

AVANT-GARDE



El Lissitzky, Lenin Tribune, 1924

AFTERMATH



Claes Oldenburg, Soft Toilet, 1966

AHST 3319-001 (87067)
20th Century European Art:
Avant-Garde and Aftermath
Dr. Charissa N. Terranova
Fall 2017
Thursday 1:00-3:45
SOM 1.110

Office Location ATC 2.704 Office
Hours: Thursday 12:00-1:00 pm
and by appointment
terranova@utdallas.edu

Let's break out of the horrible shell of wisdom and throw ourselves like pride-ripened fruit into the wide, contorted mouth of the wind! Let's give ourselves utterly to the Unknown, not in desperation but only to replenish the deep wells of the Absurd!

FT Marinetti, *The Futurist Manifesto*

Description:

If the engine of artistic modernism was the rejection of the status quo, then the European avant-garde of the early twentieth century was the high-octane fuel that altogether blew apart tradition. A French term literally meaning “advanced guard” or “vanguard,” the avant-garde is synonymous with revolution – radical changes in the thinking and making of art. The avant-garde in early twentieth-century Europe changed the way we think about form, beauty, aesthetics, and the role of art in everyday life. It made art a tool by which to transform life on a daily basis and the world at large.

The focus of this course is the European avant-garde in art and architecture from the late-19th century to 1970. The first ten lectures of this course focus on the “historic avant-garde” and the last four look to its aftermath, or the “neo-avant-garde.” While the subject of those first lectures is the art of European artists and art movements, the last lectures look to Euro-American artists as well as European artists active on the Continent.

Themes and topics include: modernity, modernization, modernism; the revolutions in painting embodied in Impressionism, Post-Impressionism, Fauvism, Cubism, Expressionism, and the New Objectivity; art beyond painting in Futurism, Constructivism, dadaism, and Surrealism; architecture as a philosophy of the world in the Arts & Craft Movement, de Stijl, the Bauhaus, and the New Objectivity; and the post-WW II neo-avant-garde.

Goals:

- understanding of the theory, logic, and goals of the 20th century avant-garde in art and architecture
- identify works of 20th century avant-garde art and architecture
- understanding of differences and similarities between historic and neo-avant-gardes of the 20th century
- familiarize students with public institutions of art
- familiarize students with art criticism
- habituate engagement with public institutions of art
- habituate close and careful readings of text
- habituate close and careful readings of works of art
- habituate keen phenomenological awareness (understanding through the five senses) of surrounding environment

Required Texts:

1. Steve Edwards and Paul Wood. *Art of the Avant-Gardes (Art of the Twentieth Century)*. London: Yale University Press, 2004.
2. Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, MA: MIT Press, 1975.
3. Reserve Reading On-line at DOCUTEK

Electronic Reserve Reading DOCUTEK:

Website: <http://utdallas.docutek.com/eres/coursepage.aspx?cid=2184>

Password: realism

PowerPoint Presentations:

All slide presentations and handouts are available at: www.charissaterranova.com.

Writing Assignments:

There are two short written assignments in this course. Each paper has the following requirements:

- Left-hand justified, single-spaced heading with name of student, course number, professor's name, date
- Center justified title underlined or italicized. Be inventive with your title!
- Indentation of first sentence of all new paragraphs
- Double spaced body of text
- 12 pt. font
- Only 500 words in length
- Do not use the first-person voice.
- Please do not write "I think..." or "I believe..."
- Please avoid hyperbole and cliché, i.e. statements such as "It is magnificent," "He is a genius," or "It is a masterpiece."
- Proofread and Spellcheck!
- Final papers should be carefully edited, polished, and succinct.

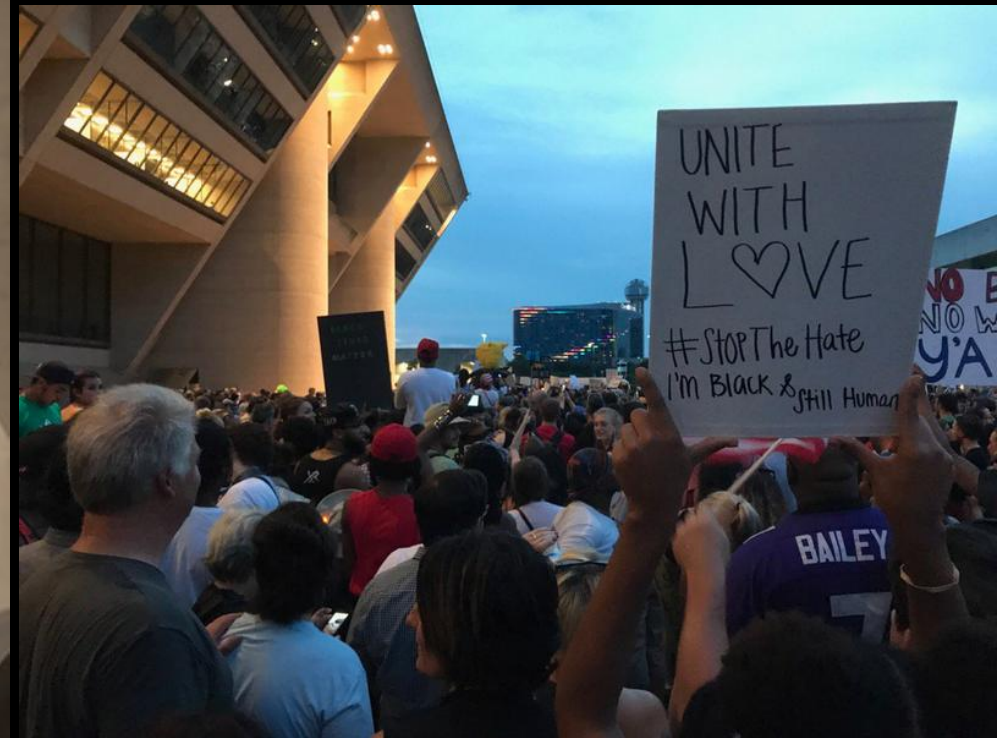
1.) Due Thursday September 14 Assignment #1 The Avant-Garde and the Institution
Berthe Morisot's "*Winter (Woman with a Muff)*" (1880) is on view in the Dallas Museum of Art's European gallery (included in the Museum's free general admission) located on Level 2. The Museum is located at 1717 N Harwood St, Dallas, TX 75201. Photography is permitted without the use of flash or tripod/monopod/selfie stick. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Please describe how the original avant-gardism of this work of art resonates or does not resonate in its context of the museum. Identify what makes this painting avant-garde in its historical context. Does the museum enhance or stifle its avant-garde qualities? How are those avant-garde qualities transformed over time and through preservation? Pay close attention to how it was painted. Brush stroke and color palette are important here.



2.) Due Thursday November 30 Assignment #2 The Avant-Garde in Public Space

Henry Moore's three-piece sculpture, "The Dallas Piece," sits in a plaza in front of Dallas's City Hall located downtown at 1500 Marilla St, Dallas, TX 75201. The focus of this written assignment is public space and public art. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Your short written piece should focus on the way the building designed by IM Pei and the sculpture by Moore function in the service of the public. How does the avant-gardism of this building and sculpture resonate or not? What does the sculpture do in space? What kind of space does it create? Is it avant-garde? How does it relate to the architecture? Is it ornamental? What are their roles together, the building and the sculpture, in the promotion of civic ideals? And, how do those civic ideals relate to avant-garde ideals?





Tests:

There are two tests in this course, a mid-term on October 12 and final, date TBA. Each will consist of 10 slide identifications and 1 short answer essay question. The professor distributes review sheets prior to each exam. There are no make-up tests.

Grading:

Written Assignment #1	25%
Written Assignment #2	25%
Mid-Term Test	25%
Final Test	<u>25%</u>
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

<http://www.utdallas.edu/deanofstudents/conductguidelines.html>

<http://provost.utdallas.edu/>

<http://www.charissaterranova.com/syllabi/utd-policies.htm>

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If unable to attend a specific session, students must make arrangements with another student to get copies of notes, etc. Students are allowed two unexcused absences, after which the final grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an “A” paper will become a “B” paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments.

Thursday August 24

1863

Il faut être de son temps:

Realism, The Salon des Refusés, and Urban
Transformation

Academic
Painting:
Art pompier
and the
Hierarchy of
the Genres



Life class at the Royal Danish Academy of Fine Arts in 1826 by Wilhelm Bendz



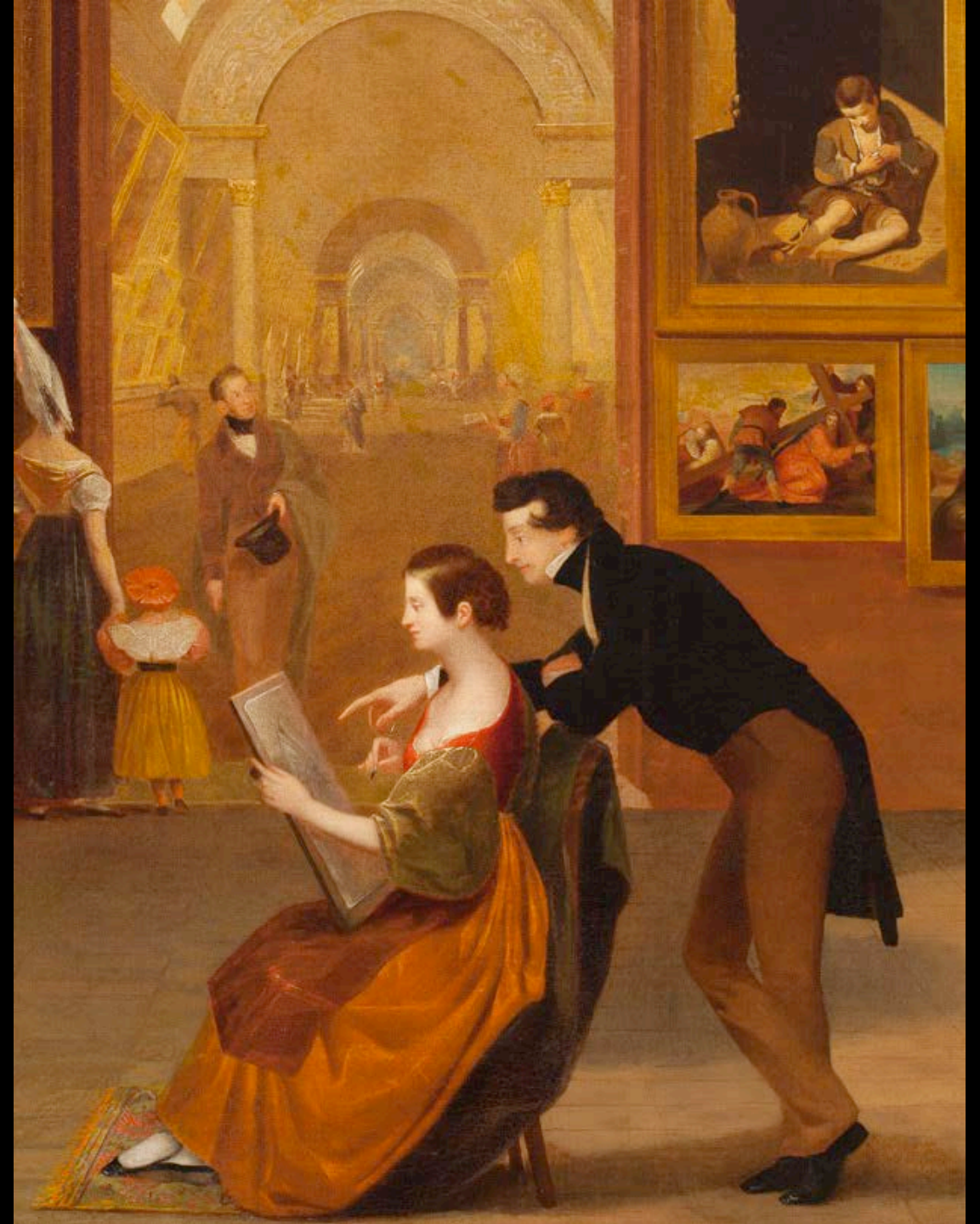


Samuel FB Morse, Gallery of the Louvre, 1831-33 Oil on canvas, 73 $\frac{3}{4}$ " x 108"



- mechanical imitation
- intellectual imitation

Lectures on the Affinity of Painting with Other Fine Arts first delivered at the New York Athenaeum in the spring of 1826





