

**KUN2075: Collisions/Collusions: Modernity and Public Art**  
**Spring 2011 \* University of Oslo**  
**Patricia Berman**  
**Email: [pberman@wellesley.edu](mailto:pberman@wellesley.edu)**

This course examines an under-theorized problem in modernity, 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 modernity and the languages and audiences of art.

The class meets from 10:15-12:00 every day from January 16-20 and from March 21-25. Each meeting will be divided into lecture and discussion sessions. Please complete the readings prior to each class for which they are assigned. In addition to the class meetings, open office hours will be held for one hour each day just following the class session (12:00-1:00). 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: pberman).

Each student will produce a final project based on a case study. A 2-page project description and analysis, as well as an initial bibliography, is due on March 1. A final paper of 10 pages will be due by May 13. Specific instructions for the final paper format and bibliography will be provided during the second week of the class. It is obligatory that each student meet with me in person 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 your case studies from among Norwegian or other Nordic projects. Papers may be submitted in Norwegian or English. The class will be conducted in English.

The purpose of the class is to:

- examine some of the key concepts both in modern art between 1880 and 1920 and in modernity as a matrix of phenomena
- place the later work of Edvard Munch within an international context
- identify and analyze some of the most important public art projects, movements, and initiatives between 1880 and 1930
- consider the relations among art, politics, gender, class, and society at large
- probe the designations of vanguard and rearguard in modern art
- design a detailed study of a significant public art project

## CLASS MEETINGS AND ASSIGNMENTS:

Please note that all articles (and the references to helpful books) are available in *Frontier*. The books are available in the library. Those noted with an asterisk (\*) should be (or will be) for sale in the campus bookstore.

### Part I: January

---

#### Meeting 1: 17 January: 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, 1989*, 1-13, 109-133, 315-317, and 339-344.

#### Meeting 2: 18 January: 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;

3) Aquilino, Marie Jeannine. "The Decorating Campaigns at the Salon du Champ-de-Mars and the Salon des Champs-Élysées in the 1890s," *Art Journal*, Vol. 48, No. 1, *Nineteenth-Century French Art Institutions* (Spring, 1989), pp. 78-84;

4) 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.

5) 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;

6) Sund, Judy. "Columbus and Columbia in Chicago, 1893: Man of Genius Meets Generic Woman," *The Art Bulletin* Vol. 75, No. 3 (Sep., 1993), pp. 443-466.

### **Meeting 3: 19 January: Monuments and Memory: Agroromanticism, Nationalism, and Nation Building**

Read: 1) \*Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, ( Revised and extended. ed.). London: Verso, 1991;

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 .

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.

### **Meeting 4: 20 January: Avant-Garde Art and Democratic Institution Building**

Read: 1) Riegl, Alois. *Der moderne Denkmalkultus, sein Wesen, seine Entstehung* (Vienna, 1903). Tr. K. W. Forster and D. Ghirardo, "The modern cult of monuments: its character and origin," *Oppositions* 25 (1982), 21-50;

2) 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;

3) Elson, Albert: *'The Gates of Hell' by Auguste Rodin*, 1985. Stanford University Press, 1985.

### **Meeting 5: 21 January: 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 Musuem 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;

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) Bättschmann, Oskar and Alice Kennington, "Ferdinand Hodler: Historical Painting," [\*The Journal of Decorative and Propaganda Arts\*](#), Vol. 19, Swiss Theme Issue (1993), pp. 8-23;

## **Part II: March 2011**

---

### **Meeting 6: 21 March: 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) \*Woll, Gerd. *Monumental Projects, 1909-1930*, Lillehammer Kunstmuseum, 1993;

3) Berman, Patricia. "Edvard Munch's Peasants and the Invention of Norwegian Culture," in *Nordic Identities: Exploring Scandinavian Cultures* (ed. Berit I. Brown), Westport, Ct.: The Greenwood Press, 1997, 213-223;

4) 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;

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

### **Meeting 7: 22 March: Discourses of Classicism: Mediterraneanism/Regionalist Utopia**

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, Gaudi, Miro, Dali*, Cleveland Museum of Art and Yale University Press, 2006, 309-323;

5) Barbar, Robin. "Classical Art: Discovery, Research and Presentation, 1890-1930," in *Barcelona and Modernity: Picasso, Gaudi, Miro, Dali*, Cleveland Museum of Art and Yale University Press, 2006, 391-406.

**Meeting 8: 23 March: Discourses of Classicism: *Le rappel a l'ordre***

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 (essays to be determined and scans sent directly).

**Meeting 9: 24 March: 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 Shapiro, 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);

5) Hemingway, Andrew. "Communist Artists and the New Deal (1)," in Andrew Hemingway, *Artists on the Left* (Yale: 2002), pp. 75-100;

6) Hemingway, "Communist Artists and the New Deal (2)," in Andrew Hemingway, *Artists on the Left* (Yale: 2002), pp. 147-76.

**Meeting 10: 25 March: Art and the Norwegian Public; Munch in Context**

Read: 1) Askeland, Jan, *Freskoepoken, : Studier i profant norsk monumentalmaleri 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; plus other chapters in the book that capture your interest.

4) Any suggestions from you about a text that you want to discuss.

Please reserve Friday, 25 March, from 12:15 – 1:00 for a final discussion of the term papers and any other issues of interest or concern to the class.