

AVANT-GARDE

AHST 3319-501
20th Century European Art:
Avant-Garde and Aftermath
Dr. Charissa N. Terranova
JO 4.102
Tuesday 7:00-9:45
Office Location JO 4.620
Office Hours:
Tue. 5:00-6:45
Wed. 2:00-3:45
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“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*



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 avant-garde of the early twentieth century was the high-octane fuel that altogether blew apart tradition. A French term literally meaning “advanced guard” or “vanguard,” the avant-garde is synonymous with revolution – radical changes in the thinking and 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

Electronic Reserve Reading:

Website: <http://utdallas.docutek.com/eres/coursepage.aspx?cid=990>
 Password: graphic

Writing Assignments:

Below are the detailed descriptions of three written assignments. Each should be 500 words in length, double-spaced, typed in a 10 pt or 12 pt font, and with standard margins. 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." Your final paper should be carefully edited, polished, and succinct.

1.) Due January 25 Assignment #1 The Avant-Garde and the Institution
 Berthe Morisot's "Winter (Woman with a Muff)" (1880) is located in the European galleries at the Dallas Museum of Art. For this written assignment, please describe how the original avant-gardism of this work of art resonates or does not resonate in its context of the museum. Does the museum enhance or muffle 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 February 15 Assignment #2 The Avant-Garde and the Market
 There is a sign and sculpture for the Valencia condominium complex at the corner of Blackburn Street and Cole Avenue in Dallas. The focus of this written assignment is the sculpture facing the corner: it is a small copy in bronze of Boccioni's "Unique Forms of Continuity in Space" (1913). Please write about the way in which this sculpture is used as an advertisement to market "life style." Your short essay might focus on the differences and similarities in appearance from original to copy, transformation of avant-garde ideals, and appropriation of the avant-garde by the market.

3.) Due April 19 Assignment #3 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. The focus of this written assignment is public space and public art. 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?

Exams:

There are two exams in this course, a mid-term on March 8 and final on May 2. Each will consist of 10-15 slide identifications and 10 short answer questions in which you will be asked to define terminology from the course. The final is not cumulative. There are no make-up exams.

Grading:

Written Assignment #1	20%
Written Assignment #2	20%
Written Assignment #3	20%
Mid-Term Exam	20%
Final Exam	<u>20%</u>
TOTAL	100%

UT DALLAS POLICIES

Field Trip Policies, Off-Campus Instruction, and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year. The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work. Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's *Handbook of Operating Procedures*. In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of **F**.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations. It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m. The contact information for the Office of Disability Services is:

The University of Texas at Dallas, SU 22

800 W. Campbell Rd.

Richardson, Texas 75080-3021

(972) 883-2098 (voice or TTY)

disabilityservice@utdallas.edu

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated.

The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment. If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a

religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your 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. Make-ups for the Final Exam will require substantial justification. Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work.

Schedule:

January 11

1863 *Il faut être de son temps*: Realism, The Salon des Refusés, and Urban Transformation

-Linda Nochlin, "Il faut être de son temps": Realism and the Demand for Contemporaneity," in *Realism* (New York: Penguin Press, 1991). Docutek

- Daumier, Laundress, 1860
- Daumier, Third Class Carriage, 1862
- Millet, The Gleaners, 1857
- Courbet, The Stonebreakers, 1849
- Courbet, Burial at Ornans, 1849
- Courbet, The Artist's Studio, 1855
- Manet, Dead Toreador, 1866
- Manet, Boy with a Flute, 1866
- Manet, Le Dejeuner sur l'herbe (Luncheon on the Grass), 1863
- Manet, Olympia, 1863
- Manet, Le Repos: Portrait of Berthe Morisot, 1870
- Manet, Nana, 1877
- Manet, Bar at Folies-Bergère, 1882
- Caillebotte, Le pont de l'Europe, 1876
- Caillebotte, Place de l'Europe, Paris on a Rainy Day, 1877
- Victor Baltard, Les Halles, 1851-57
- Jacques Ignace Hittorf, Gare du Nord, Paris, 1846
- François Duquesney, Gare de l'Est, Paris, 1849
- Isambard Kingdom Brunel with Matthew Digby Wyatt, Paddington Station, London, 1852-54
- McKim, Mead and White, Penn Station, New York, 1910 (demolished 1963)

January 18

1870-1895 Impressionism and Post-Impressionism

-Belinda Thomson, *Impressionism: Origins, Practice, Reception* (London: Thames & Hudson, 2000) 121-188. Docutek

-Bernard Denvir, *Post-Impressionism* (London: Thames & Hudson, 1992) 73-108; 171-197. Docutek

