AHST 3319-001 (87067)
20th Century European Art:
Avant-Garde and Aftermath
Dr. Charissa N. Terranova
Fall 2017
Thursday 1:00-3:45
SOM 1.110

Office Location ATC 2.704
Office Hours: Thursday 12:00-1:00 pm and by appointment
terranova@utdallas.edu

Let's break out of the horrible shell of wisdom and throw ourselves like pride-ripened fruit into the wide, contorted mouth of the wind! Let's give ourselves utterly to the Unknown, not in desperation but only to replenish the deep wells of the Absurd!

FT Marinetti, *The Futurist Manifesto*

AVANT-GARDE

El Lissitzky, Lenin Tribune, 1924

AFTERMATH

Claes Oldenburg, *Soft Toilet*, 1966

Description:

If the engine of artistic modernism was the rejection of the status quo, then the European century was the high-octane fuel

A French term literally "vanguard," the avant-garde is changes in the thinking and avant-garde of the early twentieth that altogether blew apart tradition. meaning "advanced guard" or synonymous with revolution – radical making of art. The avant-garde in early twentieth-century Europe changed the way we think about form, beauty, aesthetics, and the role of art in everyday life. It made art a tool by which to transform life on a daily basis and the world at large.

The focus of this course is the European avant-garde in art and architecture from the late-19th century to 1970. The first ten lectures of this course focus on the "historic avant-garde" and the last four look to its aftermath, or the "neo-avant-garde." While the subject of those first lectures is the art of European artists and art movements, the last lectures look to Euro-American artists as well as European artists active on the Continent.

Themes and topics include: modernity, modernization, modernism; the revolutions in painting embodied in Impressionism, Post-Impressionism, Fauvism, Cubism, Expressionism, and the New Objectivity; art beyond painting in Futurism, Constructivism, dadaism, and Surrealism; architecture as a philosophy of the world in the Arts & Craft Movement, de Stijl, the Bauhaus, and the New Objectivity; and the post-WW II neo-avant-garde.

Goals:

- understanding of the theory, logic, and goals of the 20th century avant-garde in art and architecture
- identify works of 20th century avant-garde art and architecture
- understanding of differences and similarities between historic and neo-avant-gardes of the 20th century
- familiarize students with public institutions of art
- familiarize students with art criticism
- habituate engagement with public institutions of art
- habituate close and careful readings of text
- habituate close and careful readings of works of art
- habituate keen phenomenological awareness (understanding through the five senses) of surrounding environment

Required Texts:

1. Steve Edwards and Paul Wood. *Art of the Avant-Gardes (Art of the Twentieth Century)*. London: Yale University Press, 2004.
2. Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, MA: MIT Press, 1975.
3. Reserve Reading On-line at DOCUTEK

Electronic Reserve Reading DOCUTEK:
Website: http://utdallas.docutek.com/eres/coursepage.aspx?cid=2184
Password: realism

PowerPoint Presentations:
All slide presentations and handouts are available at: www.charissaterranova.com.

Writing Assignments:
There are two short written assignments in this course. Each paper has the following requirements:

- Left-hand justified, single-spaced heading with name of student, course number, professor's name, date
- Center justified title underlined or italicized. Be inventive with your title!
- Indentation of first sentence of all new paragraphs
- Double spaced body of text
- 12 pt. font
- Only 500 words in length
- Do not use the first-person voice.
- Please do not write "I think…" or "I believe…"
- Please avoid hyperbole and cliché, i.e. statements such as "It is magnificent," "He is a genius," or "It is a masterpiece."
- Proofread and Spellcheck!
- Final papers should be carefully edited, polished, and succinct.

1.) Due Thursday September 14 Assignment #1 The Avant-Garde and the Institution
Berthe Morisot's "Winter (Woman with a Muff)" (1880) is on view in the Dallas Museum of Art's European gallery (included in the Museum's free general admission) located on Level 2. The Museum is located at 1717 N Harwood St, Dallas, TX 75201. Photography is permitted without the use of flash or tripod/monopod/selfie stick. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Please describe how the original avant-gardism of this work of art resonates or does not resonate in its context of the museum. Identify what makes this painting avant-garde in its historical context. Does the museum enhance or stifle its avant-garde qualities? How are those avant-garde qualities transformed over time and through preservation? Pay close attention to how it was painted. Brush stroke and color palette are important here.

2.) Due Thursday November 30 Assignment #2 The Avant-Garde in Public Space
Henry Moore's three-piece sculpture, "The Dallas Piece," sits in a plaza in front of Dallas's City Hall located downtown at 1500 Marilla St, Dallas, TX 75201. The focus of this written assignment is public space and public art. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Your short written piece should focus on the way the building designed by IM Pei and the sculpture by Moore function in the service of the public. How does the avant-gardism of this building and sculpture resonate or not? What does the sculpture do in space? What kind of space does it create? Is it avant-garde? How does it relate to the architecture? Is it ornamental? What are their roles together, the building and the sculpture, in the promotion of civic ideals? And, how do those civic ideals relate to avant-garde ideals?

Tests:
There are two tests in this course, a mid-term on October 12 and final, date TBA. Each will consist of 10 slide identifications and 1 short answer essay question. The professor distributes review sheets prior to each exam. There are no make-up tests.

