

KUN2075/4075: Collisions/Collusions: Modernity and Public Art

Fall 2013 * University of Oslo

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This course examines a common practice, and an under-theorized problem, in modern art, the opportunities offered to vanguard artists by public institutions to produce art for a broad public between ca. 1880 and 1930. Using Edvard Munch and the University of Oslo as a central subject, we examine the rise of new types of institutions at the turn of the last century, their intersection with the political sphere, and the ways in which vanguard art did or did not serve their purposes. From Pierre Puvis de Chavannes to Diego Rivera and the European “rapelle à l’ordre,” the course considers important artists and commissions that contributed to collective understandings of public art, modernity, and the languages and audiences of art.

CLASS MEETINGS AND ASSIGNMENTS:

The class meets every day from September 23-27 and from November 14-15 and 18-20 for a total of ten full-class meetings. In addition, special meetings will be held for BA and MA students, as noted on the schedule below. Class meeting times vary from day to day so PLEASE review the schedule carefully.

Each meeting will include lecture and discussion components. In addition to the class meetings, I invite you to visit my open office hours just following the class sessions. A sign-up sheet for individual meetings will be circulated at the end of Week I of the course in September. I am also happy to meet with you individually or in groups during the two weeks I am on campus, or via Skype (Skype address: pgerman). Attendance is mandatory for all class meetings as well as for one individual meeting during office hours.

Each student will produce a final project based on a case study in modern public art until 1940. A 2-page project description and analysis, as well as an initial bibliography, is due on October 21. A final project/paper of 10 pages will be due by December 13. Specific instructions for the final paper format and bibliography will be provided on Thursday, September 26; There will be slightly different instructions offered to BA and MA students. It is obligatory that each student meet with me in person in November to discuss the final writing project. Almost all of the material that we will discuss in class derives from European and North American cultures. Students, however, are encouraged to select case studies outside of those geographies. Papers may be submitted in Norwegian or English. The class lectures will be conducted in English.

READINGS:

Readings are assigned for each class meeting. Other than Meeting 1 (which you will make up by the end of week One), it is crucial that you complete the assigned readings before the class for which they were assigned. Unless otherwise noted, all assigned readings are available in the Pensum or available through internet links as indicated.

IMPORTANT VIEWING: Please visit the University’s Aula on Karl Johans Gate on any weekend before October 13. It is free and open to the public. We will discuss the paintings and architecture in depth on November 14: Opening Hours: I samband med Munch-året 2013 er Aulaen open for publikum Fredag - søndag: 13:00-17:00.

Please note that the National Museum and the Munch Museum are jointly hosting a large retrospective of Edvard Munch’s work. Please be sure to visit the exhibition in both museums:

<http://www.munch150.no/no/Program/Jubileumsutstillingen-Munch-150>.

IFIKK is also hosting a series of events for students in celebration of the Munch 150 celebrations. Information will be provided on the IFIKK website.

Week 1: SEPTEMBER

Meeting 1: 23 September (10:15-12:00; GM 152): Introduction, Course Structure and Method; The Idea of the Decorative

Read: 1) Morris, William: *How We Live and How We Might Live*, [1887] in *The Fin de Siècle: A Reader in Cultural History c. 1880-1900*, ed. Sally Ledger and Roger Luckhurst, 2000. Oxford University Press. pp 175-180;

2) Watkins, Nicolas: *The Genesis of a Decorative Aesthetic*, in Gloria Groom, *Beyond the Easel: Decorative Painting By Bonnard, Vuillard, Denis, and Roussel, 1890-1930*, 2001. The Art Institute of Chicago. 1-28;

3) Groom, Gloria: *Coming of Age: Patrons and Projects, 1890-99*, in Gloria Groom, *Beyond the Easel: Decorative Painting By Bonnard, Vuillard, Denis, and Roussel 1890-1930*, 2001. The Art Institute of Chicago. s 31-57;

4) Debora L. Silverman, "Introduction" and Chapter 6: "The Central Union of the Decorative Arts," in *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style, 1889, 1-13, 109-133, 315-317, and 339-344*.

