Homework assignments and quizzes are excellent study guides for the exams.
5. Course readings are announced on the syllabus and in lecture on a weekly basis. To benefit most from the course lectures students should keep up with the reading listed on the syllabus.
6. Extra credit is possible through a one-paragraph emailed critical reaction to a public lecture on modern art. There will be announcements in class and on Bb regarding area lectures of note and relevance this term. This credit is applied toward your exam grades.
7. You will be asked to use the course webpage extensively in this course. You will be expected to visit at least one (1) Phoenix and/or Tempe-area exhibition during the course. If you find this to be an unreasonable expectation, you should not enroll in this course.
8. If a student desires accommodation for a disability, he or she must be registered with the Disability Resource Center (DRC) and submit the appropriate documentation from the DRC to the instructor.
9. Students who travel in and out of the room during the lecture before or after the break are disruptive to the concentration of their colleagues and of the instructor. While emergencies happen, please take care of bathroom and/or other breaks at the break or before or after class. Ringing cell phones are almost as disruptive. Please turn off your cell phones when you enter the classroom. If you find these to be unreasonable classroom policies, you should not enroll in this course.
10. A student found to submit plagiarized essays or found cheating on exams or quizzes will receive a grade of "E" in the course.
11. An extensive bibliography on the subject of early twentieth-century art is available upon request.



Cartoon by Ad Reinhardt

I. Introduction to course themes and requirements: What is the modernist avant-garde?

Read: •Edwards, "Introduction," in *Art of the Avant-Gardes* pp. 1-10; Ch. 10, 307-316
 Graduate Reading: Clark, "Introduction," *Farewell to an Idea*

•Writing Prep Assignment #1: Interpretation: Read Sayre Introduction

⇒Graduate Section: Tues. Sept. 6, 3:40

II. Expressionism/Primitivism

i. Expressionism in the City and the Country: the Bridge (Die Brücke)

• Edwards Ch. 1, 13-38

Artist's Writings/Critics' Writings:

- Kirchner, "Program of the Brücke" (Harrison 65)
- Worringer, excerpt, *Abstraction and Empathy* (66-68)
- H. Bahr, from *Expressionism* (116-120)
- Emil Nolde, "On Primitive Art" (96)
- Georg Simmel, "The metropolis and mental life" (132-135)

ii. The Blue Rider (*Der Blaue Reiter*): Kandinsky, Muentner and "expressive" abstraction

• Edwards Ch. 1, 48-56; Ch. 8, 229-246

Artist's Writings: Maurice Denis, "From Gauguin and Van Gogh..." (46-50)

- Kandinsky, from *Concerning the Spiritual in Art* (82-88)
- Marc, "The 'savages' of Germany"; "Two Pictures" (93-4)
- Barr, from *Cubism and Abstract Art* (381-383)

•Writing Prep Assignment #2: Comparative essays and formal elements: Sayre Ch. 1 pp. 24-30; Ch. 2, pp. 33-43

III. Fauvism/Orientalism: Female nudes and the decorative; the Indigenophile

•Edwards Ch. 1, 39-48; Ch. 2, 63-69; 74-5; Ch. 3, 85-99

Artist's Writings

Matisse, "Notes of a Painter" (Harrison 69-74)

•Writing Prep Assignment #3: Formal elements/principles of design: Sayre Ch. 2, pp. 44-53; 58-64; 66-67

IV. The Cubist Revolution: Primitivism/Analytic Space; Collage

•The *Desmoiselles*: Edwards Ch. 6, 157-181

•Early cubism: Edwards Ch. 5, 135-152

•Collage: Edwards Ch. 7, 185-203; 208-217 (grad students read 204-208)

Graduate Reading: •Clark Ch. 4, "Cubism and Collectivity"

J. Metzinger, "Note on Painting" (Harrison 184); J. Rivière, "Present Tendencies" (190)

A. Gleizes/J. Metzinger, from *Cubism* (194); Kahnweiler, from *The Rise of Cubism* (208); Braque, "Thoughts on Painting" (214); "Picasso Speaks" (215)

