This course will address major issues and ideas that characterize the revolutionary nature of twentieth century intellectual life within a diverse group of art forms. Methods will be introduced for approaching the study of visual art as cultural history. Seminal works will be examined in the context of historical events as key texts for the interpretation of cultural values.

COURSE REQUIREMENTS: Each student is required to write a research paper of 20 to 30 pages on a significant work of art produced in the 20th century chosen by the student from a list selected by the professor. In the paper the student will explore the meaning of the specific work, the historical moment of its creation with an emphasis on its place in the artist’s career, its public reception, and its representation of cultural values. Each student will give a 30 minute class presentation about their chosen work.

EVALUATION: Grades will be based on class participation, paper presentation, and final paper. Attendance and participation in all class discussions is vital.

PAPERS ARE DUE ON THE LAST DAY OF CLASS. NO LATE PAPERS.

TEXTS: Antliff & Leighten. *Cubism and Culture*, 2001 (Thames & Hudson)
Frascina & Harris, eds., *Art in Modern Culture*, (Phaidon) 1992.
Wassily Kandinsky, *Concerning the Spiritual in Art*, (Dover), 1977.
Articles from the web, listed on the syllabus, will also be required.
The essays in Dempsey are usually a single page.

HONOR CODE
MALS and DLS students are responsible for upholding the Georgetown University Honor System and adhering to the academic standards included in the Honor Code Pledge stated below:
*In pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown University Honor system: To be honest in any academic endeavor: and to conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.*
DISABILITIES STATEMENT:
If you believe you have a disability, then you should contact the Academic Resource Center (arc@georgetown.edu) for further information. The Center is located in the Leavey Center, Suite 335. The Academic Resource Center is the campus office responsible for reviewing documentation provided by students with disabilities and for determining reasonable accommodations in accordance with the American with Disabilities Act (ADA) and University policies.

LECTURE SCHEDULE AND REQUIRED READINGS:

SEPTEMBER 2
Alfred Stieglitz (1864-1946), *The Steerage*, 1907 and the Photo-Secession. From Pictorialism to straight photography Stieglitz was a crusader to have photography accepted as one of the fine arts. His campaign to have photography installed in art museums for comparison with other visual arts was eminently successful, but his categorization of photographs as either culture or commerce confused the inherent message in the medium.
FILM: Alfred Stieglitz: The Eloquent Eye

SEPTEMBER 9
Pablo Picasso (1881-1973), *Les Demoiselles d'Avignon*, 1907, and the dissolution of the object in modern painting. Cubism opens the door to a new interpretation of pictorial space followed by a plethora of isms culminating in Abstract Expressionism. Picasso’s collaboration with Stravinsky and Cocteau on the ballet Parade (1916) will also be discussed as will Picasso’s approach to opening up the world to a more global perspective.
READING: Antliff & Leighten. *Cubism and Culture*
Dempsey, 'Cubism’
Rosalind Krauss, 'In the Name of Picasso,’ in Frascina & Harris

SEPTEMBER 16
Wassily Kandinsky (1866-1944) *Improvisation #28*, 1910, and *Concerning The Spiritual in Art*, 1911. Kandinsky’s belief in the power of visual art similar to music to express emotional states of transcendence affected a change to painting without visible identifiable subject matter. Using tone and line for compositional rather than descriptive ends he introduced a completely new way of thinking about the visual landscape incorporating spiritual ideas uniting Eastern and Western concepts.
READING: Kandinsky, *On the Spiritual in Art* and Dempsey, 'Der Blaue Reiter’

SEPTEMBER 23
Marcel Duchamp (1887-1968) *Nude Descending A Staircase #2*, 1912, and the Impact of the Armory Show. Through his art Duchamp challenged what he considered to be the outmoded social conventions of the 19th century. In 1913 at the International exhibition
of Modern Art staged in the 69th Regiment Armory in New York he introduced his ideas to the United States that would profoundly change international perceptions of art and cultural identity. His introduction of the ‘readymade’ up ended centuries of belief in the primacy of craft as a basis for fine art.