Meeting 2: 24 September (10:15-12:00; GM 152): The Challenge of Modernity: Public Art at the Fin de Siècle

Read: 1) Mitchell, W. J. T. "Introduction: Utopia and Critique," in *Art and the Public Sphere* (Chicago: 1992), pp. 1-5;

2) Wagner, Anne Middleton: *Art and Propriety*, in Jean-Baptiste Carpeaux. *Sculptor of the Second Empire*, 1986. New Haven: Yale University Press. 209-244 and 200-206; *Art Journal*, Vol. 48, No. 1, *Nineteenth-Century French Art Institutions* (Spring, 1989), pp. 78-84;

3) Aquilino, Marie Jeannine. "Painted Promises: The Politics of Public Art in Late Nineteenth-Century France," *The Art Bulletin*, Vol. 75, No. 4 (Dec., 1993), pp. 697-712.

4) Hutton, John. "Picking Fruit: Mary Cassatt's "Modern Woman" and the Woman's Building of 1893," *Feminist Studies* Vol. 20, No. 2, *Women's Agency: Empowerment and the Limits of Resistance* (Summer, 1994), pp. 318-348 -- <http://www.jstor.org/stable/3178155> .

Meeting 3: 25 September (8:15-10:00; GM 152): Monuments and Memory: Nationalism, Regional Identity, and Nation Building

Read: 1) *Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, (Revised and extended. ed.). London: Verso, 1991; NORWEGIAN TRANSLATION: Benedict Anderson, Benedict, *Forestilte fellesskap: refleksjoner omkring nasjonalismens opprinnelse og spredning/* (trans. Espen Andersen), 1996

2) Nora, Pierre: *Between Memory and History: Les Lieux de Mémoire*, "Representations, No. 26, Special Issue: Memory and Counter-Memory", Spring, 1989. Published by: University of California Press. pp. 7-24 --(<http://www.jstor.org/stable/2928520>);

3) Facos, Michelle. "Educating a Nation of Patriots: Mural Paintings in Turn of the Century Swedish Schools," in *Art, Culture, and National Identity in Fin-de-Siècle Europe*, ed. Michelle Facos and Sharon Hirsh, N. Y.: Cambridge University Press, 2003: 229-249;

4) Lowenthal, David. "How we Know the Past" [Chapter 5], in *The Past is a Foreign Country*, Cambridge University Press [1985], 1995, 185-259;

5) Young, James E: "Monument/Memory," in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, 1996. The University of Chicago Press. 234-247.

25 September (12:15-14:00; GM 152) Special Meeting for Bachelor's Degree Students Only. Topic: Reviewing Modernism. No reading required.

Meeting 4: 26 September (10:15-12:00; GM 152): Avant-Garde Art and Democratic Institution Building

Read: 1) Shaw, Jennifer L. "Imagining the Motherland: Puvis de Chavannes, Modernism, and the Fantasy of France," *The Art Bulletin* Vol. 79, No. 4 (Dec., 1997), pp. 586-610;

2) Elson, Albert: *'The Gates of Hell' by Auguste Rodin*, Stanford University Press, 1985, 3-55 and notes;

3) Barthes, Roland : "Myth Today," in *Mythologies* (1957), New York: 1992. Farrar, Straus, and Giroux. pp 109-159; NORWEGIAN TRANSLATION: Roland Barthes, "Mytologier," i *Mytologier*, 1999 (digital version in Nasjonalbiblioteket: Free with Norwegian IP address):

<http://ask.bibsys.no/ask/action/show?pid=093793219&kid=biblio>

26 September (12:15-14:00; GM 152): Special Meeting for Master's Degree Students Only.

Read: Craig Clunas, "Social History of Art" i *Critical Terms for Art History*., 2nd ed., Chicago, 2003, 465-477 And T. J. Clark: "On the Social History of Art" in *Image of the People: Gustave Courbet and the Second French Republic 1848-1851*. Berkeley, 1999 (orig pub 1973), pp. 9-20, Via google books: <http://tinyurl.com/69w84cd> .

