

JAN 29 2007

UNIVERSITY OF KENTUCKY
APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR

OFFICE OF THE
SENATE COUNCIL

1. Submitted by College of Fine Arts Date 12-1-2006
Department/Division offering course Art Department
2. Changes proposed:
 - (a) Present prefix & number A-H 341 Proposed prefix & number A-H 341
 - (b) Present Title 20th Century Modernism
New Title Studies in 20th Century Art (subtitle required)
 - (c) If course title is changed and exceeds 24 characters (including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts: Studies in 20th C. Art
 - (d) Present credits: 3 Proposed credits: 3
 - (e) Current lecture: laboratory ratio 3 Proposed: 3
 - (f) Effective Date of Change: (Semester & Year) Spring 2008
3. To be Cross-listed as: _____
Prefix and Number _____ Signature: Department Chair _____
4. Proposed change in Bulletin description:
 - (a) Present description (including prerequisite(s)):
An historical and critical introduction to the development of modernist art practices in Europe and North America from the beginning of the 20th century to the collapse of the modernist paradigm in the 1960s. Works of art from across this span are examined in their private and public contexts.
 - (b) New description:
Depending on subtitle, this course examines aspects of 20th century art in its social, political, and aesthetic contexts. May be repeated under a different subtitle for a maximum of six credits.
 - (c) Prerequisite(s) for course as changed: A-H 106 recommended.
5. What has prompted this proposal?
This revision brings greater flexibility in the choice of material to be covered under this number, including courses devoted to non-Western art and cultures.
6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:
Depending on subtitle there will usually be significant changes in the nature of the material presented. In general, the course will rarely simply survey the art of the 20th century. Instead, courses will be devoted to smaller and more varied periods and locations. Topics might include American art 1945-1972, European art between the two world wars, post-1960s arts of Africa, and so on.
7. What other departments could be affected by the proposed change?
None.
8. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky? Yes No
9. Will changing this course change the degree requirements in one or more programs? * Yes No
If yes, please attach an explanation of the change.*
10. Is this course currently included in the University Studies Program? Yes No
If yes, please attach correspondence indicating concurrence of the University Studies Committee.
11. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

*NOTE: Approval of this change will constitute approval of the program change unless other program modifications are proposed.

Rob Jensen

A-H 341 Studies in 20th-Century Art: Art Between the World Wars

Course Description

This course begins with the alternating disillusionment and utopianism among European modernist artists in response to the First World War and the Bolshevik revolution. It explores both the idealistic and cynical currents of the art of the "Roaring Twenties" and the rise of totalitarian political and aesthetic orthodoxies of the 1930s. We will place a limited number of works of art from across this span in the biographical, aesthetic, institutional, and social contexts within which they were produced. And we will consider the theorization of modernism that develops in the 1920s and 1930s, reading such key texts as Walter Benjamin's "Work of Art in the Age of Its Technical Reproducibility" and the surrealist manifestoes of André Breton.

Course Objectives

1. To obtain a general knowledge of the major art of Europe and the United States during the interwar period.
2. To develop a critical vocabulary with which to understand modernist artistic practices and the rise of its political and aesthetic opponents.
3. To practice reading and writing critically about images and texts.

Course Requirements

The student will be responsible for keeping up with the required reading outlined in the syllabus. The majority of readings come from John Willet, *The New Sobriety. Art & Politics in the Weimar Period* and Briony Fer, David Batchelor, and Paul Wood, *Realism, Rationalism, Surrealism*. Other readings will be from photocopies on reserve and from Anton Kaes, Martin Jay, and Edward Dimendberg, eds. *The Weimar Republic Sourcebook*. All exam questions will be a combination of analyses of images and critical texts taken from the assigned reading. I also expect students to come to class. 10% of the final grade will be based on attendance. To ensure attendance I will pass out a role sheet at the beginning of class at various, unspecified times during the semester. Three unexcused absences constitutes an "F" grade for that 10% of the course total. (Absences must be arranged in advance or by a documented medical excuse.) The other 90% of the course grade will be determined equally by two take home exams of 4 to 6 pages and a term paper of 8 to 10 pages. See the syllabus for due dates.

Course Syllabus

The Great War as Cultural Watershed

Read Chapter 1 of *Realism, Rationalism, Surrealism*, pp. 1-47

Dada and the Tabula Rasa

Read: Richard Huelsenbeck, *En Avant Dada: Eine Geschichte des Dadaismus* (reprinted in Lippard, *Dadas on art* and Motherwell,

Dada Painters and Poets; Arbeitsrat für Kunst manifesto "Work Council for Art" (1919) reprinted in *The Weimar Republic Sourcebook*, pp. 478-79; also read the other selections in *The Weimar Republic Sourcebook* in Section #19 from pp. 474-88; and Willett, *Art and Politics*, chapters 1-4 and 6.