- Muybridge, Galloping Horse, 1878
- Monet, Impressionist Sunrise, 1872
- Monet, The Ice Floe, 1893
- Monet, Haystacks, 1890-91: At Noon, At Sunset, Setting Sun, In Snow
- Monet, Rouen Cathedral, 1892-94: The Portal (Grey Weather), The Portal (Blue Harmony), The Portal (Soleil)
- Monet, Bvd des Capucines, Paris, 1873
- Monet, Gare St. Lazare, 1877
- Renoir, Les Grandes Boulevards, 1875
- Renoir, Luncheon of the Boating Party, 1881

- Degas, Ballet Seen from the Box, 1880
- Degas, Absinthe, 1876
- Seurat, Sunday Afternoon on the Island of la Grande Jette, 1886
- Cezanne, The Basket of Apples, 1890-94
- Cezanne, Boy in a Red Vest, 1890-94
- Cezanne, Mont Sainte-Victoire, 1900-06
- Van Gogh, Japonaiserie: The Bridge in the Rain (After Hiroshige), 1887
- Van Gogh, The Sower, 1888
- Van Gogh, Self Portrait with Cut Ear, 1889
- Van Gogh, The Artist's Bedroom, Arles, 1889
- Van Gogh, The Starry Night, 1889
- Gauguin, Vision after the Sermon, 1888
- Gauguin, The Day of the God, 1894

January 25

1890-1910 Aestheticism/Expressionism/Fauves

Written Assignment #1 Due

-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.

- Moreau, The Chimera, 1867
- Puvis de Chavannes, Summer, 1891
- Redon, Closed Eyes, 1890
- Rousseau, Carnival Night, 1896
- Bonnard, Four Panels for a Screen: Women in the Garden, 1891
- Bonnard, The Nude: Le Cabinet de Toilette au Canape Rose, 1908
- Vuillard, Misia and Vallotton in the Dining Area, 1899
- Vuillard, Interior with Pink Wallpaper, I-III, 1899
- Toulouse-Lautrec, Moulin Rouge Poster, 1891
- Matisse, Green Stripe, 1905
- Matisse, The Joy of Life, 1905-06
- Matisse Le Luxe, 1907
- Matisse, Red Room (Harmony in Red), 1908-09
- Matisse, The Dance, 1910
- Matisse, Red Studio, 1911
- Munch, The Scream, 1893
- Nolde, Christ among the Children, 1910
- Nolde, The Prophet, 1912
- Kirchner, Street, Dresden, 1907
- Kirchner, Marketplace with Red Tower, 1915
- Schmidt-Rotluff, Four Evangelists: Matthew, Mark, Luke, John, 1912
- Pechstein, Indian and Woman, 1910
- Kandinsky, Study for Composition VII, 1913
- Marc, Blue Horses, 1911
- Klee, Hero with a Wing, 1905
- Feininger, Harbor Mole, 1913

February 1

1910-1920 Cubism: Picasso, Braque, and International Cubism

-Jason Gaiger, "Approaches to Cubism," in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 135-156.

-Niru Ratnam, "Dusty Mannequins: Modern Art and Primitivism" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 157-184.

-Steve Edwards, "Cubist Collage" in Steve Edwards and Paul Wood, *Art of the Avant-Gardes (Art of the Twentieth Century)* (London: Yale University Press, 2004) 185-228.

- Picasso, The Harem Gosol, 1905
- Picasso, The Girl with a Goat, 1906
- Picasso, The Toilette, 1906
- Picasso, Les Demoiselles d'Avignon, 1907

- Picasso, Landscape, Horta de Ebro (The Reservoir), Gelatin silver print, 1909
- Picasso, Houses on the Hill, Horta de Ebro, 1909
- Georges Braque, Portrait of Pablo Picasso, 1911
- Picasso, Head of a Man in a Hat on a Red Ground, 1913-16
- Picasso, Portrait of Ambroise Vollard, 1909-10
- Picasso, Daniel-Henry Kahnweiler, 1910
- Braque, Houses at L'Estaque, 1908
- Braque, Violin and Palette, 1909-10
- Picasso, Accordionist, 1911
- Braque, Still Life with a Bottle of Gin on a Table, 1911
- Picasso, Still-Life with Chair Caning, 1912
- Picasso, Sheet Music and Glass, 1912
- Picasso, Guitar, 1912-13
- Braque, The Musician, 1919
- Braque, Café-Bar, 1919
- Picasso, Three Musicians, 192
- Delaunay, Window on the City, 1910-11
- Delaunay, Champs de Mars, the Red Tower, 1911
- Gris, Fruit-Bowl with Bottle, 1914
- Leger, Contrast/Forms, 1913

February 8

1910-1920 Futurism: Manifestoes, Speed, and Architecture

1910-1930 Le Corbusier and De Stijl

-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.