History Painting

Portraiture

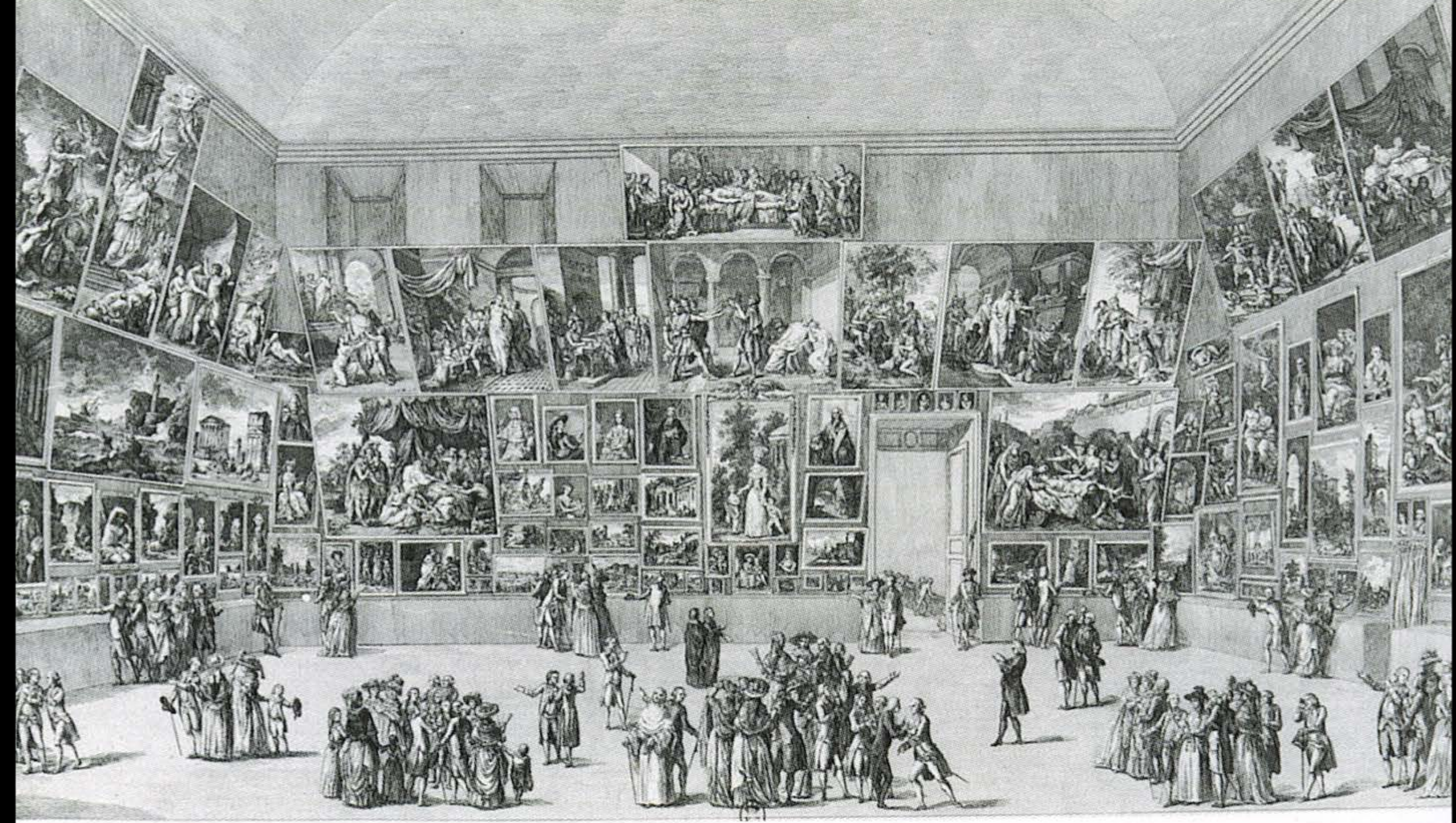
Genre Painting

Landscape Painting

Animal Painting

Still life Painting

Royal Academy
Art Hierarchy



“art pompier”



Jacques-Louis David, Leonidas at Thermopylae, 1798-1814



Alexandre Cabanel, The Birth of Venus, 1864



"Neo-Grec"
style

Jean-Léon Gérôme, The Cock Fight, 1846

"Beauty is truth, truth beauty, that is all Ye know on
earth, and all ye need to know."

John Keats, *Ode on a Grecian Urn* (1819)

Mythology
and
Antiquity



Picot, Amour and Psyche, 1817



Couture, Decadence of the Romans, 1847

Religion



Bouguereau, Zenobia Discovered on the Banks of the Araxes, 1850



Benouville, Christ in Praetorium 1845

History



Gros, Napoleon at Eylau, 1808



Meissonier, Napoleon III at the Battle of Solferino, 1863

Photographic Acuity, Revolutionary Destruction and Historical Consciousness

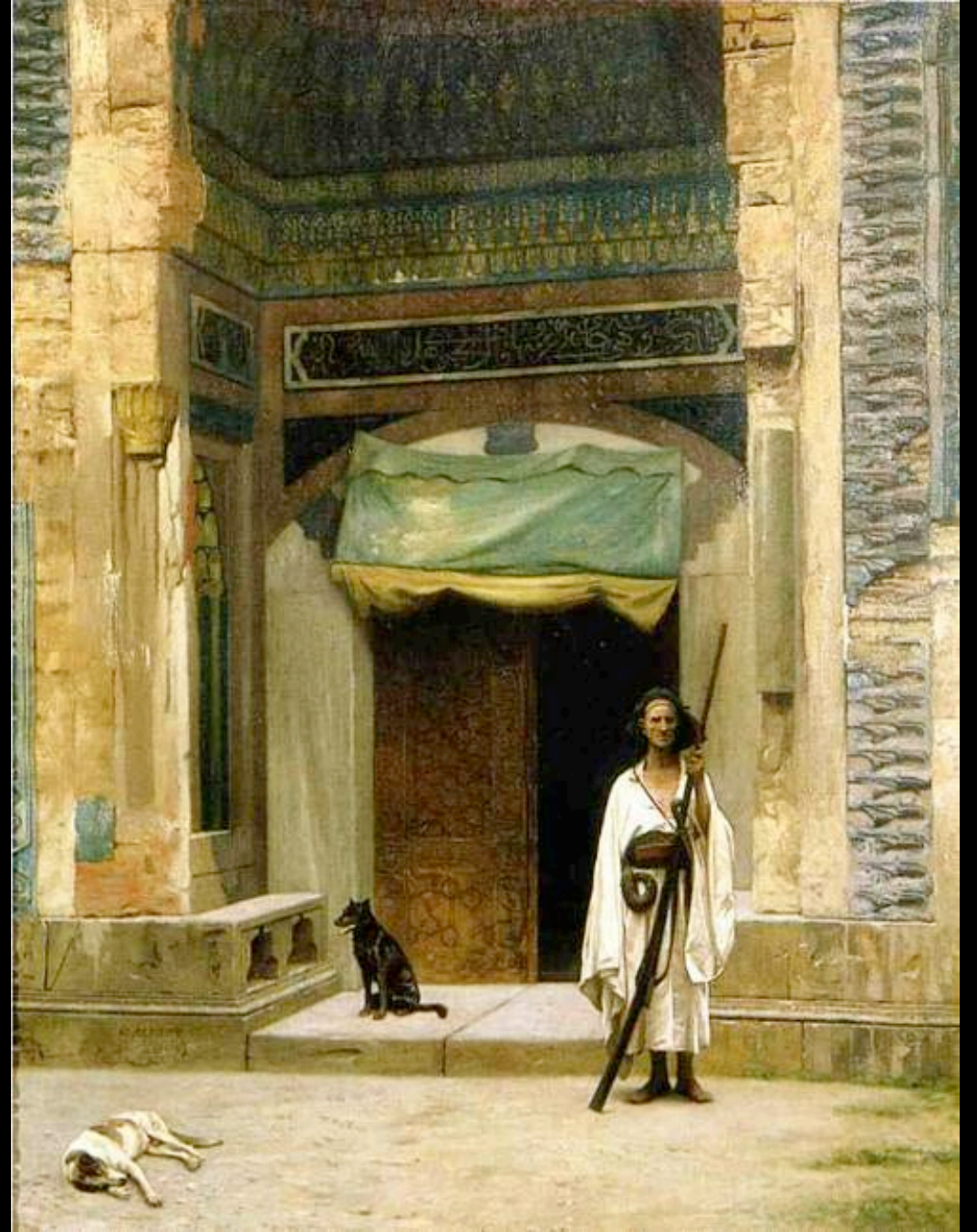


Meissonier, The Barricade Aftermath 1848 Revolution, Paris rue de la Mortellerie, 1850



Meissonier, Ruins of the Tuilleries after the Commune, 1871

Orientalism



Gérome, Door of the Green Mosque, 1880



Gérome, Turkish Bath or Moorish Bath (Two Women), 1870

Historicist Architecture:
beaux-arts, École des
beaux-arts de Paris,
Académie Royale
d'architecture



Félix Duban (1797-1870), Ecole des Beaux-Arts, Paris, 1830-61

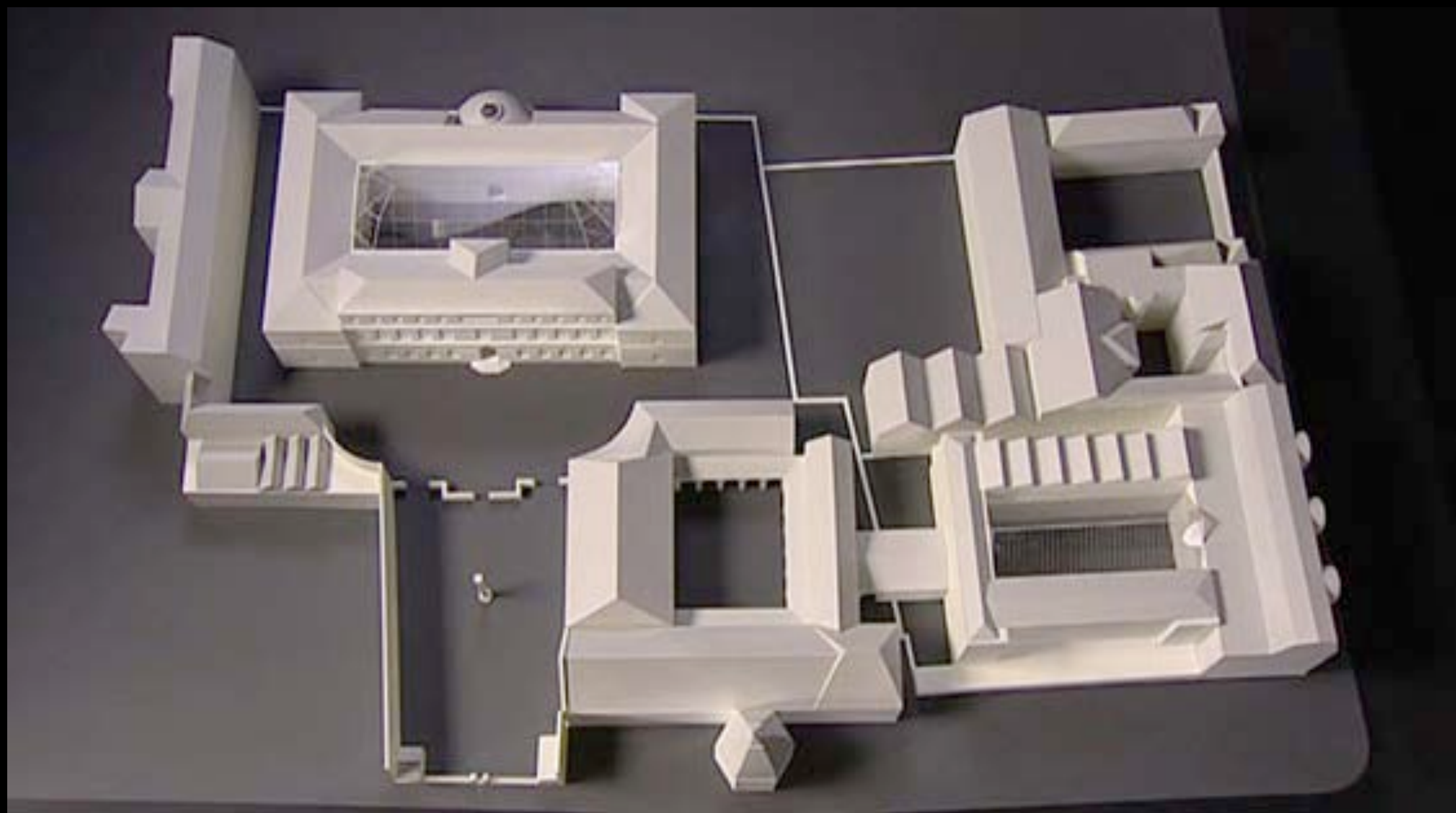


Félix Duban, Architectural
Fantasy in the Style of
Pompeii,
1856



Beaux-Arts Style







Labrouste, Bibliothèque Sainte Geneviève, Paris, 1843-50



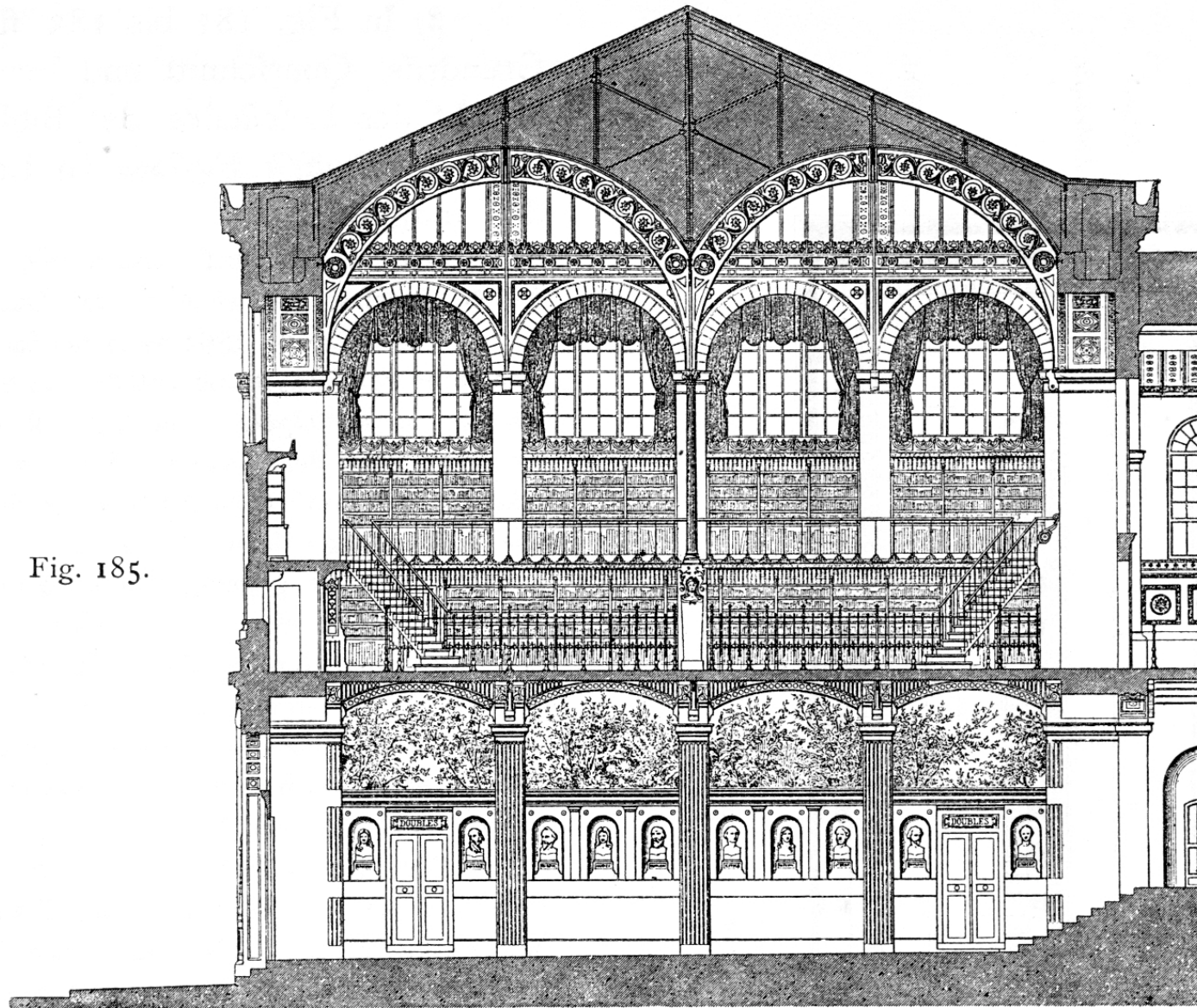


Fig. 185.