Meeting 5: 27 September (12:15-14:00; GM 152): The Cases of Klimt and Hodler

Read: 1) Marlowe-Storkovich, Tina. "Medicine" by Gustav Klimt," *Artibus et Historiae*, Vol. 24, No. 47 (2003), pp. 231-252;

2) Guth, Doris. "That is not a sign of the times, it is a sign of extravagance: The Scandal Surrounding Gustav Klimt's Faculty Paintings," in Tobias G. Natter and Max Hollein, eds. *The Naked Truth: Klimt, Schiele, Kokoschka, and Other Scandals*, (exh. cat.) Munich: Prestel Verlag and Schirn Kunsthalle Frankfurt and Leopold Museum Vienna, 2005;

3) Vergo, Peter. "Between Modernism and Tradition: The Importance of Klimt's Murals and Figure Paintings," in Colin B. Bailey, ed., *Gustav Klimt: Modernism in the Making*, Harry N. Abrams and National Gallery of Canada,, Ottawa, 2001, 19-39, 212-213;

4) Braun, Emily. "Klimtomania/Klimtophobia," in Colin B. Bailey, ed., *Gustav Klimt: Modernism in the Making*, Harry N. Abrams and National Gallery of Canada, Ottawa, 2001, 41-53, 214-216;

5) Daviau, Donald G. "Hermann Bahr and Gustav Klimt: A Chapter in the Breakthrough of Modernity in Turn-of-the-Century Vienna," *German Studies Review*; Vol. 3, No. 1 (Feb., 1980), pp. 27-49 -- <http://www.jstor.org/stable/1429482> ;

6) Hirsh, Sharon, "Swiss Art and National Identity at the Turn of the Twentieth Century" in *Art, Culture, and National Identity in Fin-de-Siècle Europe*, ed. Michelle Facos and Sharon Hirsh, N. Y.: Cambridge University Press, 2003: 250-285;

7) Bächtli, Oskar and Alice Kennington, "Ferdinand Hodler: Historical Painting," *The Journal of Decorative and Propaganda Arts*, Vol. 19, Swiss Theme Issue (1993), pp. 8-23 .

Week II: NOVEMBER

Meeting 6: 14 November, Thursday (14:15-16:00; GM 152) Edvard Munch at the University of Oslo

Read: 1) Munch, Edvard. "Munchs Forklaring til Utkastene," in *Konkurransen om den Kunstneriske Utsmykning av Universitetets Nye Festsal, dated August 1, 1911*;

2) Berman Patricia. "I Munchs Laboratorium," in *I Munchs Laboratorium: Veien til aulen*, ed. Ingebjørg Ydstie (exh. cat.), Oslo: Munch Museum, 2011 (**pdf in Fronter**);

3) Berman, Patricia. "Making Family Values: Narratives of Kinship and Peasant Life in Norwegian Nationalism," in *Art, Culture, and National Identity in Fin-de-Siècle Europe*, ed. Michelle Facos and Sharon Hirsh, N. Y.: Cambridge University Press, 2003: 207-228;

4) Benesch, Otto. "Hodler, Klimt und Munch als Monumentalmaler." *Wallraf-Richartz Jahrbuch, Westdeutsche Jahrbuch für Kunstgeschichte*, volume XXIV, (1962): 333-358.

Meeting 7: 15 November, Friday (12:15-14:00; GM 152): Discourses of Classicism: Mediterraneanism/Regionalist Utopias

Read: 1) Robinson, William H. and Carmen Belen Lord, "Introduction," *Barcelona and Modernity: Picasso, Gaudí, Miro, Dalí*, Cleveland Museum of Art and Yale University Press, 2006, 2-26;

2) Suarez, Alicia and Merce Vidal, "Catalan Noucentisme, the Mediterranean, and Tradition," in *Barcelona and Modernity: Picasso, Gaudí, Miro, Dalí*, Cleveland Museum of Art and Yale University Press, 2006, 226-232;