⇒ Graduate Section: T Oct. 11, 2:45

V. Geometric abstraction and its utopias

i. Geometric abstraction in the USSR: Malevich/Suprematism/UNOVIS

- Edwards, "The Impact of Cubism" 246-249; 258-269
Artists'/Critics Writings: Lenin, "Party Organization..." (Harrison 138); Malevich, "Suprematism" (292); Malevich, from The Question of Imitative Art (293); UNOVIS, "Program" (300)

ii. Constructivism

- Edwards Ch. 10 328-333; Ch. 12, 359-386
- Screening: Dziga Vertov, *Man with a Movie Camera* (1929; excerpts)
Artists'/Critics Writings: Tatlin, "The Initiative Individual" (Harrison 334); Popova, Statement (335); Punin, "The Monument to the 3rd International" (336); Rodchenko, "Slogans..." (339); Rodchenko/Stepanova, "Programme" (341); El Lissitzky, "Statement by editors of *Veshch*" (344); "Whom is LEF alerting?" (345); Gustav Klucis, "Photomontage as a New Problem in Agit Art" (Harrison 489)
 Graduate Reading: Graduate Reading: • Clark, Ch. 5, "God is Not Cast Down"
 ⇒ Graduate Section: T Oct. 25, 3:00
 ⇒MIDTERM EXAM: T, OCTOBER 25

iii. de Stijl

- Edwards Ch. 8, 249-258
Artist's Writings: "De Stijl Manifesto I" (Harrison 281); T. van Doesburg, from *Principles of Neo-Plastic Art*, (281); Mondrian, from *Neo-Plasticism* (289)
- Writing Prep Assignment #4: responding; contexts; quoting and citing: Sayre Ch. 3 68-79; 84-93

iv. Brancusi and abstract sculpture

Artist's Writings: Brancusi, "Aphorisms," (handout)

Recommended: R. Krauss, "Forms of Readymade: Duchamp and Brancusi," from *Passages in Modern Sculpture* (on reserve)

VI. Modernist Architecture and Design: the Bauhaus

Artist's Writings: J. Itten, "Analyses of the Old Masters" (304); Schlemmer, "Diary extracts" (306); Gropius, "Theory and Organization of the Bauhaus" (309); van Doesburg et al., "Declaration of the International Fraction of Constructivists" (314)

- Writing Prep Assignment #5: starting to write the comparative essay; developing a thesis: Sayre Ch. 4 pp. 98-106; 113-120

Recommended: F. Whitford, *Bauhaus*, Chs. 1, 4-6; 8, 9, 12-15; 17

Of interest: <http://www.bauhaus.de/english/>

VII. Dada and the readymade

- Edwards, Ch. 11, 339-355
- Screening: *Berlin Dada* Dir. Helmut Herbst
Artist's Writings: Hugo Ball, "Dada Fragments" (Harrison 250); Duchamp, "The Richard Mutt Case" (252); Tristan Tzara, "Dada Manifesto" (252); R. Huelsenbeck, "First German Dada Manifesto" (257); Huelsenbeck and Raoul Hausmann, "What is Dadaism..." (259); Hannah Höch, "The painter" (321)

Of interest: Camfield, "Duchamp's *Fountain*," in *Marcel Duchamp: Artist of the Century*
<http://www.touffait.com/>

VIII. Photography/Photomontage: USSR and Germany

- Edwards, Ch. 12, 381-383; 395-422
Artist's Writings: O. Brik, "Photography vs. painting" (470); S. Tretyakov, "We are Searching/We Raise the Alarm" (473); G. Grosz and W. Herzfelde, "Art is in Danger" (467)

IX. Surrealism and its Muses; Surrealism/Primitivism

- Edwards, Ch. 427-446
- Wood, Ch. 2, 61-65
 Optional Graduate Reading: S. Freud, "The Uncanny" (1919)
Artist's Writings:

Breton, from First manifesto of surrealism (Harrison 447); Breton, from *Surrealism and Painting* (457); Breton, from Second manifesto of surrealism (463); Georges Bataille, from "Critical Dictionary" (482); Bataille, "The Lugubrious Game" (484); Max Ernst, "What is Surrealism?" (491)

Of interest: <http://www.surrealismcentre.ac.uk/publications/papers/index.html>
ASU-based e-journal: <http://jsa.asu.edu/>

Lindauer, "Fetishizing Frida" in *Devouring Frida. The Art History and Popular Celebrity of Frida Kahlo*