Querschnitt.

Bibliothèque Ste.-Geneviève zu Paris ¹²³).

1:250

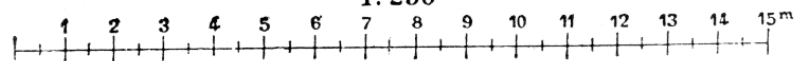


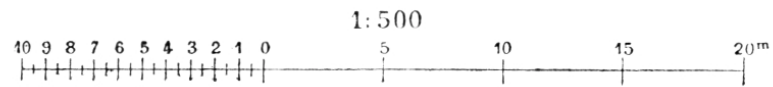
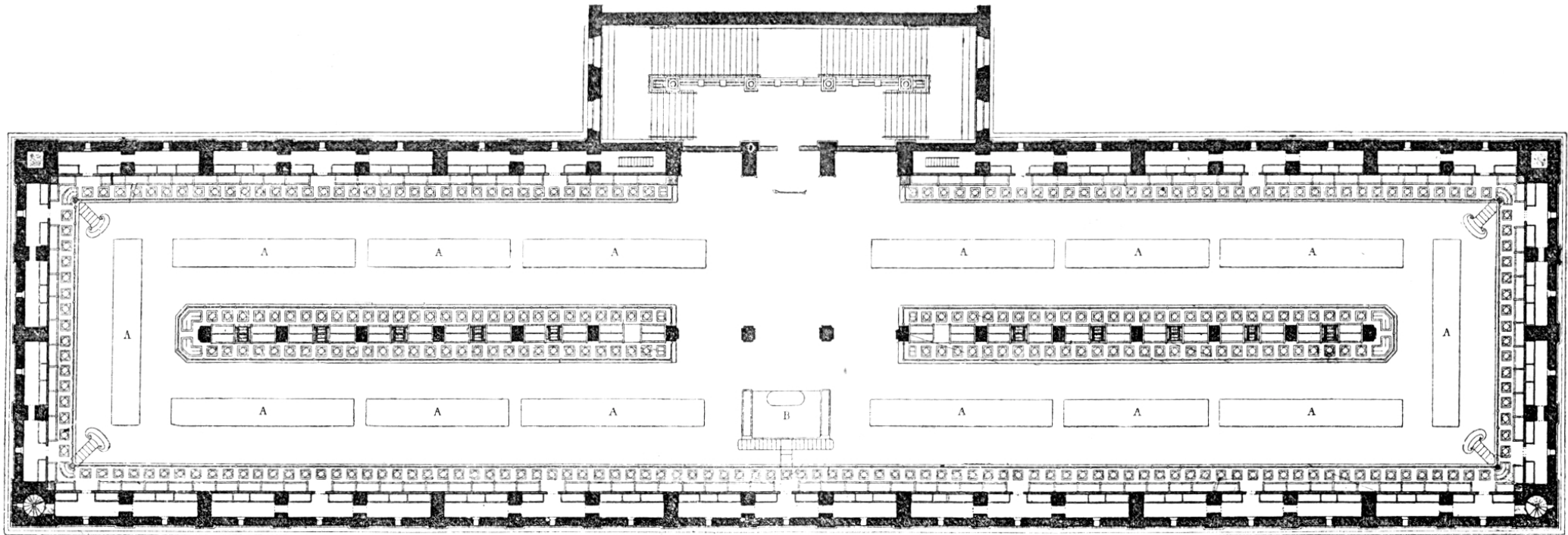
Fig. 184.

Obergeschoß.

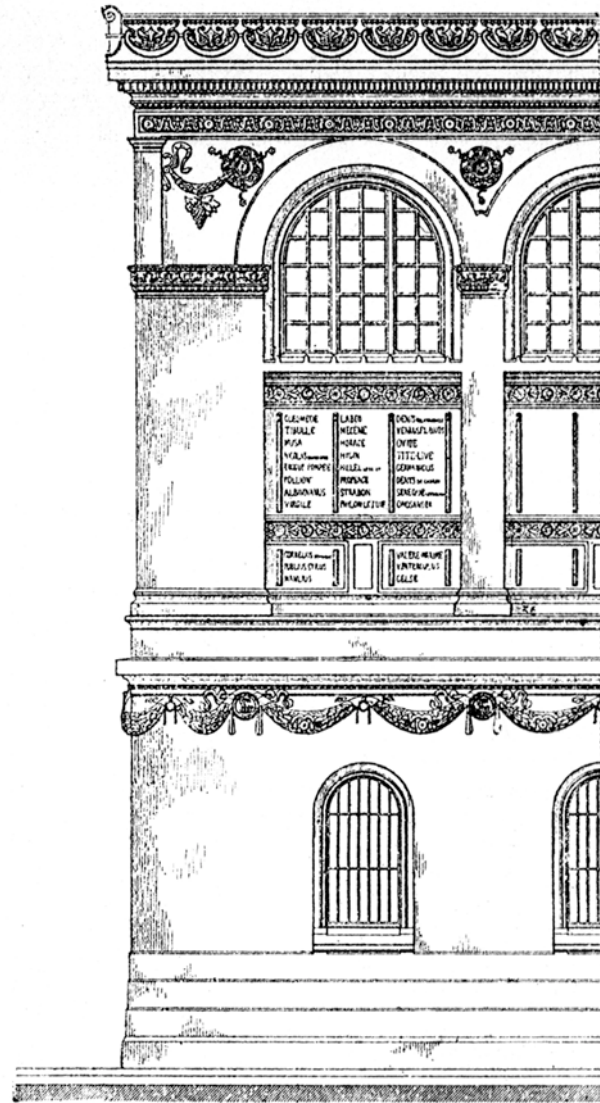
A. Lefetische.

Arch. :
Labrousse.

B. Aufsicht.

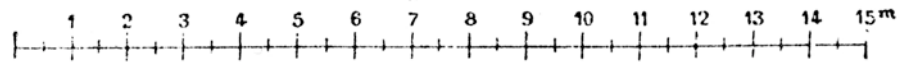


Lefesaal der *Bibliothèque Ste.-Geneviève* zu Paris¹²³).



Bibliothek *Ste.-Geneviève* zu Paris ⁷⁹⁾.

1:250



Façaden-Systeme.

RAMUS	MONTAIGNE	HENRI ESTIENNE II
MICHEL DE L'HOPITAL	AMYOT	STEVIN
VIGNOLE	ERCILLA	CALDERON
CARDAN	LE TASSE	MOLINA
PHILIBERT DE LORME	C. AGRIPPA	TYCHO-BRAHE
CAMOENS	JEAN BODIN	CHARRON
RONSARD	PIERRE PITHOU	ALDROVANDE
BERNARD DE PALISSY	ROBERT ESTIENNE I	JUSTE LIPSE

ÉTIENNE PASQUIER	KEPLER	RICHELIEU
CERVANTES	SALOMON DE CAUS	GROTIUS
SHAKSPEARE	LOPE DE VEGA	VAUGELAS
JAC-AUG. DE THOU	JANSENIUS	DESCARTES
OLIVIER DE SERRES	CAMPANELLA	RÔTROU
S. FRANCOIS DE SALES	OPITZ	OMER TALON
MARIANA	SULLY	GABRIEL NAUDE
GASPARD BAUHN	CALILÉE	GASSENDI

ADAM BILLAUT	LE CARO DE RETZ	ANT. DE SOLIS
PASCAL	VONDEL	CLET CH. PERRAULT
POUSSIN	LA ROCHEFOUCAULD	QUINAULT
FERMAT	HOBBS	MÉNAGE
BOLLANDUS	MEZERAI	ANT. ARNAULT
PH. LABBE	COLBERT	RUFFENDORF
MOLIERE	P. CORNEILLE	HUYGHENS
MILTON	TAVERNIER	LA FONTAINE