3) Parigoris, Alexandra. "Pastiche and the Use of Tradition, 1917-1922," in *Barcelona and Modernity: Picasso, Gaudí, Miro, Dalí*, Cleveland Museum of Art and Yale University Press, 2006, 296-308;

4) Lubar, Robert S. "Cubism, Classicism, and Ideology: The 1912 Exposició d'Art Cubista in Barcelona and French Cubist Tradition," in *Barcelona and Modernity: Picasso, Gaudí, Miro, Dalí*, Cleveland Museum of Art and Yale University Press, 2006, 309-323;

Meeting 8: 18 November, Monday (12:15-14:00; GM 152): Discourses of Classicism: *Le rappel à l'ordre and the new abstracton*

Read: 1) Elliott, Patrick. "Sculpture in France and Classicism, 1910-1939," in *On Classic Ground: Picasso, Leger, de Chirico and the New Classicism 1910-1930*, Tate Gallery, London, 1990, 283-295;

2) Kenneth Silver, ed., *Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936* (exh. cat.) Solomon R. Guggenheim Museum, New York, 2010, pages assigned in the Penum.

Meeting 9: 19 November, Tuesday (14:15-16:00; GM 152): Mexico and the Revolutionary Art

Read: 1) Rivera, Diego. "The Revolutionary Spirit in Modern Art," *Modern Quarterly* 6 (Autumn 1932);

2) Schapiro, David. "The Social Bases of Art," in David Schapiro, ed., *Social Realism: Art as a Weapon* (New York: 1973), pp. 118-27;

3) Linsley, Robert. "Utopia Will Not be Televised: Rivera at Rockefeller Center," *Oxford Art Journal* 17 (1994), *Oxford Art Journal*, Vol. 17, No. 2 (1994), pp. 48-62; 4) Bloch, Lucienne. "On Location with Diego Rivera: The Making of Rivera's Rockefeller Center Mural," *Art in America* 74 (February 1986);

19 November 8:15-10:00; GM 113) Special Meeting for Master's Degree Students Only:

Read and outline: Riegl, Alois: *Der moderne Denkmalkultus, sein Wesen, seine Entstehung*, Vienna, 1903, translated as "The modern cult of monuments: its character and origin," (tr. K. W. Forster and D. Ghirardo), *Oppositions* 25 (1982), 21-50. (If you absolutely require it, a Norwegian translation may be found in Agora, nr 3, 2006, 203-216, "Den moderne minnesmerkekulturens vesen og tolblivesle").

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Meeting 10: 20 November, Wednesday (12:15-14:00; GM 152): Art and the Norwegian Public; Munch in Context; Final discussion