⇒ VISUAL ANALYSIS WORKSHEET/MFA PROJECTS DUE IN CLASS, T NOVEMBER 15

X. The Fate of the Avant-garde: Fascism and Art; Socialist Realism

•Edwards Ch. 7 204-208; 266-269

•Wood, *Varieties of Modernism*, Ch. 1, 12-14; 27-31; 39-46

Critics' Writings: S. Kracauer, "The Mass Ornament" (Harrison 477); Alfred Rosenberg, from *Myth of the Twentieth Century* (412); A. Zhdanov, "Speech to the Congress of Soviet Writers" (426); A. Hitler, Speech inaugurating the "Great Exhibition of German Art" (439)

Of interest: S. Barron, "*Degenerate Art*": *the Fate of the Avant-Garde in Nazi Germany*
<http://members.surfeu.at/horvath/realism.htm>

XI. Mexican modernism and the muralists Rivera, Orozco, Siqueiros

•Edwards, 6-7; Wood, 132-134

Artist's Writings: D. Rivera, "The Revolutionary Spirit in Modern Art" (Harrison 421); D. Siqueiros, "Towards a Transformation of the Plastic Arts" (429); Breton, Rivera, Trotsky, "Towards a Free Revolutionary Art" (532)

XII. "The triumph of American painting": Gender and Abstract Expressionism

•Wood Ch. 3, 102-111; Ch. 4, 117-123; 128-139; bottom 151-154

•Wood Ch. 4, 176-182

Graduate Reading: • Clark Ch. 7, "In Defense of Abstract Expressionism"; "Conclusion"

Artist's Writings:

Gottlieb, Rothko, Newman, Statement 1943 (Harrison 568); Pollock, Answers to a Questionnaire (569); Pollock, "Two Statements"(570); Newman, "The Sublime is now" (580); Pollock Interview (583)

⇒ Graduate Section: T November 29, 3:40

Of interest: *Pollock*, Dir. Ed Harris (2000)

Greenberg, "Towards a Newer Laocoon,"(1940; Harrison 562); "The Decline of Cubism" (1948; Harrison 577); Rosenberg, from *The American Action Painters* (1952; 589)

⇒FINAL EXAM: THURSDAY, DECEMBER 8, 12:10 p.m.

* HAPPY HOLIDAYS *

Required Texts for ARS 438 Art of the 20th Century I

- Steve Edwards, Ed., *Art of the Avant-Gardes*
- Paul Wood, Ed., *Varieties of Modernism* (optional for graduate students)
- Charles Harrison, Ed., *Art in Theory 1900-2000* (any edition)
- T.J. Clark, *Farewell to an Idea: Episodes from a History of Modernism* (graduate students only)

ARS 438/591, Fall, 2011

MIDTERM EXAM STUDY GUIDE (Terms/Proper Names)

N.B.: In addition to the terms listed below, you are also responsible for all names, objects and/or paintings that are listed on the Image Lists.

****ALL ARTISTS, TITLES AND DATES ON IMAGE LISTS 1-3 (that have been covered in lecture)**

TERMS:

AVANT-GARDE

RAYMOND WILLIAMS

HENRI DE SAINT-SIMON (1825)

CHARLES FOURIER

THÉOPHILE GAUTIER (1835)

“L’ART POUR L’ART” (“ART FOR ART’S SAKE”)

ALFRED BARR (MUSEUM OF MODERN ART, NEW YORK (“MOMA”))

CLEMENT GREENBERG

FORMAL ELEMENTS

LINE

COLOR

SPACE

LIGHT AND SHADOW

PRINCIPLES OF DESIGN

SYMMETRY

UNITY

AUTONOMY

DIE BRÜCKE (THE BRIDGE)

DER BLAUE REITER (THE BLUE RIDER)

KAISER WILHELM/WILHELMINE GERMANY

SECESSION GROUPS

PAUL FECHTER

HERMANN BAHR

WILHELM WORRINGER

EMPATHY VS. ABSTRACTION (FROM WORRINGER)

DIE BRÜCKE (THE BRIDGE)

ERNST LUDWIG KIRCHNER

ERICH HECKEL
 KARL SCHMIDT-ROTTLUFF
 FRITZ BLEYL
 EMIL NOLDE (1906-7)
 MAX PECHSTEIN
 OTTO MUELLER

JUGENDSTIL (ART NOUVEAU)

FRIEDRICH NIETZCHE, THUS SPAKE ZARATHUSTRA

DRESDEN (SAXONY)

ALBRECHT DÜRER

PALAU ISLANDS, SOUTH PACIFIC

NEGROPHILIE/ JOSEPHINE BAKER

FRANZI

NACKTKULTUR (nudism)