CUJAS
JEAN COUSIN
AMBROISE PARÉ

GUARINI
MATHURIN REGNIER
BRANTÔME

ANT. HERRERA
F. BACON
MALHERBE

BALZAC
HARVEY
SAUMAISE

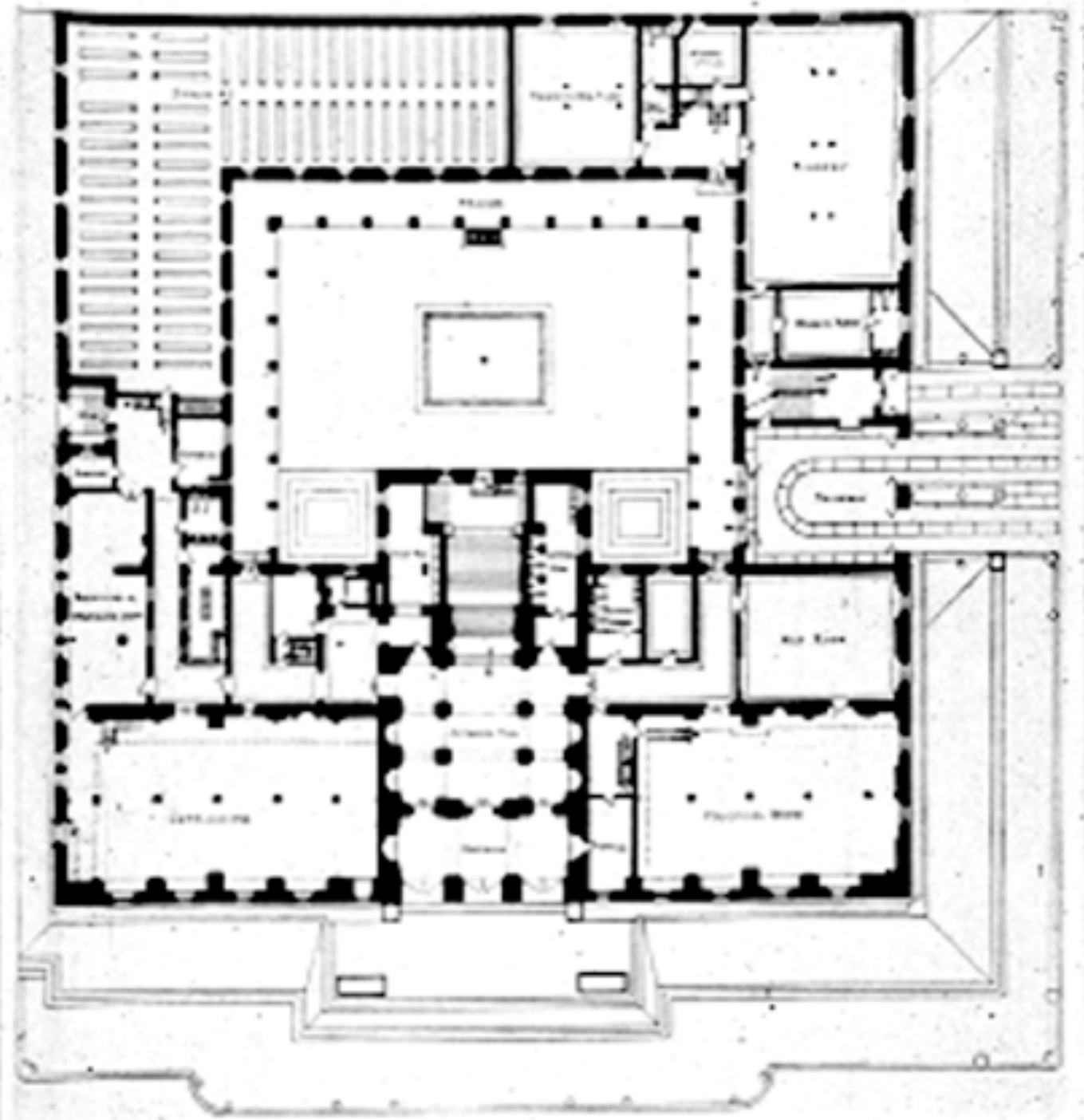
VAL CONRART
GREGORY
SPINOSA

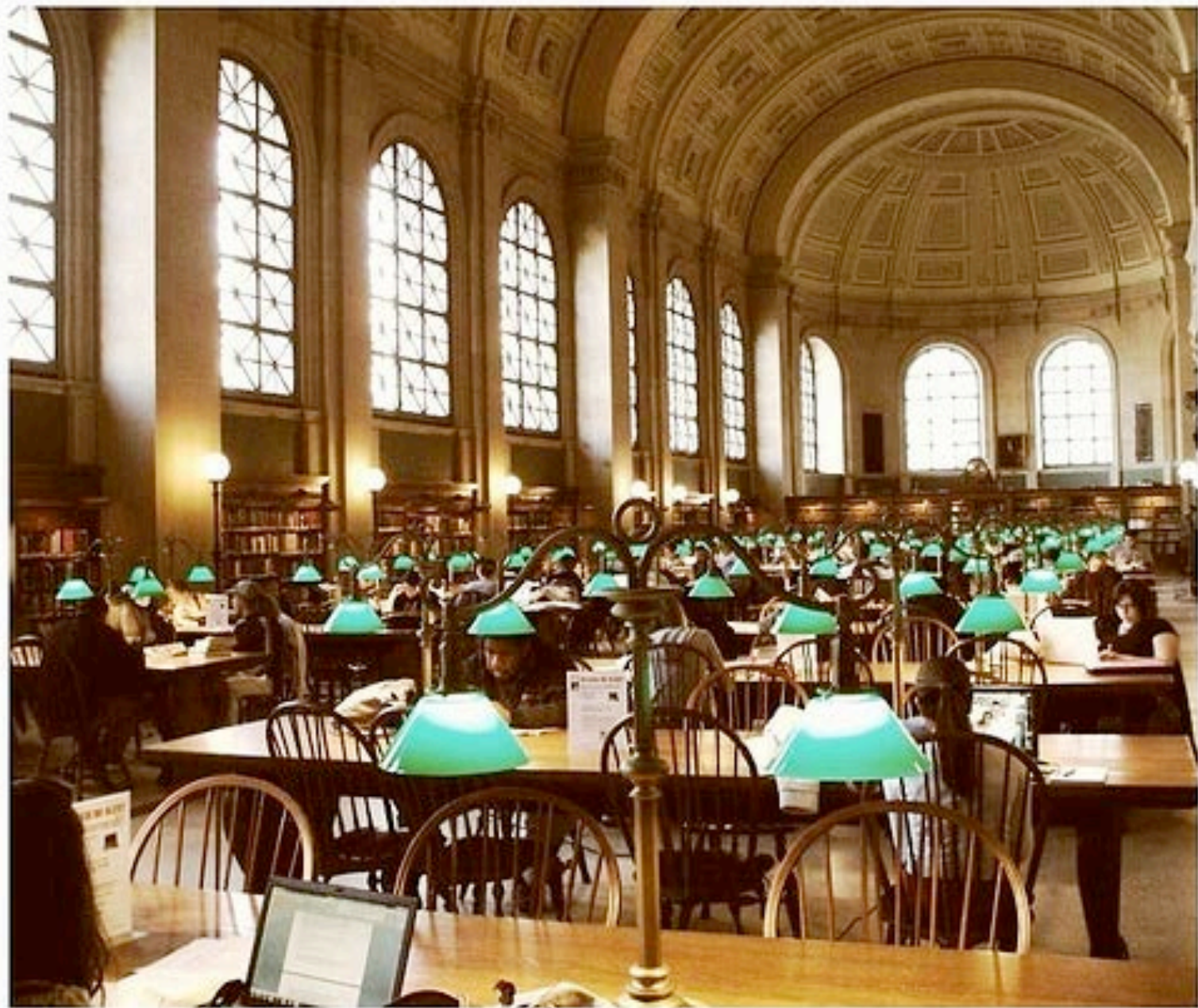
NICOLE
MAD. DE SEVIGNÉ
LA BRUYÈRE



McKim, Meade and White, Boston Public Library, 1887







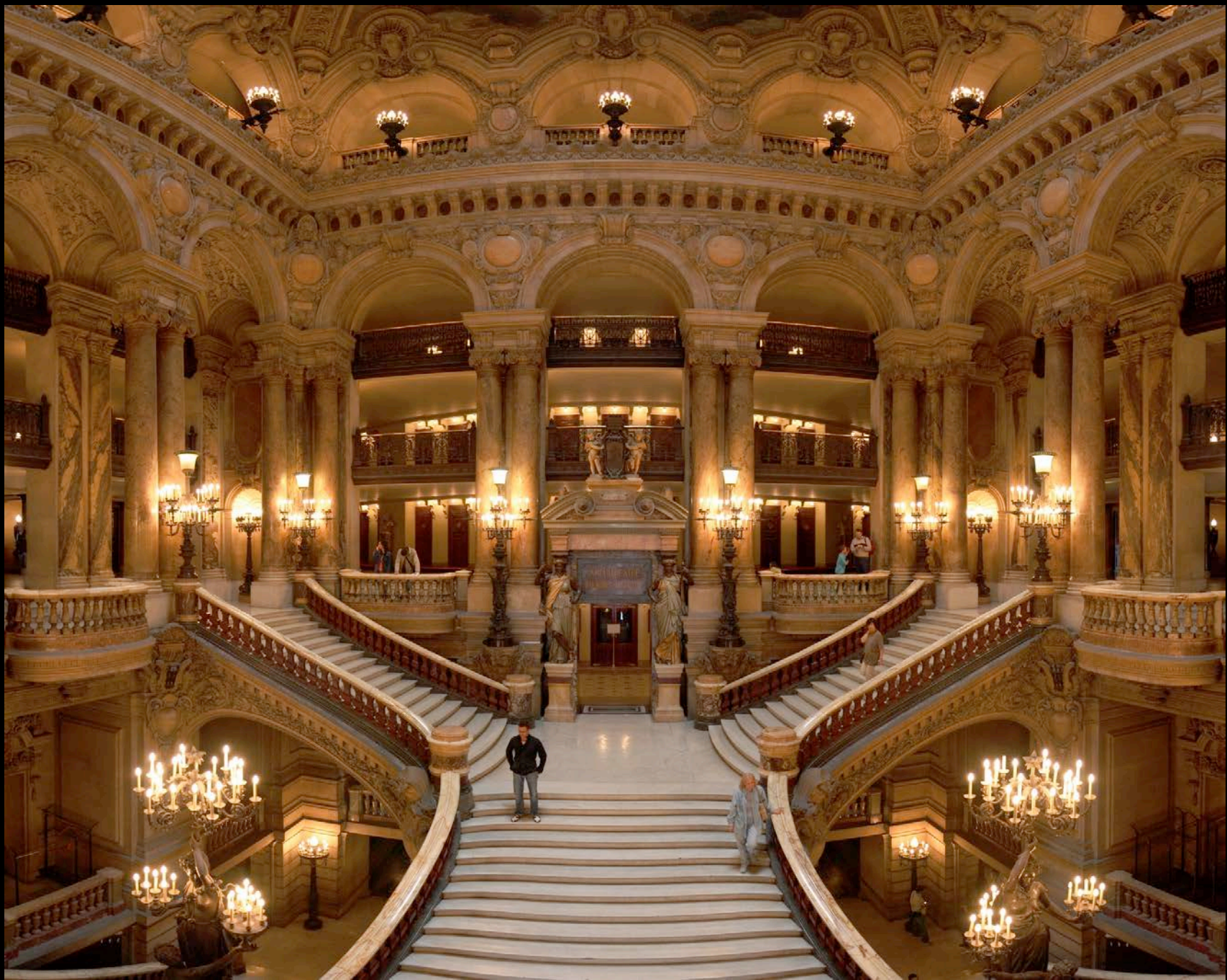


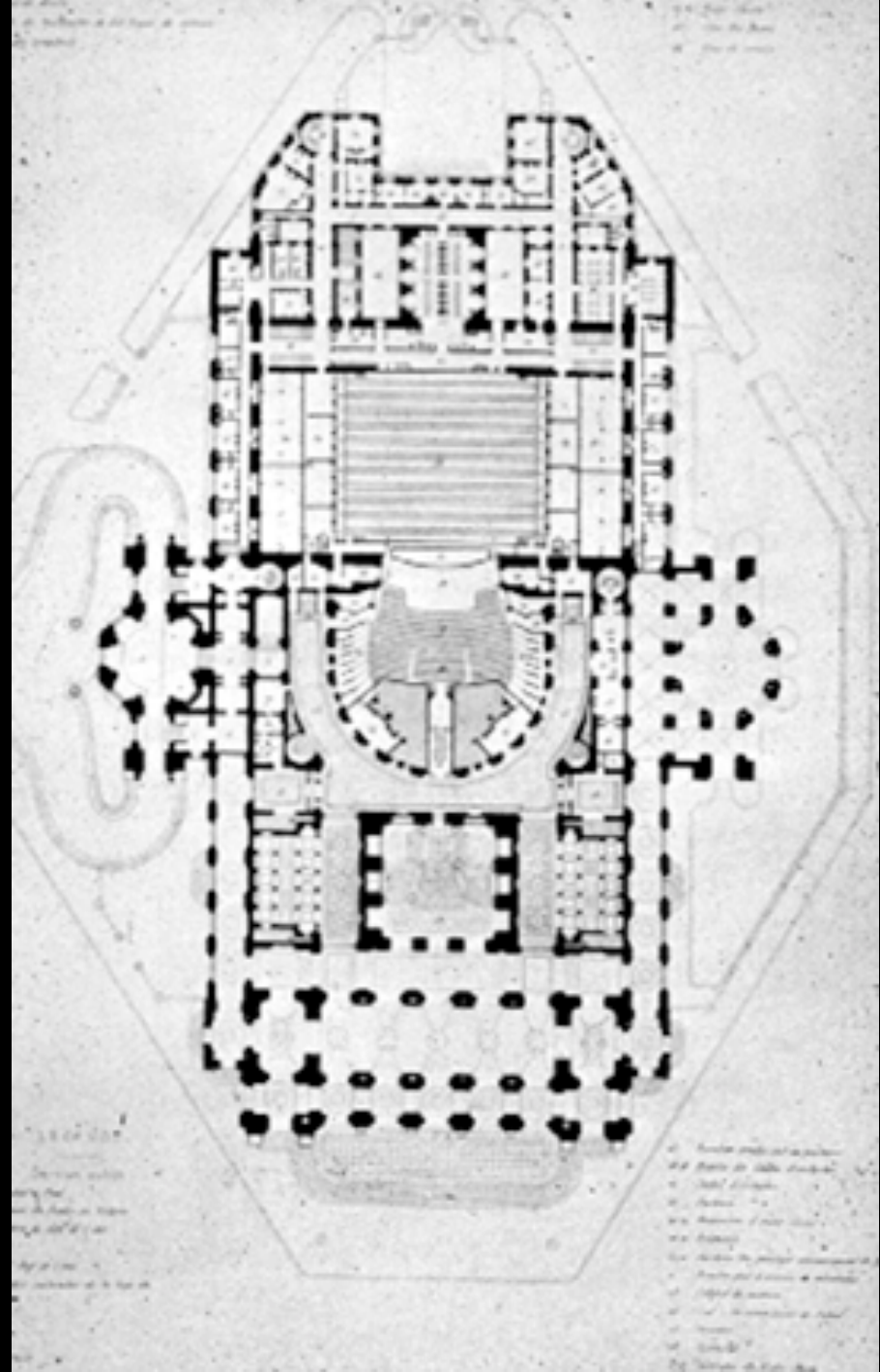


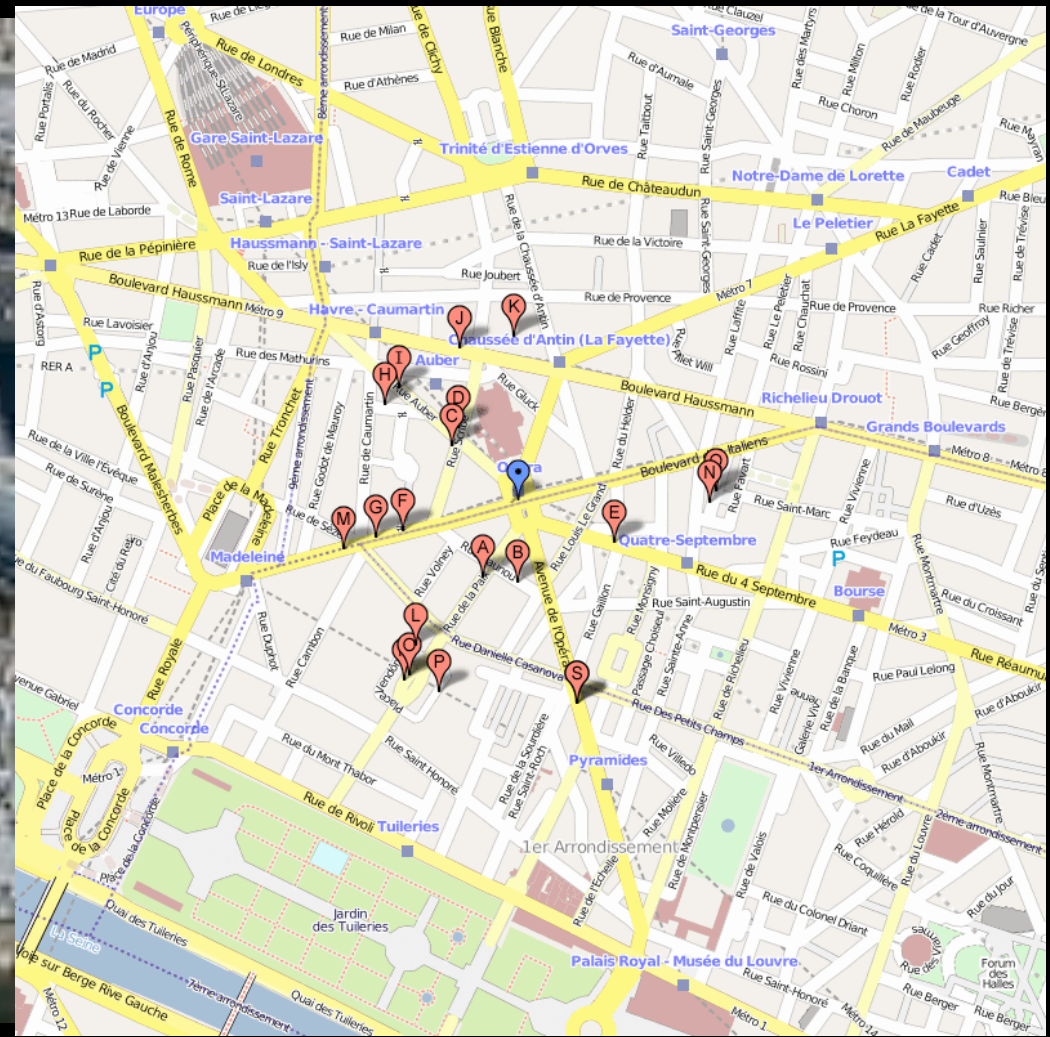
Alberti, Palazzo Rucellai, Florence, 1446-51