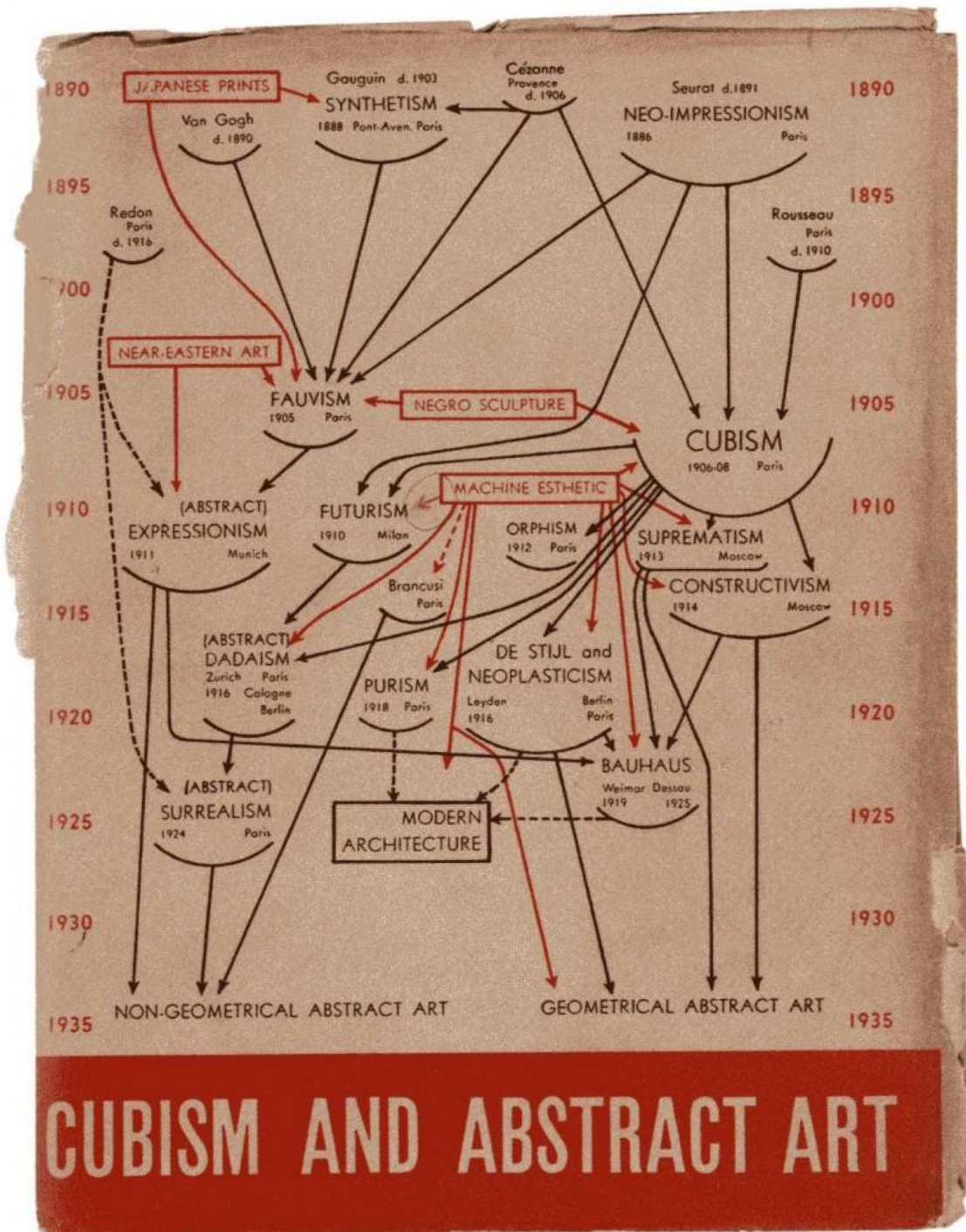
Read: 1) Askeland, Jan, Freskoepoken, : Studier i profant norsk monumentalnaleri 1918-1950, Oslo: Gyldendal Norsk Forlag, 1965, s. 15-41 and 227-288;

2) Wikborg, Tone. Gustav Vigeland: En biografi, Oslo: Gyldendal, 2001, 399-437;

3) Grønvold, Ulf, Nils Anker, and Gunnar Sørensen, *The City Hall in Oslo*, Oslo: Aschehoug & Co., 2000, s. 420-436; NORWEGIAN: Ulf Gronvald, Nils Anker, and Gunnar Sorensen, Radhuset i Oslo: Nasjonens stoprstue, 2000.

20 November (14:15-16:00; GM 152) Special Meeting for Bachelor's Degree Students Only. Review Session and discussion of final papers.

Final Papers due in Fronter on December 13.



Alfred Barr, Jr., *Cubism and Abstract Art*, (exh. cat.) N.Y. Museum of Modern Art, 1936.

**Critiques of this chart may be found by reading Sybil Kantor, *Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art*, Cambridge: MIT Press, 2003, or at:
http://www.edwardtufte.com/bboard/q-and-a-fetch-msg?msg_id=0000yO.

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Please fill this out and submit it at the beginning of class on Tuesday, 24 September

NAME:

Email address:

BA or MA student?

Please list the courses you have taken in the History of Art or Aesthetics:

Please note the languages you can read well enough to conduct independent research:

Did you enroll in this course with any particular goals or projects in mind?