Negrophilie

Nudism

Ethnographic museums:

Dresden: *Volkerkunde* Museum (Ethnographic Museum)

Paris: Museum in the Trocadéro

LUDWIG MEIDNER

THE FLANEUR

DER BLAUE REITER (THE BLUE RIDER)

MUNICH, GERMANY

PHALANX

NEW ARTISTS ALLIANCE MUNICH

MURNAU

GABRIELE MUENTER

WASSILY KANDINSKY

ALFRED AURIER

PAUL SERUSIER

MATERIALISM/IDEALISM

FRANZ MARC

AUGUST MACKE

PAUL KLEE

ALEXEI JAWLENSKY

ROBERT DELANAUY
ARNOLD SCHOENBERG

ALMANAC

THEOSOPHY

MADAME BLAVATSKY

“LES FAUVES”—FAUVISM

HENRI MATISSE

ALBERT MARQUET

ANDRÉ DERAINE

MAURICE VLAMINCK (FROM CHATOU)

RAOUL DUFY

GEORGES BRAQUE

LOUIS VAUXCELLES

SALON DES INDÉPENDANTS

SALON D'AUTOMNE

PAUL SIGNAC

DIVISIONISM

ST. TROPEZ

FACTURE

IMPASTO

CHARLES BAUDELAIRE

G.-ALBERT AURIER

MAURICE DENIS

THE DECORATIVE

EMILIE CHARMY

LAURA MULVEY

SCOPOPHILIA

ORIENTALISM / ORIENTALIST PAINTING

AGENCY

MAGHREB

FRANTZ FANON

AMIÉ C ÉSAIRE

HOMI BHABHA

ODALISQUE

THE MINIATURE

COLLAGE

PAPIERS-COLLÉS

GUILLIAUME APOLLINAIRE

ANDRÉ SALMON

ROBERT GOLDWATER

DAHOMEY PEOPLE (BENIN)

WILLIAM RUBIN

ROGER FRY

HAL FOSTER

THOMAS MCEVILLEY

DANIEL HENRY KAHNWEILER

LEO STEINBERG

FERNANDE OLIVIER

EROS (LOVE)

THANATOS (DEATH)

SIGMUND FREUD

PATRICIA LEIGHTON

CHRISTOPHER GREEN

ASSIMILATION

SALON DE LA SECTION D'OR

HENRI LE FAUCONNIER

ROBERT DELAUNAY

ALBERT GLEIZES

JEAN METZINGER

JACQUES VILLON

MARCEL DUCHAMP

NON-EUCLIDEAN GEOMETRY

HENRI BERGSON

STÉPHANE MALLARMÉ

PUBLIC CUBISTS

ALBERT GLEIZES

MAURICE RAYNAL

Analytic cubism:

perceptual representation; breaking down the image

Synthetic cubism:

conceptual representation; building up the image

the tableau-objet

iconic representation

symbolic representation

FERDINAND SAUSSURE

semiotics

sign

signifier (form)

signified (idea/concept)

mimesis

SUPREMATISM

PETROGRAD

VICTORY OVER THE SUN (ALEXEI KRUCHENYKH)

UNOVIS ("UNION OR SUPPORTERS OF THE NEW ART"), VITEBSK

STEDELJK MUSEUM, AMSTERDAM

ACADEMIE DE LA PALETTE

PETROGRAD (St. Petersburg)

SUPREMITISM

CONSTRUCTIVISM

“0-10, THE LAST FUTURIST EXHIBITION OF PICTURES,” 1915

KASIMIR MALEVICH

BOLSHEVIK / BOLSHEVISM

SYNDICALISM

WORKING GROUP OF CONSTRUCTIVISTS

OBMOKHU (SOCIETY OF YOUNG ARTISTS)

ALEXEI GAN

TEKTONIKA

KONSTRUKTSIYA

FAKTURA

KHUDOZHNIK/CONSTRUKTOR

ANATOLY LUNACHARSKY

ALEKSANDR BOGDANOV

NARKOMPROS (PEOPLE'S COMMISSARIAT FOR PUBLIC ENLIGHTENMENT)

PROLETKULT

AGIT-PROP

INKHUK (INSTITUTE OF ARTISTIC CULTURE), MOSCOW, 1920

VKHUTEMAS (HIGHER ARTISTIC STUDIOS)

MAQUETTES

EL LISSITSKY

VESSHCH (OBJECT)