Garnier, Opéra, Paris, 1862-75







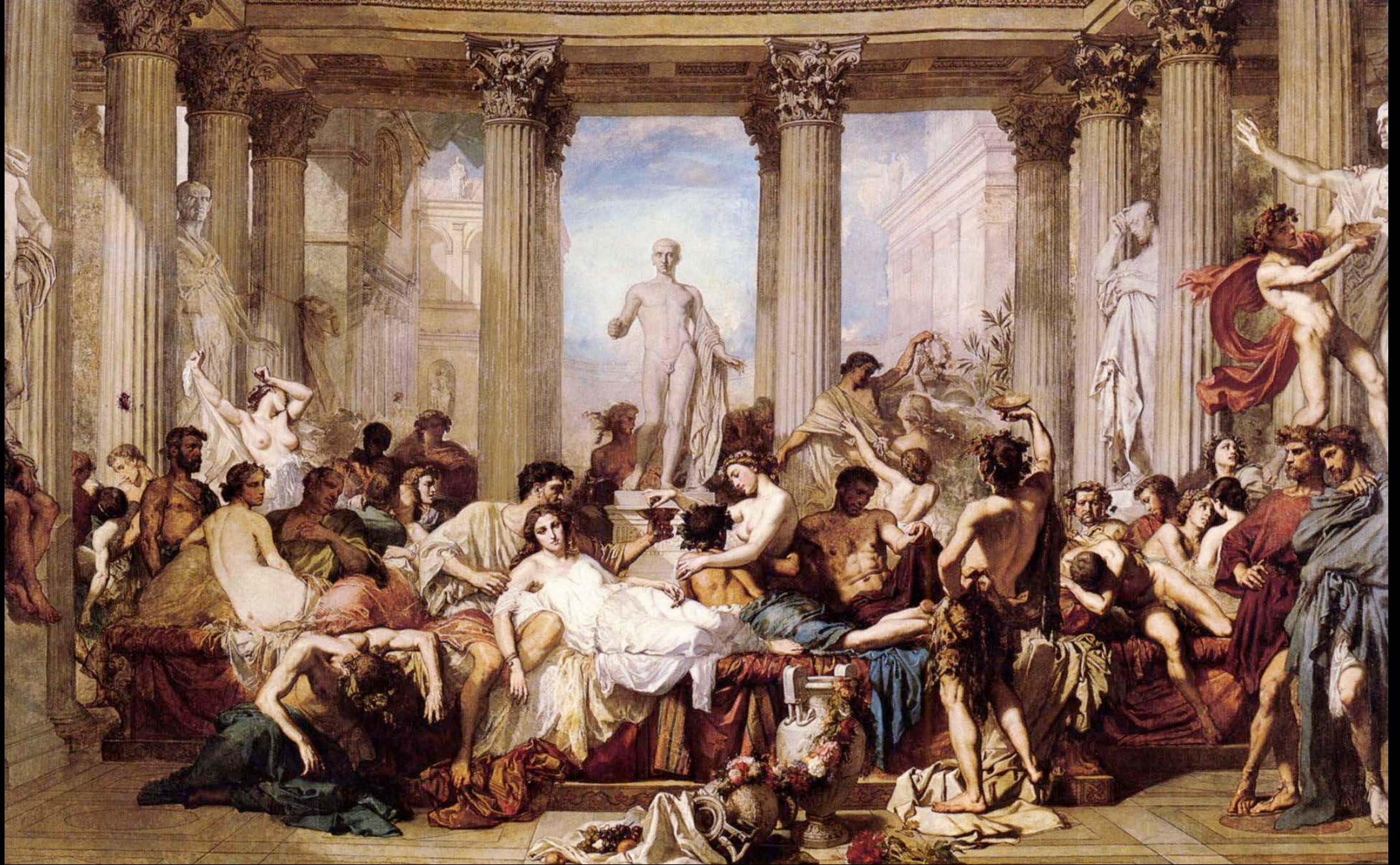
Avant tout, il faut être de son temps...

Emile Deschamps, 1828

Before all else, be of your time...



O. G. Rejlander, *The Two Ways of Life*, 1857



Couture, Decadence of the Romans, 1847



The rise of realism...



Millet, The Gleaners, 1857



Jean-François Millet, Caritas, c. 1839



1. gleaner - someone who picks up grain left in the field by the harvesters. farm worker, farmhand, field hand, fieldhand - a hired hand on a farm. **2. gleaner** - someone who gathers something in small pieces (e.g. information) slowly and carefully.

Millet, The Gleaners, 1857



Angelus - a Roman Catholic devotion commemorating the Incarnation of Jesus and including the Hail Mary, said at morning, noon, and sunset. a ringing of church bells announcing this

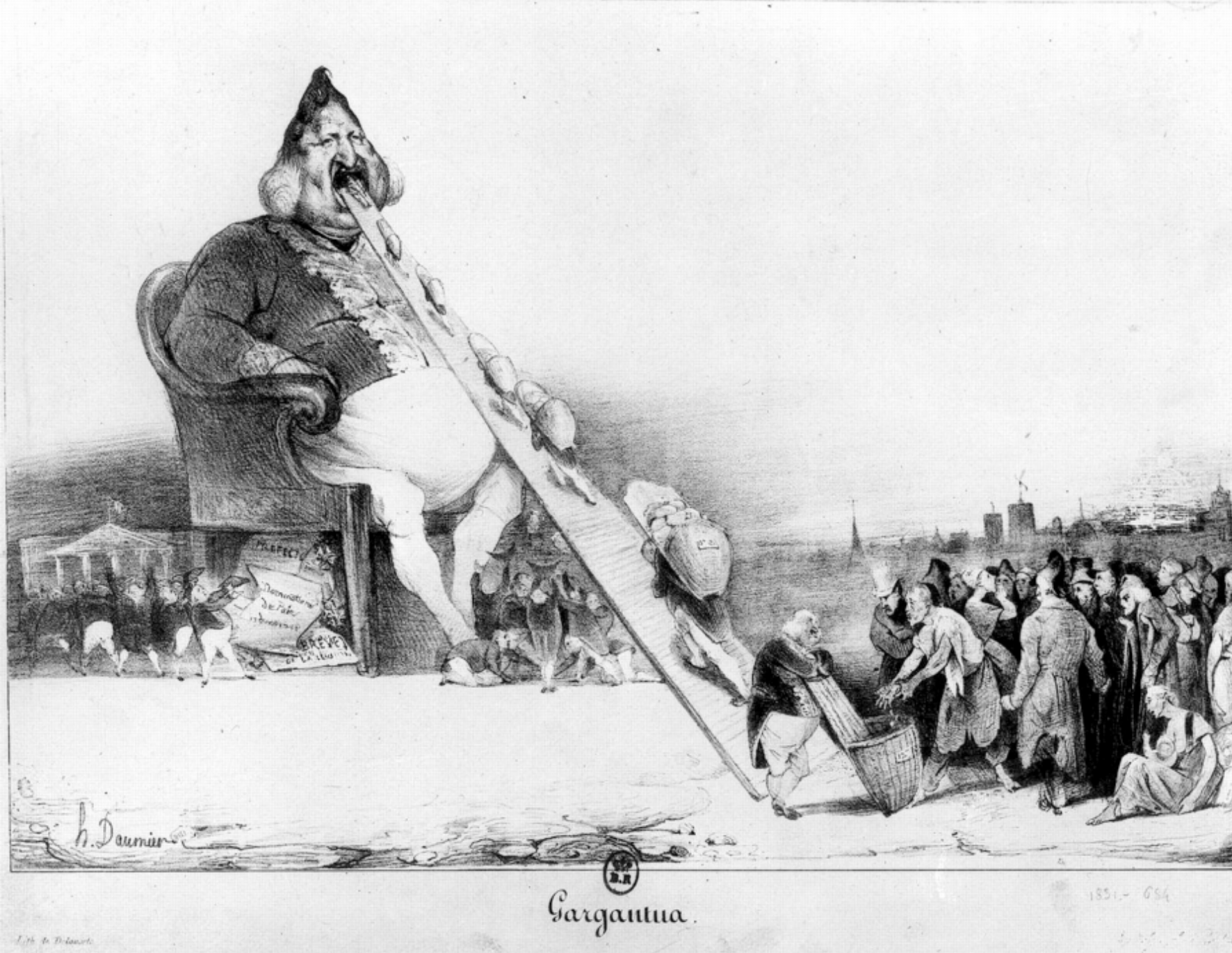
Millet, The Angelus, 1859



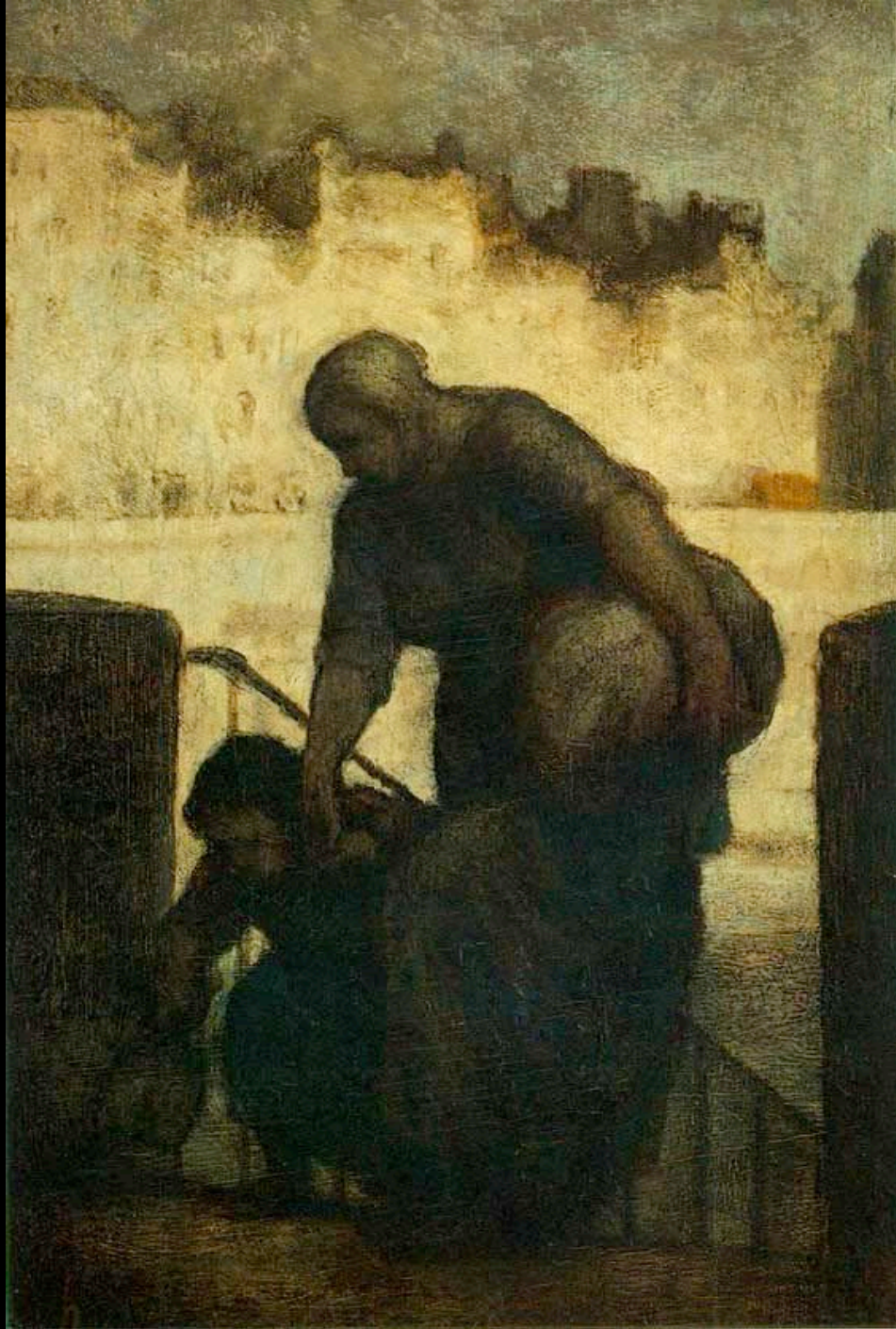
Courbet, The Stonebreakers, 1849



Courbet, Burial at Ornans, 1849



Honoré Daumier, Gargantua, 1831



Daumier, Laundress, 1860



Daumier, Two Drinkers, 1861

LE MONDE ILLUSTRÉ

JOURNAL HEBDOMADAIRE



ABONNEMENTS POUR PARIS ET LES DÉPARTEMENTS :
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6^{me} Année. N^o 247. — 4 Janvier 1862.

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Bureau de Vente et d'Abonnement: 15, B^{is} des Italiens.
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Toute demande d'abonnement non accompagnée d'un bon sur Paris ou sur la poste ou le demandeur de souscrire à domicile ne sera pas justifié le montant en sus des droits, sera considérée comme son aveu.



Intérieur d'un omnibus. (d'après le dessin.)



Illustration de l'Intérieur d'un omnibus.

145, Boulevard des Capucines, 28, r. Paradis P. Paris.

Un omnibus en temps de grippe.

