

**EUROPEAN ART OF THE 20th CENTURY:
FROM EXPRESSIONISM TO POST-WAR ART**

Spring 2017

European Humanities 3 credit course

Related Disciplines: Art History



Joost Schmidt, Poster for the Bauhaus Exhibition in Weimar, 1923

Instructor: Andrea Homann

Dipl.-Ing. (Apparel Engineering/Fashion Design, Fachhochschule Mönchengladbach, 1989). 1989-1990, Designer at Westfalenstoffe, Münster/Germany. 1990-1993, Gallery and Outreach Educator at the Museum of Contemporary Art, Los Angeles (MOCA) and the Los Angeles Municipal Art Gallery. Since 1994 Educator at the Danish National Gallery (Statens Museum for Kunst), With DIS since 1997.

Consultation: preferably after class.

Class meetings: Tuesdays and Fridays, 13:15-14:35

Class Location: V10 - A13

DIS Contact:

Matt Kelley, Program Assistant, European Humanities Department

Content

Following a survey of the significant artistic concepts of late 19th century European art, Expressionism in France and Germany will be discussed. The Cubist epoch will be examined from the initial development by Picasso and Braque to resulting movements, such as Futurism. The course will look at the early abstract masters Kandinsky, Malevich, and Mondrian and consider both their theoretical concepts as well as their influence on the applied arts. Surrealism as a movement will be discussed with a focus on influential artists such as Ernst, Magritte, Miro and Dali. Finally modern Scandinavian artists and contemporary issues in art will be examined.

The class will emphasize looking at and discussing art works according to the criteria visual elements, the cultural and political environment of the time, as well as the artists' personal life. The discussion and analysis of art works will be supported by the respective literature providing a theoretical and critical background.

Objectives

- To identify key works, significant artists and styles of early 20th century European art;
- To enable students to critically analyze the visual qualities of modern and contemporary artworks and to contextualize their artistic practice;
- To develop art appreciation and evaluation of artistic expression during museum and gallery visits in the Copenhagen area;
- To elaborate specific topics from the period in written assignments (e.g. exhibition analysis, research paper).

Course Evaluation

Research Paper (8 pages)	35%
Formal Analysis (4 pages)	20%
In Class Test	20%
In Class Short Essay	15%
Active class participation	10%

To be eligible for a passing grade in this class you must complete all of the assigned work.

Field Studies

- **GL Strand**, GL Strand 48, 1202 København K
- **Ny Carlsberg Glyptotek**
Dantes Plads 7, 1556 København V
- **Statens Museum for Kunst** (The Danish National Gallery)
Sølvgade 48-50, 1307 København K

Required reading:

- Hamilton, George Heard: *Painting and Sculpture in Europe 1880 -1940*. 3rd ed. Harmondsworth: Penguin, 1967, repr. 1987.
- Stangos, Nikos (ed.): *Concepts of Modern Art, From Fauvism to Postmodernism*. London: Thames and Hudson, 1974, repr. 1997.

Course binder:

Acton, Mary: Expressionism and Self-Expression. In Acton, Mary: *Learning to Look at Modern Art*. London: Routledge, 2004. pp. 94-125.

Wood, Paul: Introduction. In: Steve Edwards and Paul Wood (eds.): *Art of the Avant-Gardes*. Yale University Press, 2004. pp.1-10.

Matisse, Henri: Notes of a Painter. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.72-78.

Lasko, Peter: The Beginnings of Expressionism. In Lasko, Peter: *The Expressionist Roots of Modernism*. Manchester University Press, 2003. pp.35-61.

Marc, Franz: *The Savages of Germany* and *Two Pictures*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp. 98-100.

Macke, August: *Masks*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.100-101.

Gropius, Walter: *The Theory and Organization of the Bauhaus*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp. 309-314.

Ratnam, Niru: Dusty Mannequins: Modern Art and Primitivism. In: Steve Edwards and Paul Wood (eds.): *Art of the Avant-Gardes*. Yale University Press, 2004. pp.175-183.

Foster, Hal, (et al.): Gauguin, Primitivism and Early Modernism. In *Art Since 1900, Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004, pp.64-69.

Ross, Trine: Reflections on Seeing as They Saw. In Anna Krogh and Holger Reenberg, *Cobra 50 År*. Ishøj, Arken Museum for Moderne Kunst, 1997, pp.146-151. Egill Jacobsen: Objectivity and the Mysterious. In Anna Krogh and Holger Reenberg, *Cobra 50 År*. Ishøj, Arken Museum for Moderne Kunst, 1997, pp. 164-166.

Kandinsky, Vasily: Concerning the Spiritual in Art. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp. 86-91.

Fer, Briony: Abstraction, Figuration and Representation. In Harrison, Charles (et al.): *Primitivism, Cubism, Abstraction, The Early 20th Century*. Yale University Press, 1993, pp.185-212.

Malevich, Kasimir: From Cubism to Futurism to Suprematism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.166-176.