Grading:

Written Assignment #1	25%
Written Assignment #2	25%
Mid-Term Test	25%
Final Test	25%
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:
http://www.utdallas.edu/deanofstudents/conductguidelines.html
http://provost.utdallas.edu/
http://www.charissaterranova.com/syllabi/utd-policies.htm

Policy on Make-ups, Lateness, and Attendance
Students are expected to attend all class sessions. If unable to attend a specific session, students must make arrangements with another student to get copies of notes, etc. Students are allowed two unexcused absences, after which the final grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments.

Schedule:
Thursday August 24
1863 *Il faut être de son temps*: Realism, The Salon des Refusés, and Urban Transformation
- Linda Nochlin, Extract from *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper & Row, 1989). Docutek

Thursday August 31
1870-1895 Impressionism and Post-Impressionism
-Belinda Thomson, *Impressionism: Origins, Practice, Reception* (London: Thames & Hudson, 2000) 8-15; 121-148. Docutek
-Bernard Denvir, *Post-Impressionism* (London: Thames & Hudson, 1992) 73-108. Docutek

Thursday September 7
1890-1910 Aestheticism/Expressionism/Fauves
-Jason Gaiger, "Expressionism and the Crisis of Subjectivity," in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 13-63.
-Gil Perry, "Gender and the Fauves: Flirting with the 'Wild Beasts'," in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 63-85.

Thursday September 14
1910-1920 Futurism: Manifestoes, Speed, and Architecture
1910-1930 Le Corbusier and De Stijl
Written Assignment #1 Due
-F.T. Marinetti, *Critical Writings* (New York: Farrar, Straus), and Giroux, 2006) 11-17; 53-55, 85-89. Docutek
-Antonio Sant'Elia in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 34-39.
-Le Corbusier in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 59-62; 99-101.
-De Stijl Manifestos in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 64-68; 78-80.

Thursday September 21
1915-1935 Abstraction: Suprematism and British Sculpture, 1930s
-Kasimir Malevich in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 87-89.
-Emma Barker, " 'English' Abstraction: Nicholson, Hepworth, and Moore in the 1930s" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 273-306.

Thursday September 28
1914-1935 Soviet Constructivism: Faktura, Proletkult, and Revolution
-Christina Lodder, "Soviet Constructivism" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 359-394.
-El Lissitzky in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 121-123.
-Naum Gabo and Antoine Pevsner in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 56-57.

Thursday October 5
1851-1930 The Rise of Functionalism: From Arts and Crafts to the Bauhaus
-Various authors in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 13-24; 26-33; 46-53.
-Ken Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 1992) 42-50; 78-83; 109-129. Docutek

Thursday October 12 Mid-term Test

Thursday October 19
Feminism and the Modern Avant-Garde
-Simone de Beauvoir, *The Second Sex*, "The Independent Woman" (Knopf, 1963) 639-46.
- Rita Felsk, *The Gender of Modernity*, "Modernist Aesthetics and Women's Modernity" (Harvard University Press, 1995) 16-29.
-Valentine de Saint Point, "The Manifesto of Futurist Woman"http://www.italianfuturism.org/manifestos/the-manifesto-of-futurist-woman/
-Gertrude Stein, *Selected Writings of Gertrude Stein*, "Cezanne," "Matisse," "Picasso" (Vintage Books, 1972) 329-333.

Thursday October 26
1918-1933 Neue Sachlichkeit: Architecture, Painting, and the New Objectivity in Weimar Germany
-Sergiusz Michalski, *New Objectivity: Painting, Graphic Art and Photography in Weimar Germany* (Köln, Germany: Taschen, 2003) 7-22; 159-180. Docutek
-Ken Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 1992) 130-141. Docutek

Thursday November 2
1916-1935 Dada and Surrealism: Nonsense, the Subconscious, and Dreams
-Martin Gaughan, "Narrating the Dada Game Plan" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 339-558.
-Fionna Barber, "Surrealism 1924-1929" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 427-448.

Thursday November 9
1947-1965 Avant-Garde and Neo-Avant-Garde: Shifts and Renewals at Mid-Century
-Anna Dezeuze, "'Neo-Dada,' 'Junk Aesthetic,' and Spectator Participation" in David Hopkins and Anna Katharina Schaffner, *Neo-Avant-Garde* (Amsterdam, NL: Editions Rodopi BV, 2006) 49-73. Docutek
-Hubert van den Berg, "On the Hitoriographic Distinction between the Historical and Neo-Avant-Garde" in Dietrich Scheunemann, *Avant-Garde/Neo-Avant-Garde* (Amsterdam, NL: Editions Rodopi BV, 2005) 63-76. Docutek

Thursday November 16
1950-1978 Tachisme, Art Informel, Art Brut, and New Brutalism in Architecture
-Ken Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 1992) 262-269. Docutek
-Hundertwasser in Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975) 157-161.

Thursday November 23 Thanksgiving

Thursday November 30
1957-1972 Nouveau Réalisme, and the SItuationist International
Written Assignment #2 Due
-Michèle C. Cone, "Pierre Restany and the Nouveaux Réalistes Pierre Restany and the Nouveaux Réalistes," *Yale French Studies,* No. 98, The French Fifties (2000) 50-65. Docutek
-Thomas McDonough, "Situationist Space," *October*, Vol. 67, (Winter, 1994) 58-77. Docutek

Final Exam TBA