Daumier, drawings of Omnibus, *Le Monde Illustré*, 1864



Upper-Left: Daumier, First-Class Carriage, 1864
Lower-Left: Daumier, Second-Class Carriage, 1864
Above: Daumier, Third-Class Carriage, 1864
[all watercolor, ink wash and charcoal on slightly textured, moderately thick, cream wove paper]

Right: Léon Bonnat, William T. Walters, 1883





Honoré Daumier, The First-Class Carriage, 1864



Honoré Daumier, The Second-Class Carriage, 1864



Daumier, Third Class
Carriage, 1862



Honoré Daumier, Third-Class Carriage, Crayon, Watercolor, 1862-64



Upper-Left: Daumier, First-Class Carriage, 1864
Lower-Left: Daumier, Second-Class Carriage, 1864
Above: Daumier, Third-Class Carriage, 1864
[all watercolor, ink wash and charcoal on slightly textured, moderately thick, cream wove paper]

Right: Léon Bonnat, William T. Walters, 1883



1863



Matthew Brady, Havoc, Effect of a 32lb. shell from the 2nd. Mass. Heavy Artillery, Fredericksburg, Virginia, c. 1862-3



Matthew Brady, On the Antietam Battlefield, 1862



Timothy H. O'Sullivan, Field Where General Reynolds Fell, From Gardner's Photographic Sketch Book of the War, 1865-66

C. S. Soldier killed in the Trenches, at the storming of Petersburg, Va., April.
The marks and spots on his face, are blood issuing from his mouth and nose. The wound is in the head,
caused by a fragment of Shell.



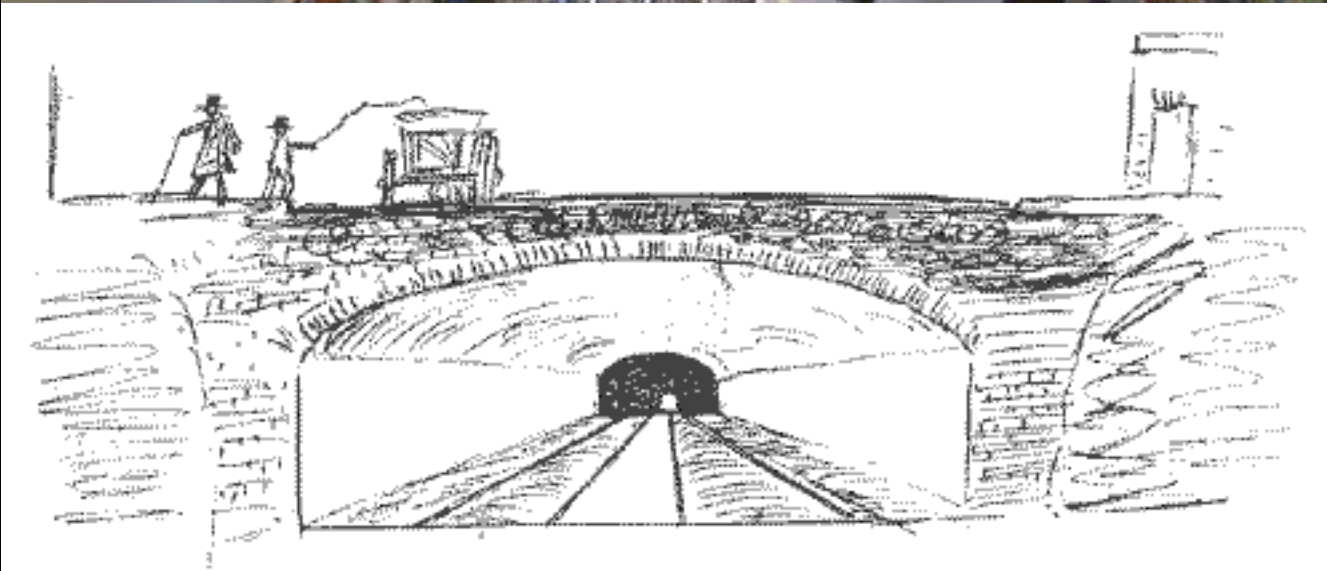
Entered according to Act of Congress in the year 1865, by E. & H. T. Anthony & Co. in the Clerk's Office of the District Court of the U.S. for the So. District of New-York.

Stereo View, Petersburg, VA, c. 1863

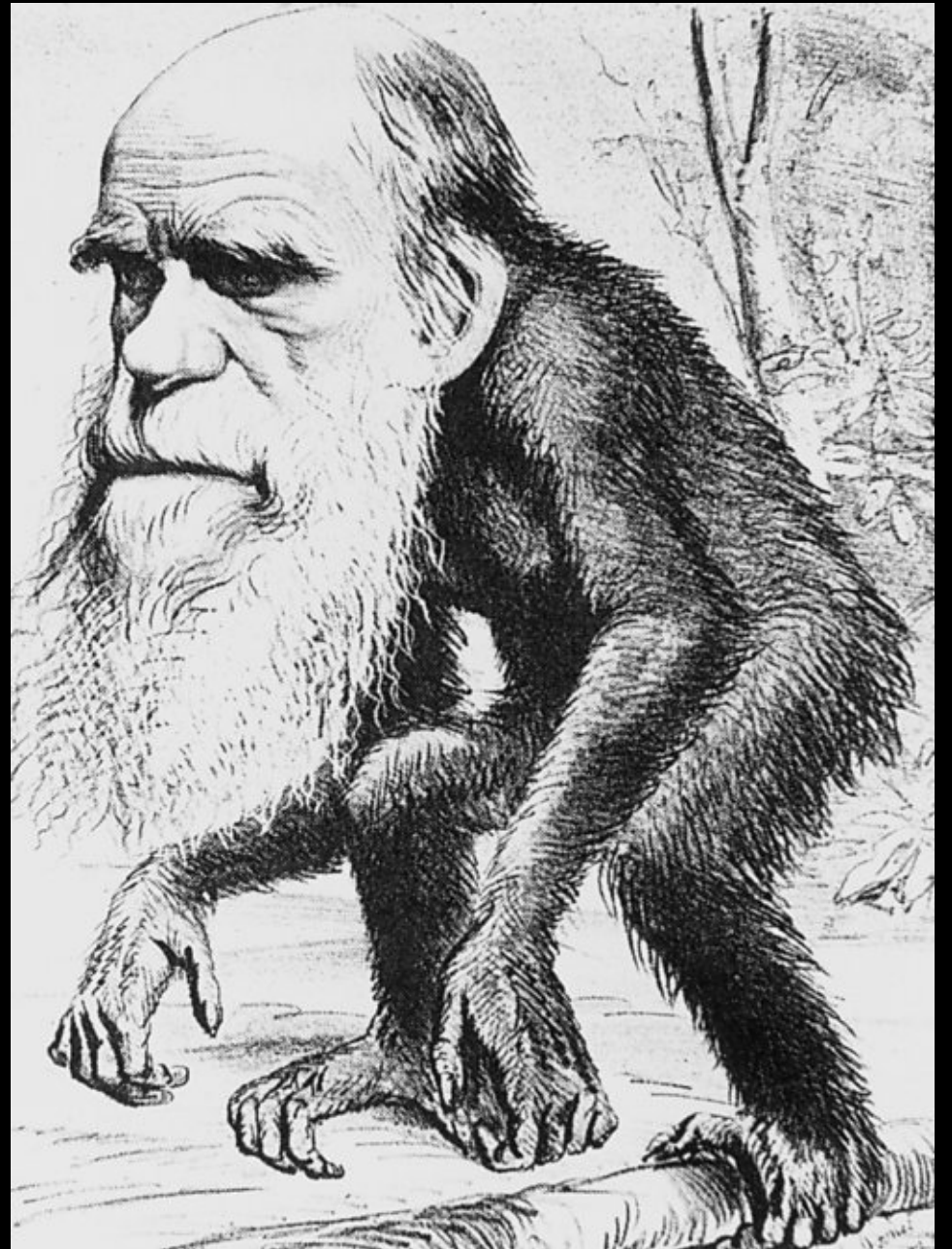
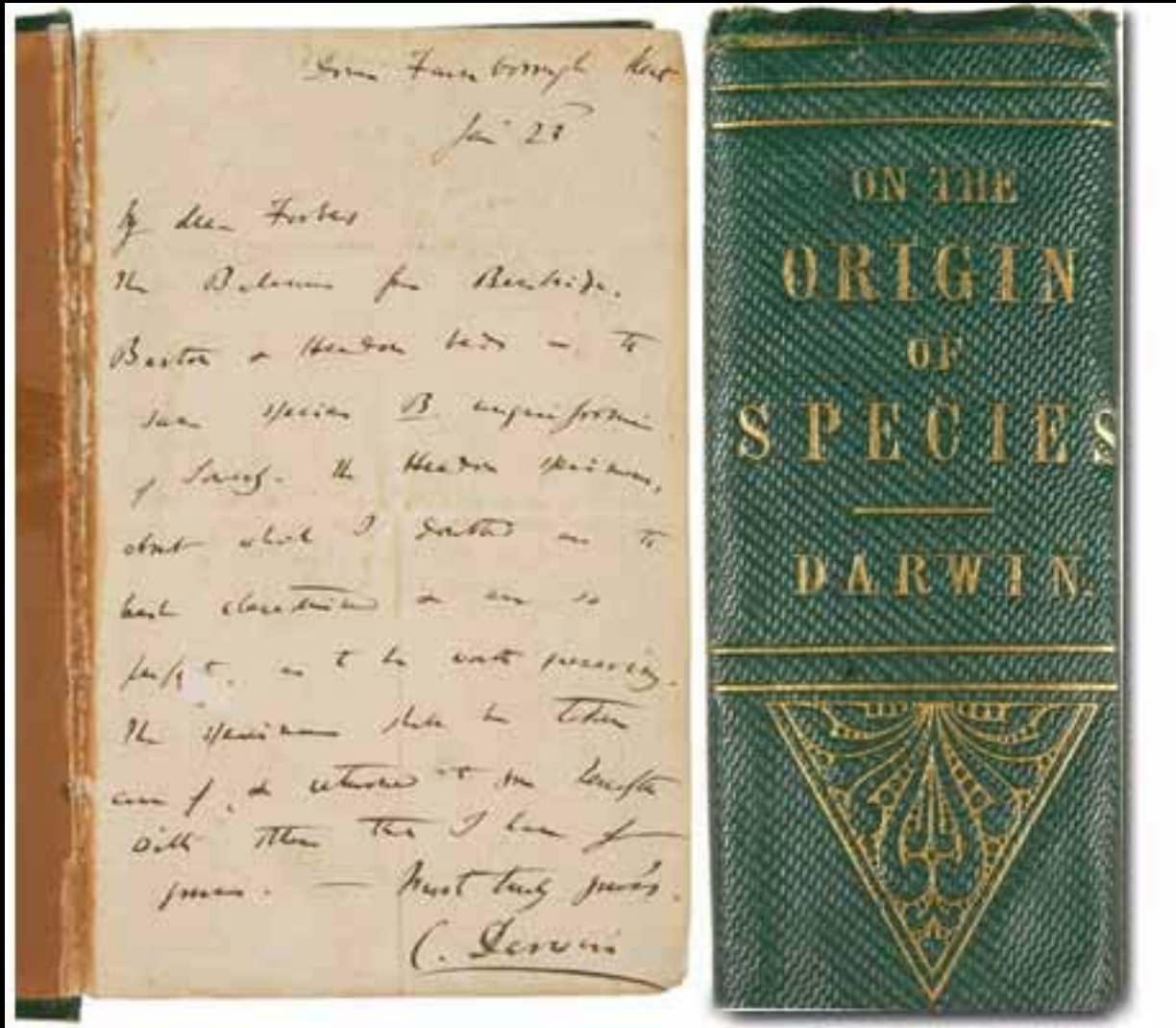


Charles Pearson,
Solicitor to the City of
London Corporation,
London Underground

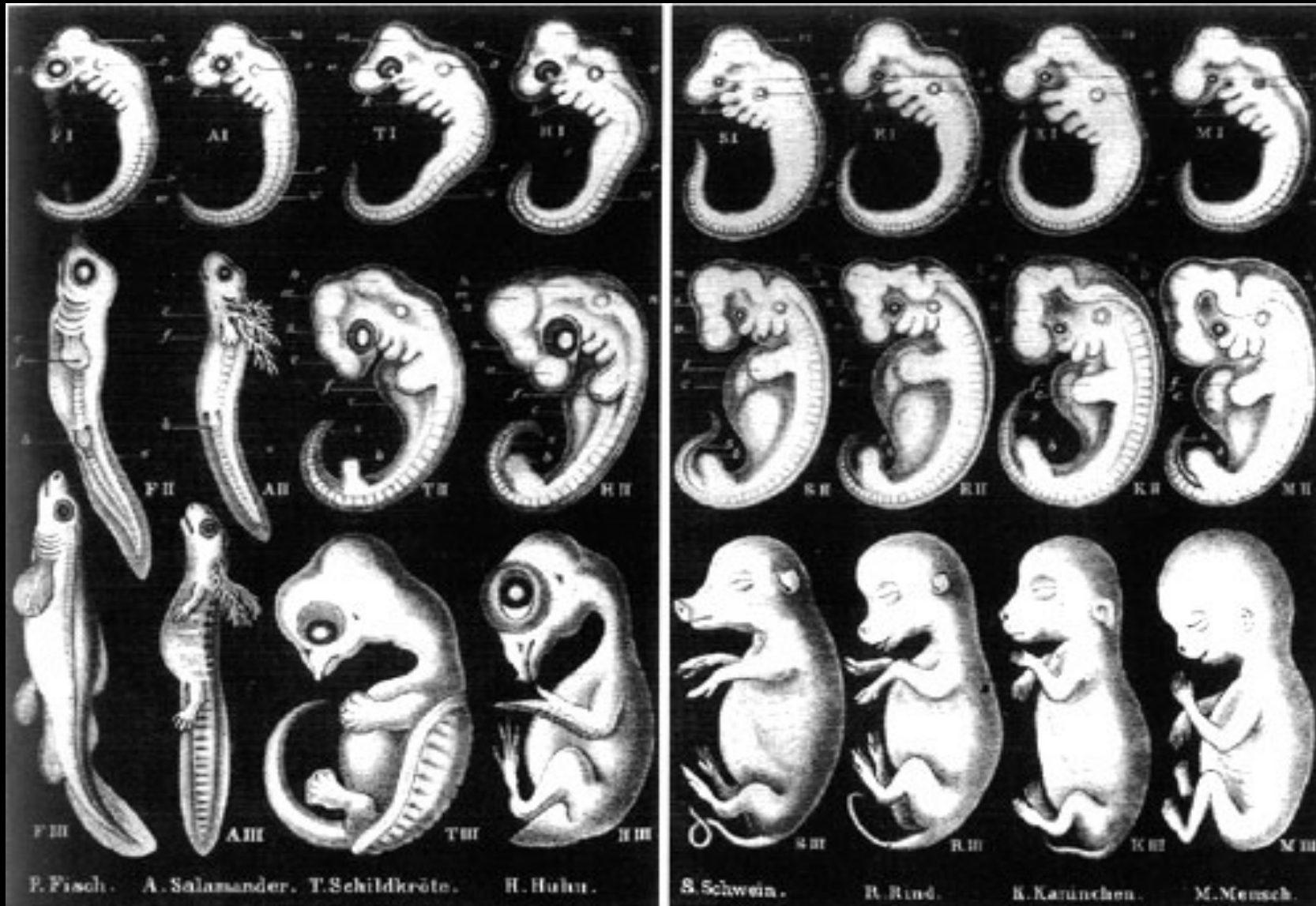
1863







Charles Darwin, *On the Origin of the Species*, 1859



Recapitulation
Theory or
Biogenetic Law

Ontogeny
follows
Phylogeny

1866

Drawings of Vertebrate Embryos (1874) by Ernst Haeckel [1834-1919]