Recommended reading: Paul Fussell, *The Great War and Modern Memory*, esp. chapter 2, "The Troglodyte World"

The Russian Revolution and the Artist as Engineer

Required reading: Excerpts from Leon Trotsky's *Literature and Revolution*; El Lissitzky, "Ideological Superstructure," (1920); de Stijl's opening manifesto (1918) on reserve; Willett, *Art and Politics*, chapter 5; *Realism, Rationalism, Surrealism*, pp. 87-138.

Classicism and Abstract Art. The Redefinition of Modernist Painting

Required reading: Charles Harrison, "The Ratification of Abstract Art;" Piet Mondrian, "Natural Reality and Abstract Reality" (1919); Malevich, "Suprematism"; Le Corbusier and Ozenfant, "Purism" (1920); Willett, *Art and Politics*, chapter 7; *Realism, Rationalism, Surrealism*, pp. 61-76; 146-58.

Architecture and the Call to Order

Required reading: Kenneth Silver, "Straightening Up After the Great War;" Fernand Leger, "The Aesthetic of the Machine" (1924); *Realism, Rationalism, Surrealism*, pp. 139-45.

Recommended reading: Reyner Banham, *Theory and Design in the First Machine Age*, section 4; Le Corbusier, *Towards a New Architecture*

The Politics of Representation: Verism and the Roaring Twenties

Required reading: Willett, *Art and Politics*, chapters 8-11; George Grosz and Wieland Herzfelde, "Art is in Danger," (1925) in *Weimar Republic Sourcebook*, Section #22, pp. 551-57.

The Gesamtkunstwerk, the Bauhaus and the Origins of the International Style

First take home exam due.

Required reading: Willett, *Art and Politics*, chapters 12-17; Oskar Schlemmer, "Manifesto for the first Bauhaus Exhibition" (1923) and *Weimar Republic Sourcebook*, Section #17, pp. 429-43.

Recommended reading: Banham, *Theory and Design*, section 5

Die Welt ist Schön. The Invention of Photography as an Art

Required reading: Walter Benjamin, "A Short History of Photography" and "The Work of Art in the Age of Mechanical Reproduction"; Marius De Zayas, "Photography and Artistic Photography" (1913); Laszlo Moholy-Nagy, "A New Instrument of Vision," (1932); Man Ray, "Photography is not Art," (1943) and *Weimar Republic Sourcebook*, Section #26, pp. 241-54 and *Realism, Rationalism, Surrealism*, pp. 162-67.

The School of Paris. Entrenched Modernism

Required reading: Willett, *Art and Politics*, chapter 18; Pablo Picasso interview with Marius de Zayas (1923); *Realism, Rationalism, Surrealism*, pp. 158-62

The Surrealist Imagination

Required reading: Giorgio de Chirico, "Meditations of a Painter" (1912), "Mystery and Creation" (1913) and "On Metaphysical Art" (1919) and André Breton, "The First Surrealist Manifesto" and *Realism, Rationalism, Surrealism*, pp. 47-61.

Exploring the Unconscious. Aesthetic Surrealism

Required reading: Hans Bellmer, "The Birth of the Doll,"; Salvador Dali, "The Object as Revealed in Surrealist Experiment"; Max Ernst, excerpts from *Beyond Painting*, and *Realism, Rationalism, Surrealism*, chapter 3.

Political Surrealism

Required reading: Willett, *Art and Politics*, chapters 19-22; Breton and Trotsky, "Manifesto: Towards a Free Revolutionary Art."

The Mexican Revolution and a New Political Aesthetic

Course term paper due.

Required reading: *Realism, Rationalism, Surrealism*, chapter four.

The Triumph of the Will. Fascism and Art

Required reading: Adolf Hitler, speech inaugurating the "Grosse Deutsche Kunstausstellung 1937" and Frank Whitford, "The Triumph of the banal: art in Nazi Germany," and *Weimar Republic Sourcebook*, sections #13 and #14, pp. 330-92.

The End of an Era. Politics, Art and War

Required reading: Vladimir Kamenov, "Aspects of Two Cultures," (1947); Roger Shattuck, "Having Congress: The Shame of the Thirties."

Final exam