

MODERN ART: 1900-1945

Prof. Paul Monty Paret
ARTH 4410/6400
Classroom ART 158
T/Th 10:45-12:05

Office: Art Bldg. 155
paul.paret@utah.edu
tel: 581 7318
Office Hours: T/Th 3:30-5:00pm

Course Description:

This course explores the visual arts from circa 1900 to 1945. We will address the major artists and movements of the first half of the twentieth century, as well as critical debates about modernism, the avant-garde, mass culture, the nature of artistic production and the politics of representation, including issues of race, class and gender. Lectures and reading assignments will include discussion of style and technique, but the focus will be on the aesthetic and critical theories and historical and social contexts informing the production and reception of works of art in this dynamic period of modernity.

Required Texts: (available at the U Bookstore)

Hal Foster et al., *Art Since 1900: modernism, antimodernism, postmodernism*. Volume 1, 1900-1944. New York: Thames & Hudson, 2004.

Debbie Lewer, ed., *Post-Impressionism to World War II*. Malden, MA: Blackwell Publishing, 2006.

Additional readings have been placed on electronic reserve, accessible through the *course reserve* link on the Marriott Library webpage. – www.lib.utah.edu - or the student portal at my.utah.edu.

Course Requirements and Grading

Class Participation:	20%
3 in class quizzes:	30%
Take Home Midterm	25%
Take Home Final	25%

Art History Honors students and graduate students will also be responsible for an in-class presentation (details tba) and an additional writing assignment.

Attendance and Participation: Regular class attendance is required. Missing more than two class meetings will result in a lower grade. Simply showing up, however, is not enough. *Students are expected to read each week's assigned texts carefully and completely prior to class and be ready to discuss them.* This portion of your grade will closely reflect your attendance and participation in class discussions.

Quizzes: There will be four unannounced quizzes on reading assignments and material recently covered in class. Only three quizzes will count. Your low grade will be dropped.

Take-Home Midterm Exam: The take-home midterm exam will be due in class on February 26th.

Take-Home Final Exam: The take-home final exam will be due April 29th.

CLASS SCHEDULE

Week 1

1/8 **Introduction**

1/10 **Modernism and Modernity: Models of Painting circa 1900**

Art Since 1900, "Preface: a reader's guide," pp.12-13

Paul Wood, "Modernity and Modernism," (on electronic reserve) (esp. pp.16-25)

Rick Brettel, "Post-Impressionism to Surrealism" (e-reserve) (browse)

Week 2

1/15 **Matisse and Fauvism**

1900b, 1906, 1910

Henri Matisse, "Notes of a Painter" (1908)

1/17 **Picasso and Braque: from Fauvism to Picasso's "Le Demoiselles D'Avignon"**

1907 & handout

Week 3

1/22 **Modernism and Primitivism: the cultural politics of modernism**

1903

Abigail Solomon-Godeau, "Going Native" (1989)

P. Leighton, "Colonialism, l'art nègre, and *Les Demoiselles D'Avignon*," (2001) (e-res)

1/24 **Early German Expressionism: *The Bridge* and *The Blue Rider***

1908

E. L. Kirchner, "Program of the *Brücke*" (1906) (handout)

Wassily Kandinsky, from "On the Spiritual in Art" (1911) (esp.pp.93-100)

Recommended: Wilhelm Worringer, "Abstraction and Empathy: a Contribution to the Psychology of Style" (1908)

Week 4

1/29 **Analytical Cubism: Picasso and Braque**

1911

Jason Gaiger, "Approaches to Cubism" (handout)

Recommended: D.H. Kahnweiler, from *The Rise of Cubism* (1920) (on e-reserve)

1/31 **Cubist Collage**

1912, 35-39

D. Cottingham, "What the Papers Say: Politics and Ideology in Picasso's Collages of 1912"

Week 5

2/5 **Futurism / The Return to Order: Cubism and World War I**

1909 & F.T. Marinetti, "The Founding and Manifesto of Futurism" (1909)

1919, 1925a(pp. 198-200)

- 2/7 Models of Abstraction in Painting: Delaunay, Malevich & Mondrian**
1913, 1915, 1917
Kazimir Malevich, "From Cubism and Futurism to Suprematism: the New Painterly Realism" (1915) (pp.130-140)
Piet Mondrian, "Neo-Plasticism: the General Principle of Plastic Equivalence" (1920)

Week 6

- 2/12 Art and Revolution in Russia: Constructivism**
1914, 1921
Vladimir Tatlin, "The Work Ahead of Us" (1920)
Christina Lodder, "Soviet Constructivism" (e-reserve)
- 2/14 Dada in Zurich during the First World War & Dada in Berlin**
1916, 1920
Hugo Ball, "Dada Manifesto" (1916)
John Heartfield and George Grosz, "The Art Scab" (1920) (e-reserve)
Recommended: H. Bergius, "Dada as 'Buffoonery and Requiem at the Same Time'"

Week 7

- 2/19 From Dada to "New Objectivity" in Post-War Germany:**
1925b
Gustav Hartlaub, "'New Objectivity': German Painting Since Expressionism" (1925)
- 2/21 Marcel Duchamp: Agent Provocateur**
1914, 1918

Week 8

- 2/26 Film and Visual Art in the early 1920s: Formal Affinities and Avant-Garde Experimentation**
Anthony Kaes, "Cinema and Expressionism" (e-reserve)
TAKE HOME MIDTERM DUE IN CLASS
- 2/28 Russian Avant-Garde Film: Cinematic Montage in Eisenstein and Vertov**
Reading tba

Week 9

- 3/4 The Bauhaus School in Germany: from expressionism to the machine aesthetic**
1923
- 3/6 Bauhaus continued: Bauhaus Palimpsest**
Reading tba

Week 10

- 3/11 Constantin Brancusi: Sculptural Essences and Material Objects**
1927b
- 3/13 No Class: Professor Paret is at a conference**

Spring Break: No Class 3/18 & 3/20

Week 11

- 3/25 Surrealism: Automatism and the Unconscious**
1924; 1927a
André Breton, "First Manifesto of Surrealism" (1924) (esp.pp.36-45)
Giorgio de Chirico, "Mystery and Creation" (1913)
- 3/27 The Surrealist Fetish: Sculpture, Photography and Film**
1930b, 1931
Dawn Ades, "Surrealism: Fetishism's Job" (1995)

Week 12

- 4/1 "New Vision" Photography in Germany and America**
1929
1935 (pp.271-274)
Walter Benjamin, "News about Flowers" (1928) (on e-reserve)
- 4/3 The Politics of Realism in America: The Works Progress Administration (WPA) and the Mexican Muralists**
1933, 1936
Anthony Lee, "Workers and Painters: Social Realism and Race in Diego Rivera's Detroit Murals" (e-reserve)

Week 13

- 4/8 Picasso in the 1920s and 1930s**
1937a (pp.282-285-Guernica)
- 4/10 Modes of Realism: Socialist, Fascist, Totalitarian**
1934a
B, Groys, "The Birth of Socialist Realism from the Spirit of the Russian Avant-Garde" (1991)

Week 14

- 4/15 "Degenerate Art:" National Socialism, Totalitarianism and Modernism**
1937a
Ernst Bloch, "Jugglers' Fair Beneath the Gallows" (1937)
Clement Greenberg, "Avant-Garde and Kitsch" (1936)
- 4/17 The Avant-Garde in Exile: New York in the 1940s**
1935 (pp.274-275), 1942b

Week 15

- 4/22 American Painting and the Rise of Abstract Expressionism**
1942a

TAKE HOME FINAL EXAM - Due Friday, April 25th.