PRODUCTIVIST

FAKTURA

LIUBOV POPOVA

FIRST STATE TEXTILE PRINT FACTORY, MOSCOW

OSIP BRIK

LEF (JOURNAL OF THE LEFT FRONT OF THE ARTS)

A. RODCHENKO

KINO-GLAZ

DZIGA VERTOV

VARVARA STEPANOVA

BAUHAUS

PHOTOMONTAGE

THE OCTOBER GROUP

VLADIMIR TATLIN

ARS 438/591, Fall 2011

TERMS/PROPER NAMES STUDY LIST, FINAL EXAM

N.B.: In addition to the terms listed below, you are also responsible for all names, objects and/or paintings that are listed on the Image Lists**.

**ALL ARTISTS, TITLES AND DATES ON IMAGE LISTS: 3 (ON LIST 3 YOU ARE RESPONSIBLE ONLY FOR: works by Klucis and Mondrian); 4, 5, 6 (that have been covered in lecture)

TERMS:

OSIP BRIK

LEF (JOURNAL OF THE LEFT FRONT OF THE ARTS)

Alexander RODCHENKO

KINO-GLAZ

DZIGA VERTOV

VARVARA STEPANOVA

PHOTOMONTAGE

THE OCTOBER GROUP

VLADIMIR TATLIN

Weimar Republic 1919-1933

Masters of Form

Workshop Masters

Mazdaznan

Indian Parsees

cantilevered

De Stijl

Neo-plasticism

centrifugal

centripetal

The International Style

mechanomorphic

Freikorps

Spartacus League

November Group

Arbeitsrat für Kunst (Worker's soviet for art)

KPD (Communist Party of Germany)

Masters of Form

Workshop Masters

Monteur (German verb: *montieren*)

Führer (leader)

Charles Saunders Pierce
SYMBOLIC SIGNS
ICONIC SIGNS
INDEXICAL SIGNS

pro-filmic event

Walter Benjamin's "profane illumination"

Photomontage

Merz

Treaty of Versailles

The readymade

Assisted readymades

Society of Independent Artists, NYC

"c'est la vie"

retinal painting

Automatism

Automatist Techniques:

Decalcomania

"Exquisite Corpse"

free association

pathology

“paranoiac-critical method”

paranoia

amour fou (crazy love)

Oedipus/ Oedipal scenario

“the uncanny” (“unheimlich”)

Fetishism

Hysteria

informe (formlessness)

“surreality”

The *femme-enfant* (child-woman)

Mayan, Aztec cultures

Semiology

sign

index

Abattoir (slaughterhouse)

Tehuana costume

Joseph Stalin

“glasnost” and “perestroika”

Aryan

“Gesture” or “action” painting/ color field painting

easel painting

Existentialism

Opticality

Jungian archetypes

Anima/animus

Collective unconscious

Diaspora

“drag act”

INDIVIDUALS, PLACES/EXHIBITION SITES, WORKS OF LITERATURE/JOURNALS:

**ALL ARTISTS ON IMAGE LISTS 4-6 (covered in lecture)

Henry van der Velde

Saxon School of Arts and Crafts; Saxon Art Academy

Adolf Meyer

Johannes Itten

László Moholy-Nagy

Dessau, Germany

Thuringia

Marcel Breuer

Herbert Bayer

Hannes Meyer

Ludwig Mies van der Rohe

Karl Liebknecht

Rosa Luxemburg

Käthe Kollwitz

Ernst Thälmann

Paul Klee

Dessau, Germany

Thuringia

Oskar Schlemmer

Adolf Behne and Paul Westheim

Ludwig Mies van der Rohe

Leiden, Holland

Theo van Doesburg

J.P. Oud (Jacobus Johannes Pieter Oud)

Gerrit Rietveld

Neo-plasticism

Nieuwe Beelding

Zurich, Switzerland

Tristan Tzara

Hugo Ball

Cabaret Voltaire

Hannover, Germany

Karawane

Galerie Dada, Zurich

Richard Huelsenbeck

Raoul Hausmann

Charlie Chaplin

George Grosz

Spree River

KPD (Communist Party Of Germany)

Otto Burchard

Rudolf Schlichter

Wieland Herzfelde

Malik Verlag (Malik Publishing House)