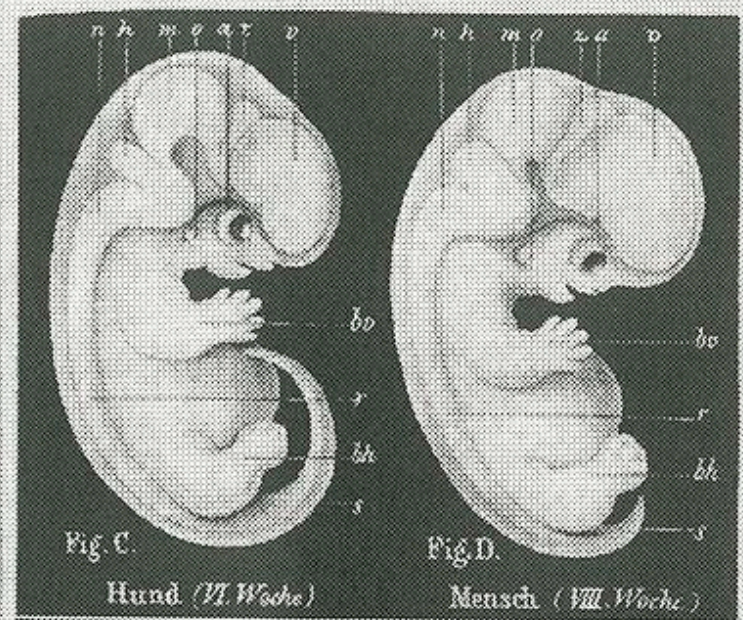
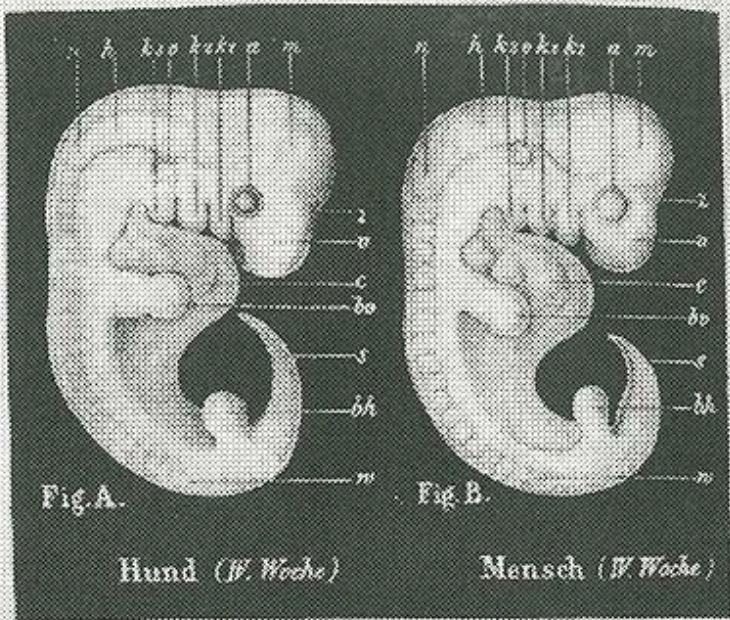
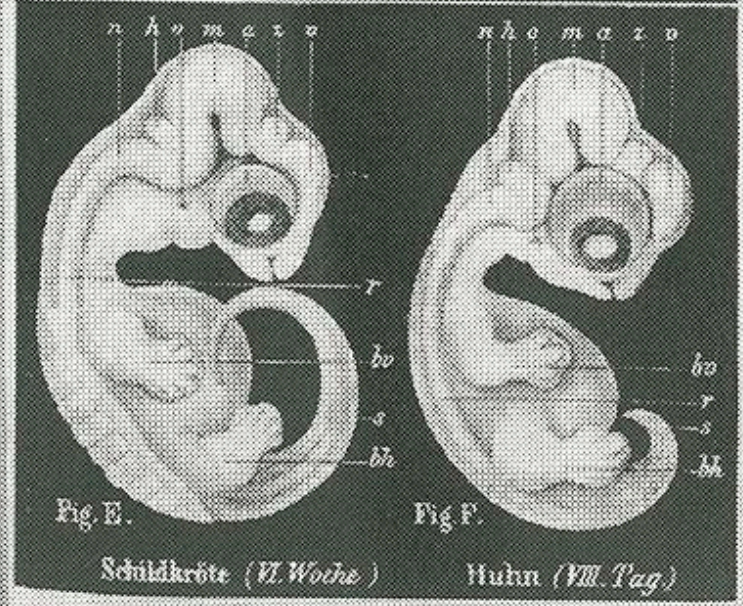
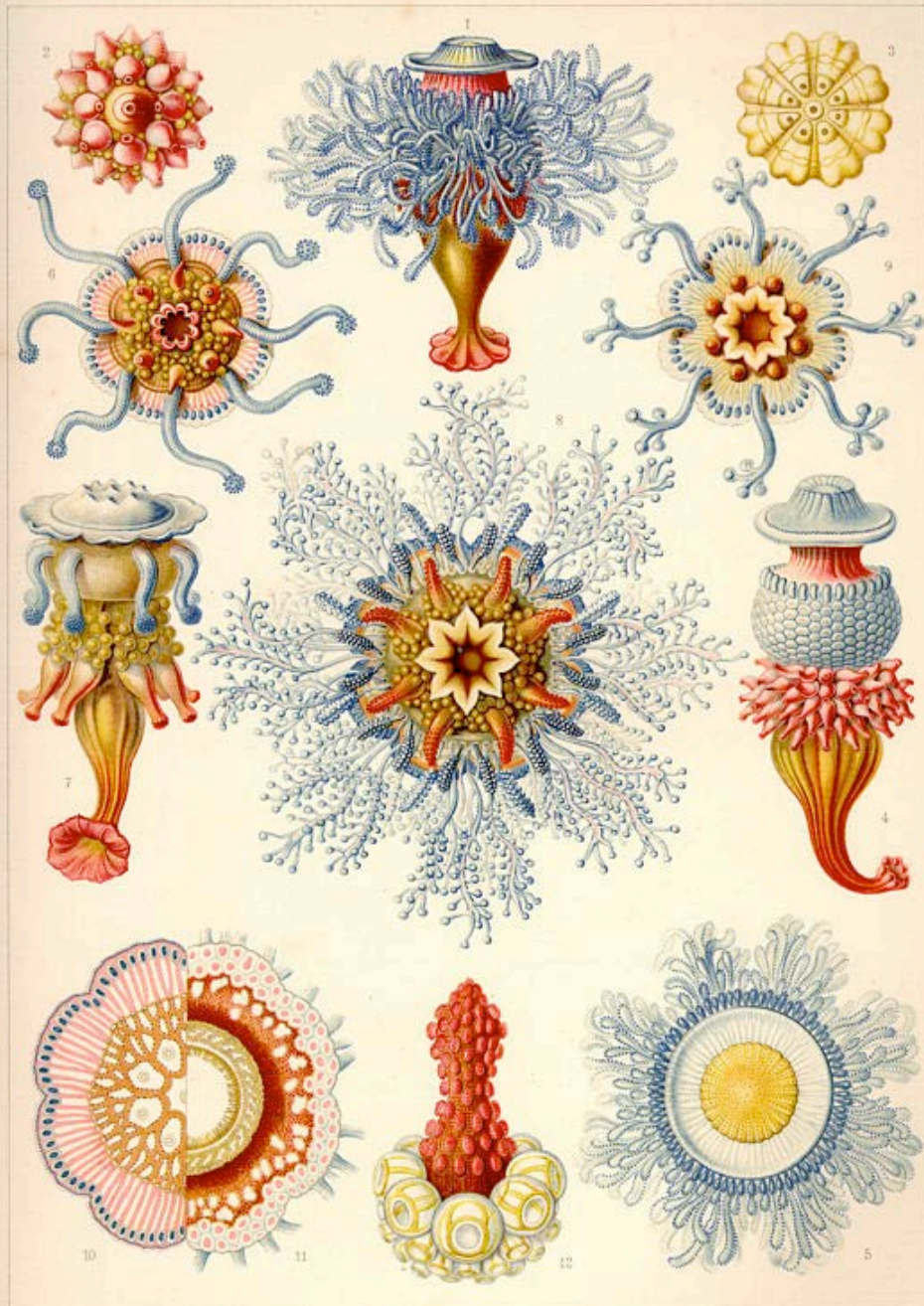


Fig. A. Keim des Hundes, 5" lang (aus der vierten Woche). Fig. B. Keim des Menschen, 5" lang (aus der vierten Woche). Fig. C. Keim des Hundes, 8½" lang (aus der sechsten Woche). Fig. D. Keim des Menschen, 8½" lang (aus der achten Woche). Fig. E. Keim der Schildkröte, 7" lang (aus der sechsten Woche). Fig. F. Keim des Huhns, 7" lang (acht Tage alt). Fig. A und B sind 5mal, Fig. C—F 4mal vergrössert. Die Buchstaben haben in allen sechs Figuren dieselbe Bedeutung: r Vorderhirn, z Zwischenhirn, m Mittelhirn, k Hinterhirn, a Nachhirn, v Rückenmark, a Auge, e Ohr, k1, k2, k3 erster, zweiter und dritter Kiemenbogen, a Wirbel, c Herz, bo Vorderbein, bh Hinterbein, s Schwanz.



Dog and human embryos, looking almost identical at 4 weeks then differing at 6 weeks. Lower right corner shows a 6-week turtle embryo and 8-day hen embryo. Ernst Haeckel (1868)