- Duchamp, Nude Descending Staircase 2, 1912
- Marinetti, Les mots en liberté futurists, 1919
- Balla, Light-Study of Light, 1909
- Balla, Dynamism of a Dog on a Leash, 1912
- Russolo, The Revolt, 1911
- Boccioni, Riot in the Gallery, 1910
- Boccioni, The City Rises, 1910-11
- Boccioni, The Forces of a Street, 1911
- Boccioni, Unique Forms of Continuity in Space, 1913
- Carrà, Milan Railway Station, 1909-10
- Carrà, Funeral of the Anarchist Galli, 1910
- Carrà, The Tram Said to Me, 1911
- Sant'Elia, Study for Electric Power Plan, 1914
- Sant'Elia, Project for the New City, 1914
- Le Corbusier, Domino House, 1914
- Le Corbusier, Five Points of Architecture, 1926
- Le Corbusier, Villa Roche, Paris, 1923-24
- Le Corbusier, Villa Stein, Monzie, 1927
- Le Corbusier, Villa Savoye, Poissy, 1928
- Le Corbusier, Unité d'habitation, Marseille, 1945-56
- Mondrian, Composition: Trees III, 1912
- Mondrian, Tableau III, Composition in Oval (Trees), 1913
- Mondrian, Composition with Red, Yellow and Blue, 1921
- Mondrian, Victory Boogie Woogie, 1943-44
- Rietveld, Red-Blue Chair, 1917-18
- Rietveld, Schröder House, Utrecht, 1924
- Van Doesburg, Card Players, 1917
- Van Doesburg, De Vonk, Noordwijkerhout, 1918
- Van Doesburg, Spangen Housing Block VIII, Rotterdam, 1921
- Van Doesburg, Café Aubette, Strasbourg, 1926-28

February 15

1915-1935 Abstraction: Suprematism and British Sculpture, 1930s

Written Assignment #2 Due

-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.

- Malevich, Black Square, 1915
- Malevich, Suprematist Composition: White on White, 1918-19
- Malevich, Architekton Gota, 1923-27
- Lissitzky, Proun 19D, 1922
- Lissitzky, Proun Room, 1923
- Delaunay, Electric Prisms, 1914
- Archipenko, Composition, 1913
- Gaubo, Torsion, 1929
- Nicholson, Relief, 1933
- Nicholson, Milk and Plain Chocolate, 1933
- Nicholson, June 1937, 1937
- Hepworth, Mother and Child, 1934
- Hepworth, Three Forms, 1935
- Hepworth, Ball, Plane, and Hole, 1936
- Moore, Four-Piece Composition: Reclining Figure, 1934
- Moore, Stringed Figure No. 1, 1937
- Moore, Recumbent Figure, 1938

February 22

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.

- Tatlin, Relief, 1914
- Tatlin, Corner Counterrelief, 1914
- Tatlin Modeling his Functional Worker's Clothes, 1918
- Exter, Designs for Street and Working Clothes, c. 1924
- Exter, Film costume for *Aelita*, 1924
- Tatlin, New Cuts for Everyday Clothes, c. 1924
- Rodchenko, New Cut for A Suit, c. 1924
- Tatlin, Monument to the Third International, 1919-20
- Vesnin, Stage Designs for "The Man Who Was Thursday," 1922-23
- Popova, Designs for "The World Upside Down," 1923
- Vesnin and Popova, Sets for Spectacle: 3rd Komintern Congress, Moscow, City of the Future, 1921
- Vesnin, Design for Leningradskaya Pravda, 1924
- Melnikov, Sucharev Markets, Moscow, 1924-25
- Melnikov, USSR Pavilion, International Exposition of Decorative Arts, Paris, 1925
- Vesnin Brothers, Design for Light Field Aircraft Hangar, 1924
- Vesnin Brothers, Project: Palace of Labor, Moscow, 1922
- Leonidov, The Lenin Institute, 1927
- Lissitzky, Lenin Podium, 1924
- Lissitzky, Cloud Building Project, 1925

March 1

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

- William Morris and William Webb, Red House, Bexleyheath, Kent, 1851
- Morris & Company, furniture, 1880
- Charles Mackintosh, Hill House, Helensburgh, Scotland, 1902
- H. H. Richardson, Ames Gate Lodge, North Easton, MA, 1880-81
- Green & Greene, Gamble House, Pasadena, CA, 1909
- Behrens, AEG Turbine Factory, Berlin, 1909-10
- Gropius, Faguswerk Shoe Last Factory, Alfeld-an-der-Lane, Germany, 1914
- Gropius, Office and Machinery Building, Cologne, 1914
- Van de Velde, Theater, Cologne, 1914
- Taut, Glass House, Cologne, 1914
- Mendelsohn, Einstein Tower, Potsdam, 1919
- Feininger, Cathedral – Frontispiece of First Bauhaus Manifesto, 1919
- Gropius and Meyer, Sommerfeld House, Berlin-Dahlem, 1921
- Muechler and Meyer, Haus am Horn, Weimar, 1923
- Gropius, Bauhaus School, Dessau, 1926