Cologne, Germany

Alfred Stieglitz

Charles Saunders Pierce

Marsden Heartley

Tu m', 1918

Rose Sélavy

J.L. Mott Iron Works

La Révolution Surréaliste

Surrealism in the Service of the Revolution

Minotaure

Sigmund Freud

Litterature

André Breton

Les Champs Magnétiques (Magnetic Fields), 1919, Philippe Soupault

Loplop

Pierre Naville

Jacques Lacan

Pierre Janet

Georges Bataille

Bibliothèque National, Paris (national library)

Documents

E.T.A. Hoffmann

1936 exhibition of surrealist objects, Galerie Charles Ratton, Paris

Jean Martin Charcot

Minotaure

Lucy Schwob (Claude Cahun)

Suzanne Malherbe (Marcel Moore)

“Mexique” exhibition, Paris, 1939

“Degenerate Art” exhibition, Munich, Germany, 1937

Adolf Hitler

Joseph Goebbels

Alvaro Obregon

José Vasconcelos

J.G. Posadas

River Rouge Factory, Detroit, Michigan

Peggy Guggenheim

Betty Parsons Gallery

Harold Rosenberg

Clement Greenberg

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Carl Jung

Sidney Janis Gallery, NYC

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ARS 438, Twentieth-Century Art

General Chronology 1914-1949, Germany

- 1914 June 28: Archduke Franz-Ferdinand assassinated in Sarajevo.
August 3, Germany invades Belgium
- 1916 Verdun offensive halted. Appointment of Hindenburg and Ludendorff to the High Command.
- 1918 November 9, Kaiser (William II) abdicates and the republic is declared.
Nov. 11: armistice
- 1919 Treaty of Versailles
- 1920 Kapp Putsch
- 1923 January: French troops occupy the Ruhr Valley. November: Hitler leads an abortive putsch in Munich
- 1933 30 January: Hitler appointed chancellor
- 1935 Nuremberg anti-Jewish laws are enacted
- 1936 Germany remilitarizes the Rhineland
- 1938 March: Anschluss with Austria; September: Munich Conference held with France and Britain
- 1939 August 23: Ribbentrop-Molotov Pact. September 1: Germany invades Poland
- 1940 June 14: German troops enter Paris
- 1941 June 22: Germany attacks the Soviet Union
- 1942 February 2: German troops in Stalingrad surrender
- 1944 July 20: attempt on Hitler's life
- 1945 April 30: Hitler commits suicide; May 9: cease-fire
- 1948 June: Berlin airlift begins
- 1949 Formation of the Federal Republic of Germany and the German Democratic Republic

ARS 438, Twentieth-Century Art I

General Chronology 1905-1929, Russia/U.S.S.R.

- 1905 First Russian Revolution. Some reforms implemented but also severe repressions. Most dissenters go into exile in Siberia or live abroad.
- 1914 Austria declares war on Serbia. Germany declares war on Russia. Lenin and Trotsky emigrate to Switzerland.
- 1915 Treaty of London; Italy joins Allies
- 1917 U.S. enters the war
- Petrograd: the Revolution begins. Republic is established; Lenin, Trotsky and other Bolchevik leaders return; Storming of the Winter Palace, Petrograd; Bolchevik government places Lenin at head of government.
- 1918 Signing of the Treaty of Versailles; Armistice
- Murder of the Czar and his family.
- 1919 Founding of the 3rd International (Komintern) for the propagation of communist doctrine abroad.
- 1920 Russian economy collapses; severe famine
- 1921 Kronstadt mutiny. Beginning of terror.
- 1922 Union of Soviet Socialist Republics is declared.
- 1924 Death of Lenin. Power struggle between Trotsky and Stalin. Stalin victorious
- 1927-28. Petrograd renamed Leningrad. Formal adoption of the 2nd constitution of U.S.S.R. Great Britain and France recognize the U.S.S.R.
- 1927 Trotsky expelled from the party, Politburo and Central Committee of the Communist Party. Bad harvest, hoarding of grain. Terror resumes.
- 1929 New York, stock market collapses, signals the Depression.
- 1930 Adolf Hitler's National Socialist Party (Nazi) major winner in German elections. Clashes between Nazi and Communist groups.
- 1932 USSR: Decree issued, "On the Reconstruction of Literary and Art Organizations"

which disbands all cultural groups.

1934 Socialist Realism ratified as the official Soviet style at First All-Union Congress of Soviet Writers.



Art of the Avant-Gardes

Edited by **Steve Edwards and Paul Wood**

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