Mondrian, Piet: Dialogue on the New Plastic, Neo-Plasticism: The General Principle of Plastic Equivalence. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.282-290.

Tzara, Tristan: *Dada Manifesto 1918*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.248-253.

Breton, André: *From the first Manifesto of Surrealism*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.432- 439.

Breton, André: *Surrealism and Painting*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.440-446.

Fer Briony: *Surrealism, Myth, Psychoanalysis* in Fer, Briony (et al.): *Realism, Rationalism, Surrealism, Art Between the Wars*, Yale University Press, 1993, pp.171-189.

Quaresima, Leonardo: *Expressionist Film as an "Angewandte Kunst"*. In Stephanie Barron(et al): *German Expressionism, Art and Society 1909-23*. London: Thames and Hudson, 1997.

Caws, Mary Ann, Rudolf E. Kuenzli and Gwen Raaberg: *Surrealism and Women*. MIT Press, 1991.pp.1-26. (240p)

Reference reading:

Supplementary reading and background information can be found, e.g. in the following references, which are either available at DIS (marked) or in the library of the Royal Academy of Art (Kunstakademiets Bibliotek), Kongens Nytorv 1, 1050 Copenhagen K. (WWW home page: <http://www.kb.dk>)

- Arnason, H.H.: *History of Modern Art - Painting, Sculpture, Architecture, Photography*. 3rd ed.. New York: Harry N. Abrams, 1986. (DIS)
- Atcon, Mary: *Learning How to Look at Paintings*. London: Routledge, 1997.(DIS)
- Cooper, Douglas: *The Cubist Epoch*. London: Phaidon, 1971.
- Fer, Briony (et al.): *Realism, Rationalism, Surrealism. Art between the Wars*. London: Yale University Press, 1993. (DIS)
- Gilbert, Rita: *Living with Art*, 4th ed. McGraw Hill, 1994. (DIS)
- Golding, John: *Cubism: A History and Analysis*. London: Faber and Faber, 1959.
- Goldwater, Robert: *Primitivism in Modern Art*. Cambridge: The Belknap Press of Harvard University Press, 1986.
- Gordon, Donald E.: *Expressionism, Art and Idea*. New Haven: Yale University Press, 1987.
- Gray, Camilla: *The Russian Experiment 1863-1922*. London: Thames and Hudson, 1962.
- Harrison, Charles and Jason Geiger (eds.): *Art in Theory 1900-1990. AN Anthology of Changing Ideas*. Oxford: Blackwell Publishers, 1992. (DIS)
- Harrison, Charles (et al.): *Primitivism, Cubism, Abstraction. The Early Twentieth Century*. London: Yale University Press, 1993. (DIS)
- Hughes, Robert: *The Shock of the New*. New York: Alfred A. Knopf, 1991 (DIS).
- Levy, Silvano (ed.): *Surrealism, Surrealist Visuality*. Keele University Press, 1996.
- Osborne, Harold (ed.): *The Oxford Companion to Art*. London: Oxford University Press, 1970 (DIS).
- Rhodes, Colin: *Primitivism and Modern Art*. London: Thames and Hudson, 1994, repr.1997.
- Rubin, William: *Picasso and Braque: Pioneering Cubism*. New York: Moma, 1989. (DIS)
- Rubin, William (ed.): *Primitivism in 20th Century Art. Affinity of the Tribal and the Modern*. New York: MoMA, 1984.
- Russell, John: *The Meanings of Modern Art*. London: Thames and Hudson, 1981.
- *Scandinavian Modernism. Painting in Finland, Denmark, Iceland, Norway and Sweden, 1910-20*. New York: Rizzoli, 1989. (DIS)
- Werenskiold, Marit: *The Concept of Expressionism*. Oslo: Universitetsforlaget, 1984.

Detailed Schedule

Friday, January 20

Introduction

Assignment:

Tuesday, January 24

GL Strand: Extract VI

Assignment:

<http://en.glstrand.dk/exhibitions/upcoming/extract-vi.aspx>

http://en.glstrand.dk/media/56294/Press-release_EXTRACT_VI_ENG.pdf

Friday, January 27

The Inheritance of the 19th Century: Pioneering Subjective Visions

Field Study: Ny Carlsberg Glyptotek

Assignment:

Wood, Paul: Introduction. In: Steve Edwards and Paul Wood (eds.): *Art of the Avant-Gardes*. Yale University Press, 2004. pp.1-10.

Tuesday, January 31

Edvard Munch: The Frieze of Life

Assignment:

Hamilton, pp.122-129

Berman, Patricia: Edvard Munch's Modern Life of the Soul. In McShine, Kynaston: *Edvard Munch: The Modern Life of the Soul*, New York: MOMA, 2006. (Available on canvas)

Friday, February 3

The Foundation of Expressionism

Why did Gauguin and van Gogh empower color?