March 8 Mid-term Exam

March 15 Spring Break

March 22

1918-1933 Neue Sachlichkeit: Painting, Architecture, 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

- Grosz, The Pimps of Death, 1919
- Grosz, The City, 1926-17
- Grosz, The Demagogue, 1928
- Dix, Wounded Fall, 1916
- Dix, Shock Troops Advancing, 1924
- Beckmann, Family Picture, 1920
- Beckmann, Self-Portrait in Tuxedo, 1927
- Beckmann, Departure, 1932-33
- Sander, The Young Peasants on Their Way to a Dance, 1913-14
- Sander, Police Officer, 1925
- Sander, The Circus Performer, 1926
- Sander, Small Town Man and Wife, 1928
- Gropius and Meyer, Chicago Tribune Project, 1922
- Gropius, Total Theater, 1927
- Meyer and Wittwer, Project for the League of Nations Building, Geneva, 1926-27
- Meyer and Hans Wittwer, Project for the Petersschule, Basel, 1926
- A. Brinkman and C. Van der Vlugt, Van Nelle Factory, Rotterdam, 1927-29
- J. Duiker, Zonnestraal Sanatorium, Hilversum, 1928
- J. Duiker, Open Air School, Amsterdam, 1930

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- Picabia, Voila Elle! 1915

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- Ray, The Rope Dancer Accompanies Herself with Shadows, 1916
- Arp, Torso, 1920
- Ernst with Arp, Physiomythological Diluvian Picture, 1920
- Hoch, Bourgeois Wedding Couple Quarrel, 1919
- Hoch, The Beautiful Girl, 1919-20
- Hausmann, Mechanical Head, 1919-20
- Schwitters, Merz Construction, 1921
- Schwitters, Merzbau, 1919-37
- Poem-Object (I See I Imagine), 1935
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- Miro, Harlequin's Carnival, 1924
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- de Chirico, The Great Metaphysician, 1917
- Magritte, The False Mirror, 1928
- Magritte, The Literal Meaning, 1929
- Dali, The Persistence of Memory, 1931
- Dali, A Giraffe Aflame, 1935
- Picasso, Crucifixion, 1930
- Giacometti, Suspended Ball, 1930-31
- Giacometti, No More Play, 1932
- Bellmer, The Doll, 1935

April 5

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- Kline, Mahoning, 1956
- Tobey, Broadway, 1936
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- Manzoni, Artist's Shit, 1961
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- De Staël, Untitled, 1951
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- Jorn, Green Ballet, 1960
- Appel, Angry Landscape, 1967
- Hundertwasser, House which was born in Stockholm died in Paris and myself mourning it, 1965
- Giacometti, Head of a Man on a Rod, 1947
- Giacometti, Figures in a City Street, 1947
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- Giacometti, Three Men in Space, 1948-49
- Dubuffet, Paris: The Life of Pleasure, 1944
- Dubuffet, Julie la Sérieuse, 1950
- Dubuffet, Vertu Virtuelle, 1963
- Dubuffet, The Gossiper II, 1969-70
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- Louis Kahn, Plan for Philadelphia and City Tower Project for Philadelphia, 1956
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April 19

1957-1972 Nouveau Réalisme, and the Situationist International

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- Arman, Portrait-robot d'Iris Clert, 1960
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- César, Compression d'automobile, 1960
- Christo, Packaged Model, 1962
- Christo, Portrait of Brigitte Bardot Wrapped, 1962
- Villeglé, Rue des Juges-Consuls, 1961
- Hains, Poster in Yiddish, 1950
- Rotella, The Immortal Monster, 1961
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- Tinguely, Metamechanical, 1954
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- Tinguely, Study for an End of the World No. 2, outside of Las Vegas, 1962
- Tinguely, La Vittoria, Milan, 1970
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- Piene, Electric Rose, 1965
- Christo and Jean Claude, Valley Curtain, Rifle Gap, CA, 1970
- Christo and Jean Claude, Surrounded Islands, Biscayne Bay, Miami, FL, 1980-83
- Christo and Jean Claude, Wrapped Reichstag, Berlin, Germany, 1971-95
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May 10 Final Exam