
19TH & 20TH CENT. ART & ARCHITECTURE in Spring 2021 (AH2016)

Course Code	AH2016	Professor(s)	Herve Vanel
Prerequisites	None	Office Number	C-504
Class Schedule	M: 12:10-13:30 in C-101 R: 16:55-18:15 in C-101	Office Hours	TBD
Credits	4	Email	hvanel@aup.edu
Semester	Spring 2021	Office Tel. Ext.	633

Course Description

COURSE CONTENT: The class offers a thematic survey of 19th and early 20th century art, tracing the persistence and the transformations of the romantic dream of a *Gesamtkunstwerk* (total work of art) from the landscape painting of Caspar David Friedrich to the abstract filmmaking of Oskar Fischinger (1930s and 1940s). The class focuses especially on the rich heritage of the early twentieth century avant-gardes, from the seminal passage to abstraction to the constructive and utopian tendencies of the 1920's and 1930's. Without being all-inclusive, this course examines a wide-range of artistic propositions examining the opportunity to merge art and life.

Course Learning Outcomes

Students will demonstrate research and writing skills specific to the discipline, oral communication

Acquire different critical lenses in order to think critically about art in the 19th and 20th century
Students will further their understanding of the complex cultural and artistic landscape of the 19th and early 20th century while developing their skills in writing, and oral communication

Discuss the theory of a correspondence between visual art and music, the philosophy of the sublime, the influence of theosophy, the pressure of a competition between art and industry, the ambition of the avant-garde to reform society through art.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects

(e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

CLASS SCHEDULE

Week 1: The Paradigm of the Gesamtkunstwerk

Monday January 18 & Thursday January 21

Jean-Claude Lebensztejn, "Framing Classical Space," Art Journal, Spring 1988, vol. 47, no 1, p. 35

Maurice Blanchot "L'Athenaeum," in The infinite conversation

Novalis & Schlegel, "Athenaeum Fragments," and other aphorisms (1798 and after)

Week 2: Romantic Fragments and the Sublime: The Frenhofer Syndrome

Monday January 25 & Thursday January 28

Honoré de Balzac, *The Unknown Masterpiece* (1845), first English translations 1899, 1908, this translation © Anthony Rudolf, in *Gillette or the Unknown Masterpiece*, London, Menard Press, 1988, p. 7-32.

Week 3: Symbolist Totality: Art and Life Symbiosis

Monday February 1st & Thursday February 4th

[1886] Gustave Kahn (1859-1939) "Response of the Symbolists" *L'Évenement*, 28 September 1886.

[1889-90] Paul Gauguin (1848-1903) "Notes on Painting," from his Brittany sketchbooks in c. 1889-90.

Week 4: Matisse and the "Joy of Living"

Monday February 8 [No class]

Thursday February 11

[1908] Henri Matisse (1869-1954) "Notes d'un peintre" [English translation] from *La Grande Revue*, Paris, 25 December 1908.

Week 5: The Passage to Abstraction and Synesthetic Perception

Monday February 15 & Thursday February 18th

[1911] Wassily Kandinsky (1866-1944) excerpts from, *Über das Geistige in der Kunst: Insbesondere in der Malerei* (Concerning the Spiritual in Art: Especially in Painting), [December 1911]

[1911] Kandinsky "The Movement of the Triangle" and "Spiritual Revolution" (1911), translated by M.T.H. Sadler, in *Concerning the Spiritual in Art*, New York, Dover Publications, 1977.

Week 6 Futurism: The Art of Noise and The Rhythm of the Metropolis

Monday February 22 & Thursday February 25

RoseLee Goldberg, "Futurist Performance: The Untamables" (chap. 1) from *Performance Art: Live Art 1909 to the Present*, Thames & Hudson, London, 1979, p. 8-21 (last edition published

as Performance Art: From Futurism to the Present, 3rd Edition, Coll. World of Art, Thames & Hudson, 1979, 2011).

Week 7: Fernand Léger and the Ballet Mécanique

Monday March 1 & Thursday March 4

Four texts by Fernand Léger, Notes on the Mechanical Element (1923); The Machine Aesthetic: The Manufactured Object, the Artisan, and the Artist (1924); Ballet Mécanique (c. 1924); The Street: Objects, Spectacles (1928), translated by Alexandra Anderson From Fonctions de la Peinture (Paris, Gonthier, 1965) in Fernand Léger, Functions of Painting, Edward F. Fry (ed.) with a preface by George L. K. Morris, Coll. The Documents of 20th Century Art Robert Motherwell and Bernard Karpel (eds.), Thames and Hudson, 1973.

Week 8: The end of art According to Dada

Monday March 8 [Midterm Exams]

& Thursday March 11

RoseLee Goldberg, "Dada Performance: 'The Idea of Art and the Idea of life'" (Chap. 3), from Performance Art: Live Art 1909 to the Present, Thames & Hudson, London, 1979, p. 8-21 (last edition published as Performance Art: From Futurism to the Present, 3rd Edition, Coll. World of Art, Thames & Hudson, 1979, 2011).