READING: Giddens, *Modernity and Self-Identity,* in Frascina & Harris
Dempsey, *Futurism*

SEPTEMBER 30
Le Corbusier (Charles Edouard Jeanneret) (1887-1965), *Villa Savoye,* 1929, as a machine for living, and the development of the International Style of Modern Architecture. The mechanistic simplicity of design espoused by LeCorbusier became the preeminent aesthetic of modern architecture by sweeping away decorative flourishes and historicism for a purer healthier environment.

READING: Le Corbusier, *Towards a New Architecture*
Dempsey. *International Style*

OCTOBER 7
Jean Renoir (1894-1979), *La Grande Illusion,* 1937, cinema as the medium of the 20th century. The mass popularity of films from the earliest silent black and white shorts to the widescreen extravaganzas produced today demonstrates the primacy of cinema as the art form that best characterizes the century. Renoir's examination of manners and mores expresses a pessimistic view of life in the technological world, but the beginning of a new world order.

READING: From David A. Cook. *History of Narrative Film.* 1999. ‘Jean Renoir’
E. Panofsky. *Style and Medium in the Motion Pictures,* 1934/47.

OCTOBER 14
Alexander Calder (1898-1976), Lobster Trap and Fish Tail, 1939. Calder's training in engineering inspired his dissolution of the notion of sculpture as a medium of mass and weight and instead introduced flattened floating forms that activate the space in which they are placed. He initiated kinetic or moving sculptures that he called mobiles that broke with millennia of sculptural tradition.

READING: Dempsey, 'Kinetic Art' and Fineberg, 'Alexander Calder'

OCTOBER 21
Robert Rauschenberg (1925-2008), *Monogram,* 1955-59. In 1964 Rauschenberg was the first American to be awarded the grand prize at the Venice Biennale for *Monogram,* a combine that broke down the barriers between painting and sculpture and signaled a dramatic shift from the art of the past to a rougher, edgier mode of expression that was characteristically American. Rauschenberg combined the rugged qualities of Jackson Pollock’s abstract expressionist painting with assemblage and addressed issues of popular culture that explored the ethos of America.

READING: Fineberg, *The Beat Generation: Robert Rauschenberg,* and
'Eva Cockcroft, *Abstract Expressionism: Weapon of the Cold War;*'
Clement Greenberg, 'Modernist Painting;' Barbara M. Reise, and Serge Guilbaut, 'The New Adventures of the Avant-Garde in America' in Frascina Dempsey, 'Abstract Expressionism' and 'Neo-Dada'

OCTOBER 28
Judy Chicago (1939- ) The dinner Party, 1974-79 and the rise of a feminist art consciousness. Judy Chicago challenged the male domination of the art world with her Monumentally scaled homage to great women artists of the past. It’s large scale demanded its installation in a dedicated space and its complexity required a village of artisans to complete it. The feminist agenda, collaborative effort, and the nature of art as installation all became highlights of art at the end of the 20th century.
READING: Dempsey, 'Post-Modernism' and Fineberg, 'Art and Feminism'

NOVEMBER 4
Maya Lin (1960- ) the Viet Nam Memorial, 1982, and monuments for a non-heroic century. The simplicity and elegance of Lin’s design for the Viet Nam Memorial reflect the anti-heroic attitude of 20th century intellectuals, but caused a controversy with populists. Her concern for the environment and the grand scale of earth art demonstrate a new awareness of nature with implications for the 21st century.
FILM: Maya Lin
READING: Dempsey, 'Earth Art'
Fineberg, 'In the Nature of Materials: Artists working in the Landscape'

NOVEMBER 11
Nam June Paik (1932-2006 ) Electronic Super Highway, 1995 Paik’s understanding of the impact of electronic media as the force of the 20th century that would determine the way we live in the 21st century, with its sensory overload and incessant changes of direction serves as a summation of 20th century aesthetics. Through his use of televisions and computers he demonstrated how we are manipulated and controlled by the media which we now seemingly cannot live without.
READING: Dempsey, 'Video Art' and Fineberg, 'Nam June Paik's Electronic Nature'

NOVEMBER 25
THANKSGIVING: MUSEUM TOUR TO BE SUBSTITUTED FOR THIS CLASS

DECEMBER 2
READING: Dempsey, 'Post-Modernism' and 'High Tech'

DECEMBER 9
SUMMATION OF COURSE & NEW DIRECTIONS **PAPERS DUE