Assignment:

Hamilton, pp.83-105

Short Study Tour

Tuesday, February 14

Expressionism in France: The Fauves

Henri Matisse (1869 -1954): “An Art of Balance, Purity, and Serenity”

Assignment:

Hamilton, pp.157-176, 442-448. Whitfield (in Stangos): pp.11-29. Matisse, Henri: Notes of a Painter. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.72-78.

Wednesday, February 15, 11:00-12:30

French and Danish Modernism

Field study: Statens Museum for Kunst

Assignment:

www.smk.dk

Friday, February 17

Expressionism in Germany I: Die Brücke (1905-14)

Assignment:

Hamilton, 193-205. Lasko, Peter: The Beginnings of Expressionism. In Lasko, Peter: *The Expressionist Roots of Modernism*. Manchester University Press, 2003. pp.35-61.

Tuesday, February 21

Expressionism in Germany II: Der Blaue Reiter

Franz Marc, Wassily Kandinsky and The Blue Rider Almanac.

FORMAL ANALYSIS DUE

Assignment:

Hamilton: pp.215-222; Marc, Franz: *The Savages of Germany* and *Two Pictures*. pp. 98-100. Macke, August: *Masks*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp. 100-101.

Friday, February 24

Primitivism and Modern Art

Assignment:

Ratnam, Niru: Dusty Mannequins: Modern Art and Primitivism. In: Steve Edwards and Paul Wood (eds.): *Art of the Avant-Gardes*. Yale University Press, 2004. pp.175-183. Foster, Hal, (et al.): Gauguin, Primitivism and Early Modernism. In *Art Since 1900, Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004, pp.64-69.

Study Tour Break

Tuesday, March 7

Bauhaus: Modern Design and Architecture

Assignment:

Hamilton: pp.331-347; Gropius, Walter: *The Theory and Organization of the Bauhaus*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp. 309-314.

Friday, March 10

Art of the Weimar Years

Assignment:

Hamilton: pp.474 – 487

Tuesday, March 14

Guest lecture: Expressionism in Film

Cand.Mag. Anne Jespersen, DIS faculty

Assignment:

Quaresima, Leonardo: *Expressionist Film as an "Angewandte Kunst"*. In Stephanie Barron (et al): *German Expressionism, Art and Society 1909-23*. London: Thames and Hudson, 1997.

Friday, March 17

IN CLASS TEST

Study tour Break

Tuesday, March 28

The Initial Development of Cubism in France

Pablo Picasso (1881-1973)

George Braque (1882-1963)

Assignment:

Hamilton: pp. 235-258; Golding (in Stangos), pp.50-78;

Friday, March 31

Suprematism: Kasimir Malevich (1878-1935)

Assignment:

Hamilton, pp.303-319; Scharf (in Stangos), pp.138-140;

Malevich, Kasimir: From Cubism to Futurism to Suprematism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.166-176 .

Tuesday, April 4

Understanding Abstract Art

The Spiritual in Art: Wassily Kandinsky (1866-1944)

Assignment:

Kandinsky, Wassily: concerning the Spiritual in Art. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992.

Fer, Briony: Abstraction, Figuration and Representation. In Harrison, Charles (et.al): *Primitivism, Cubism, Abstraction, The Early 20th Century*, Yale University Press, 1993.

Wednesday, April 5, 13:00 -17:00

Gallery Walk: Contemporary Art

Field study in Copenhagen

Assignment: TBA

Friday, April 7

The Expression of Pure Beauty: Piet Mondrian (1872-1944)

Assignment: Hamilton, pp. 319-334; Frampton (in Stangos), pp. 141-159, Binder 14 (Mondrian).

Mondrian, Piet: Dialogue on the New Plastic, Neo-Plasticism: The General Principle of Plastic Equivalence. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.282-290.

Tuesday, April 11

The Manifestation of Anti-art: Dadaism

Assignment:

Hamilton: pp.365-388; Ades (in Stangos), pp.110-137; Tzara, Tristan: *Dada Manifesto 1918*. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992. pp.248-253.

Easter Break

Tuesday, April 18

Psychic Automatism: Surrealism
Giorgio De Chirico (1888-1978)
Max Ernst (1891-1976)

Assignment:

Hamilton, pp.388-404; Breton, Andre: From the First Manifesto of Surrealism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1900 -1990 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1992.

Friday, April 21

The Metamorphosis of Reality
Salvador Dali (1904-89)
René Magritte (1898-1967)

Assignment: Hamilton: pp. 404-411;

Fer, Briony: Surrealism, Myth, Psychoanalysis in Briony Fer (et.al): *Realism, Rationalism, Surrealism, Art Between the Wars*, Yale University Press, 1993, pp.171-189.

Tuesday, April 25

Guest lecture: Lærke Posselt: Contemporary Photography

Assignment: tba

Friday, April 28

Malene Landgreen, Klara Kristalowa

Assignment: tba

Tuesday, May 2

IN CLASS ESSAY

Tuesday, May 9

RESEARCH PAPER DUE

Please upload your paper directly to the assignment in canvas by Tuesday May 9. Late papers will be downgraded.