Week 9: Russian Constructivism: A Reconciled Community of Human Beings

Monday March 15 & Tuesday February 16

RoseLee Goldberg, "Russian Performance: 'Art is Free: life is Paralysed'" (Chap. 2), from Performance Art: Live Art 1909 to the Present, Thames & Hudson, London, 1979, p. 8-21 (last edition published as Performance Art: From Futurism to the Present, 3rd Edition, Coll. World of Art, Thames & Hudson, 1979, 2011).

Week 10: Bauhaus and the Manufacture of a New Man

Monday March 22 & Thursday March 25

RoseLee Goldberg, "Bauhaus Performance: 'Art and Technology: a New Unity'" from Performance Art: Live Art 1909 to the Present, Thames & Hudson, London, 1979, p. 8-21 (last edition published as Performance Art: From Futurism to the Present, 3rd Edition, Coll. World of Art, Thames & Hudson, 1979, 2011.)

Week 11: Mondrian and De Stijl

Monday March 29 & Thursday April 1st

[1917] Piet Mondrian (1872-1944), Excerpts from "The New Plastic In Painting" [De Nieuwe Beelding in de schilderkunst] (1917)

Piet Mondrian, "Purely Abstract Art," (1926) and "The New Plastic Expression in Painting," (1926) reprinted in *The New Art — The New Life / The Collected Writings of Piet Mondrian*, ed. And translated by Harry Holtzman and Martin S. James, London, Thames and Hudson, 1987.

Week 12: Le Corbusier and Esprit Nouveau

Monday April 5 [No Class] & Thursday April 8

Excerpts from Le Corbusier (Charles-Edouard Jeanneret), *Toward an Architecture* [Vers une architecture] (1923)

Week 13: Oskar Fischinger

Monday April 12 & Thursday April 15 [No Class]

Oskar Fischinger, "My Statements are in my Works," in Frank Stauffacher (ed.), *Art in Cinema: A Symposium on the Avantgardefilm* together with program notes and references for Series One of Art in Cinema, San Francisco, San Francisco Museum of Art, 1947, p. 38.

Week 14: Legacy and Posterity

Monday April 19 & Thursday April 22

Week 15 - Conclusion

Monday April 26

Research Paper Guide

A 20 000 characters [including space and footnotes] research paper, with an additional bibliography providing 5 carefully chosen references.

Goal

The final research paper is expected to demonstrate basic research skills: a capacity to select relevant sources and to discuss them critically.

Sources

Your research will confront you with a variety of publications ranging from serious, sometimes intimidating scholarship to crude journalistic vulgarisation, from heavy fact-based assessment to light opinion piece. Learning to differentiate them and sorting them out will be an essential task, and your final bibliography should reflect this effort. Your paper should include footnotes, referencing your sources.

You will inevitably check out Wikipedia. *Be very careful*, it is often an extremely misleading source, accumulating unreferenced facts and information around the artworks, providing unjustified diagram-based formal analysis (reducing the artwork to a combination of squares and triangles); and mixing indiscriminately different levels of interpretation (biographical explanation, socio-political context, critical reception, literary references, conjecture about influences, etc...). Ultimately, this kind of hodgepodge is only confusing and unproductive.

Conversely, you will look for serious peer-reviewed books and articles (i.e. written by experts in the field of art history whose work has been validated by other scholars). Again, librarians are here to help you in this regard.

Points to consider about your sources:

When was it written? Who is the author? Is it an in-depth essay, a concise analytical reflection, an exhibition review? Is there an obvious strong theoretical line of inquiry?

General Structure of the final paper.

1. Make sure that your paper is properly articulated: a short general introduction quickly leading to your specific inquiry, a central reflection where each paragraph deals with a specific point, a conclusion that summarizes your inquiry and opens the way to further development.
2. Take time to develop a solid visual analysis
3. Don't be afraid to quote a source for the interpretation it provides.
4. Demonstrate that you understand this interpretation
5. Has this interpretation been corroborated or disputed by other sources?
6. Confront these conflicting interpretations; insist on the elements you find convincing in each (justify your point of view as much as you can).

Suggested topics

Nijinsky and The Ballets Russes

The art of František Kupka

Robert and Sonia Delaunay

Pablo Picasso's Illustrations of Balzac's *The Unknown Masterpiece* (1931)

Paul Klee and Music

Cubism and Music

Arnold Schoenberg's painting

Marcel Duchamp's Musical Experiment

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

GRADING:

Mid-Term Exam (30 %) (in class) Monday March 8

Final Paper (40 %): A 10-page research paper [See guide-line] due Thursday April 22

Final Exam: (30 %): A (in class) May 10 2021 6:30PM

Attendance: is required. Unexcused absences will be taken into consideration in evaluating the final course grade

Evidence of plagiarism/fraud will be reported to the Office of Academic Integrity and will result in a failing grade for the course, regardless of all other work.

Grading Scale: A Excellent (90–100) B+ Very Good (87–89) / B Good (80–86)

C+ High Average (77–79) / C Average (70–76)

D Poor (60–69) / **F** Failure (Below 60 / violation of academic integrity)

Other