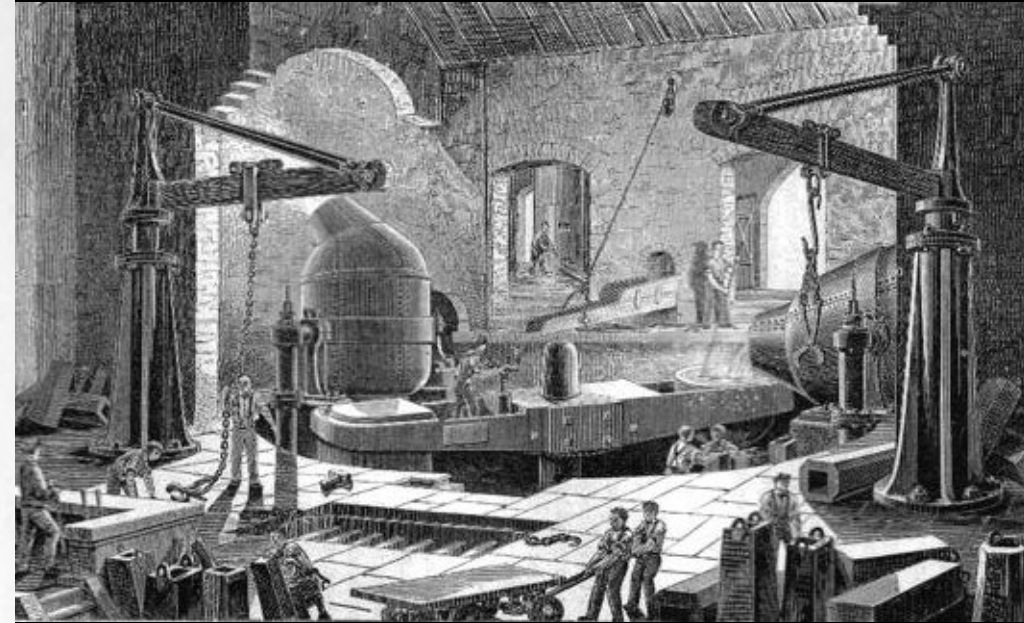
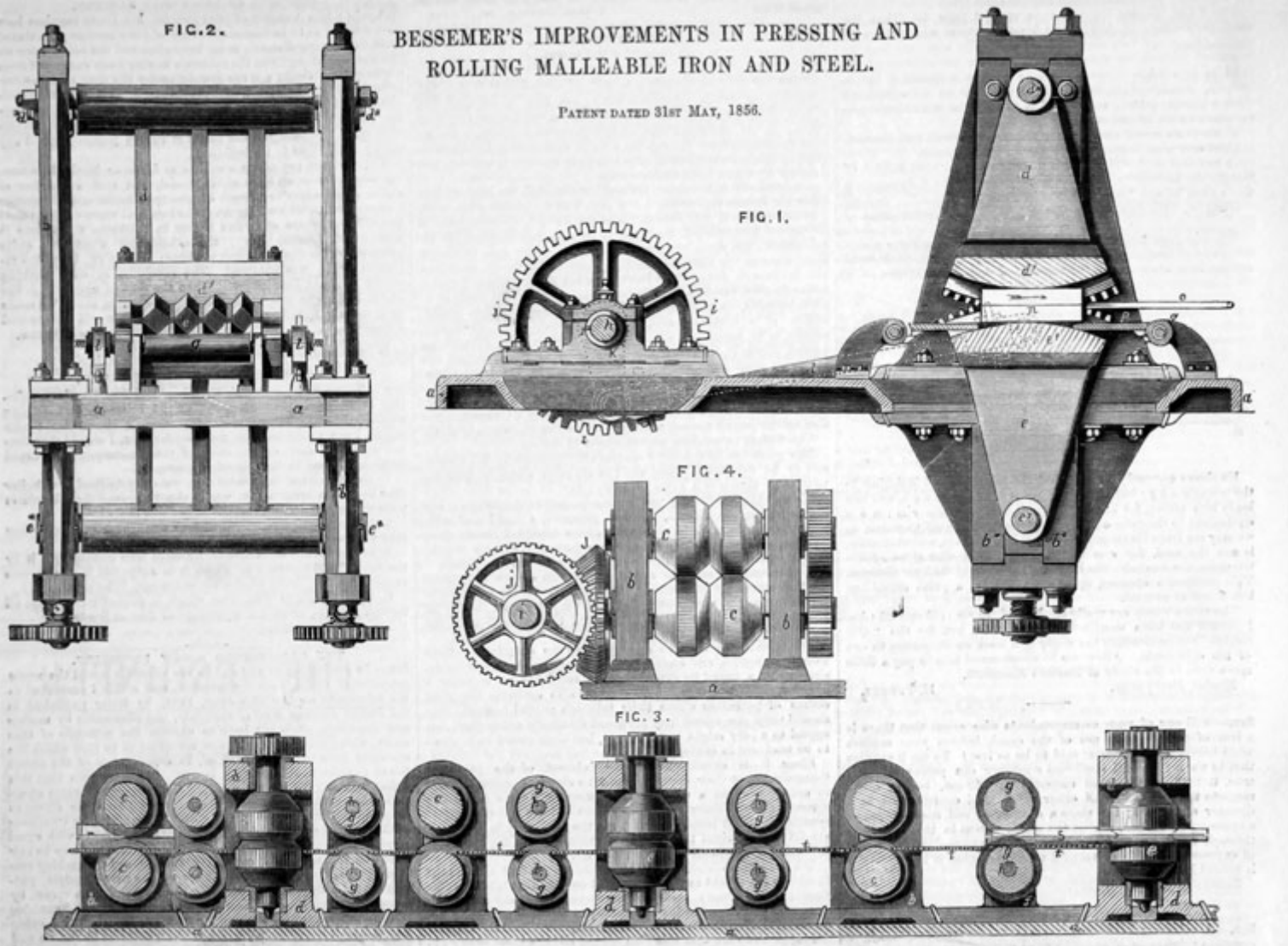
Siphonophorae. — Staatsquallen.

ecology

From the Greek “oikos” meaning house or environment and “logos” knowledge or study of

Coined by Haeckel in 1866, ecology means the scientific study of the interaction of organisms and their environment.

Ernst Haeckel's Radiolaria (1862)



The Bessemer process (1855) for producing inexpensive steel in a blast furnace was introduced by Henry Bessemer.

-The Bessemer Process is a method of steel production created by Englishman Henry Bessemer.

-It involves forcing air through molten pig iron (iron with a high carbon content) to remove impurities like manganese, silicon, and carbon.

-The process takes place in a steel container called a Bessemer converter. Molten pig iron is poured into the converter as air is blown through multiple holes perforating the bottom.

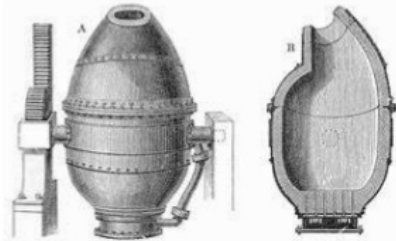
-The air does not cool the iron, instead, it oxidizes the molten mass and raises the temperature even further. This removes the impurities and rapidly reduces the carbon content to its desired level.



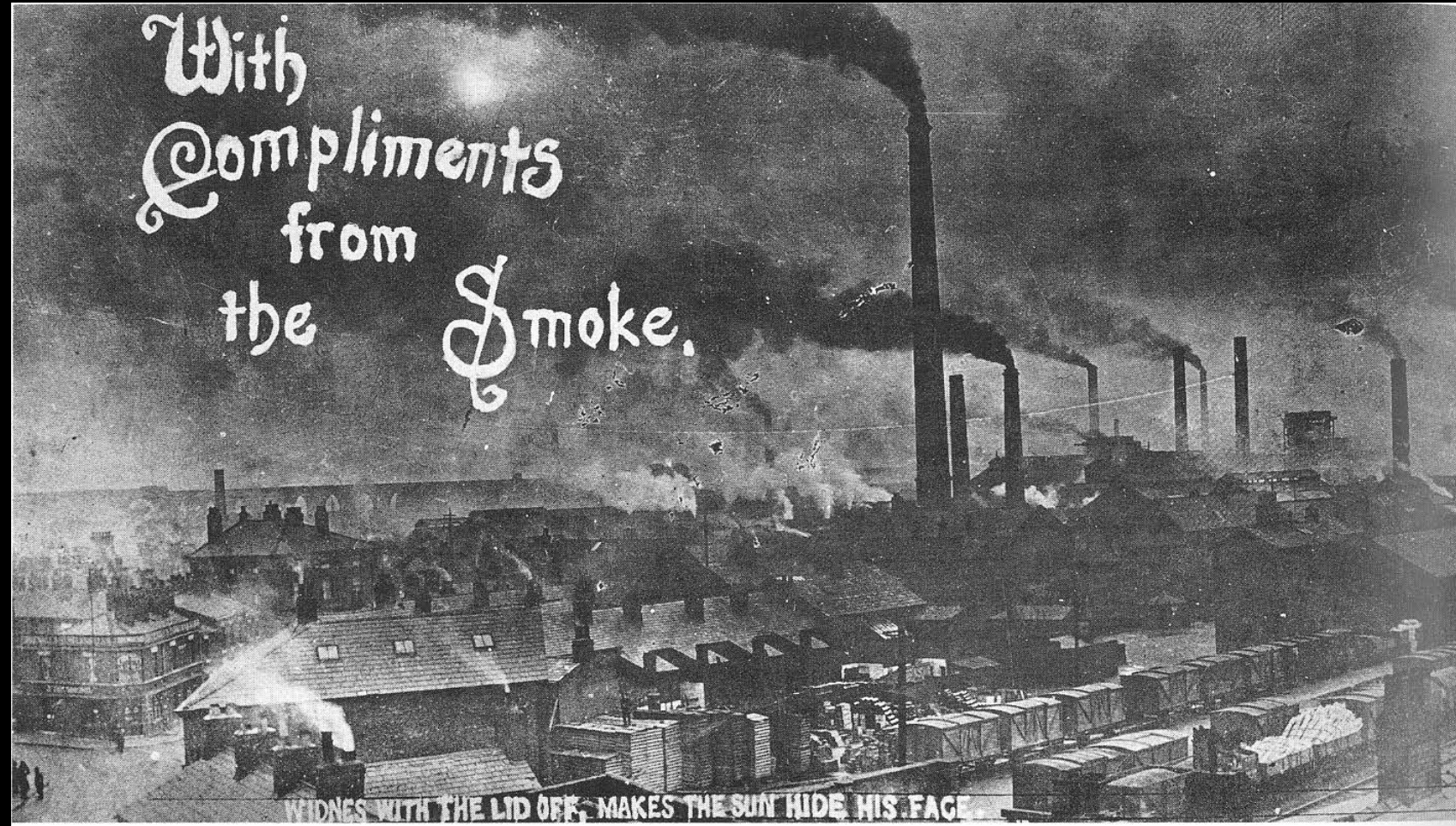
The Impact of the Bessemer process on American culture

The Bessemer process improved the steel industry by a mile. Americans had a lot more steel because of this, and it was quick and easy. Before the introduction of the process, bridges, railroads, and buildings had to be made out of wrought iron due to the expensive cost of steel. With Henry Bessemer's invention, 30,000 miles of railroad track could be built in the western part of the U.S. The U.S Military power was also increased since weapons and warships were made of steel.

The Bessemer Converter



Claude Monet, La Gare Saint-Lazare, 1877



Industrial Widnes, UK – East of Liverpool



Claude Monet, La Gare Saint-Lazare, 1877

All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations to his kind.

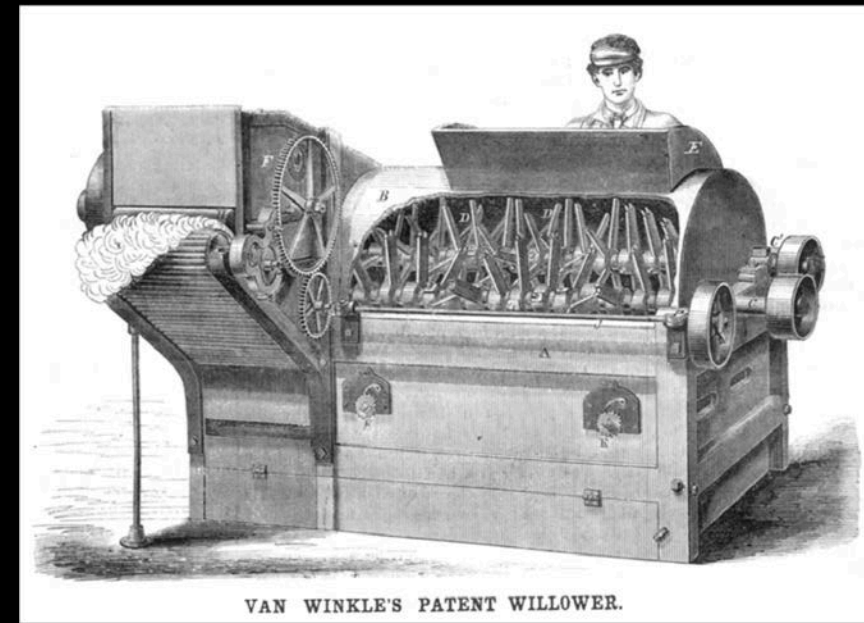
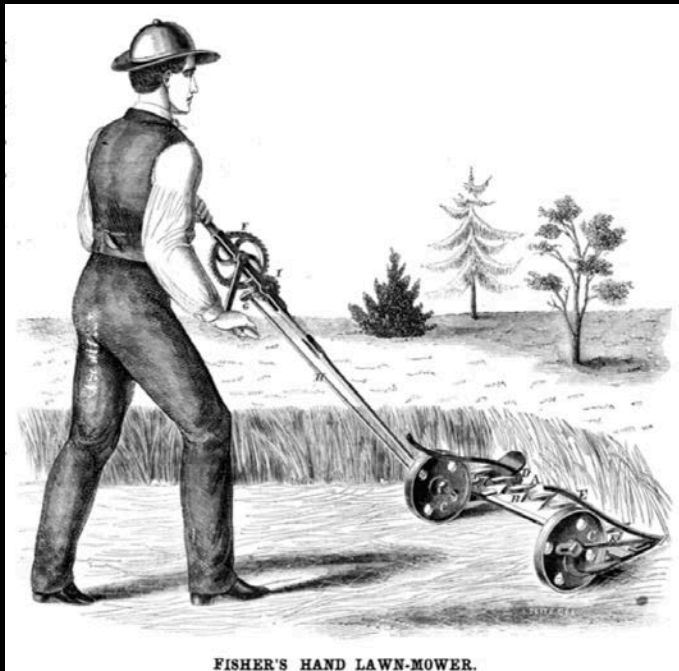
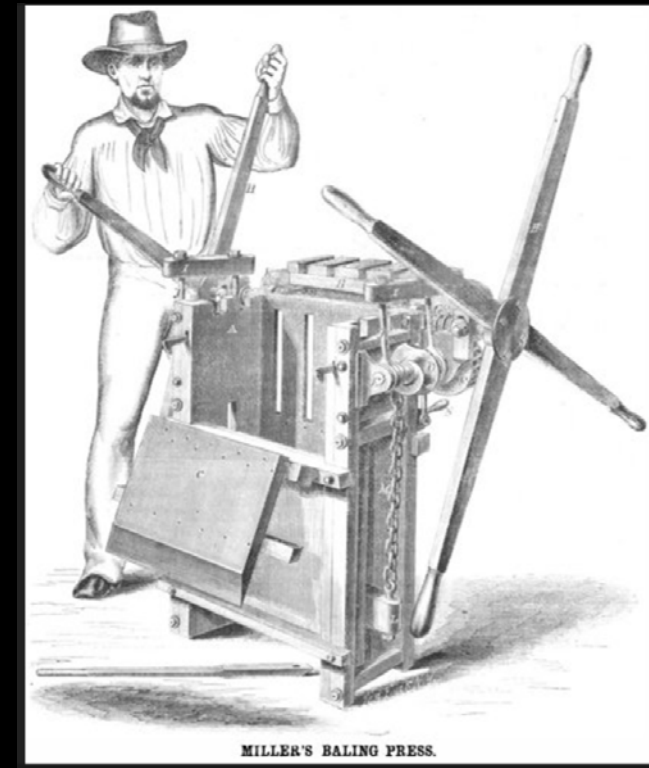
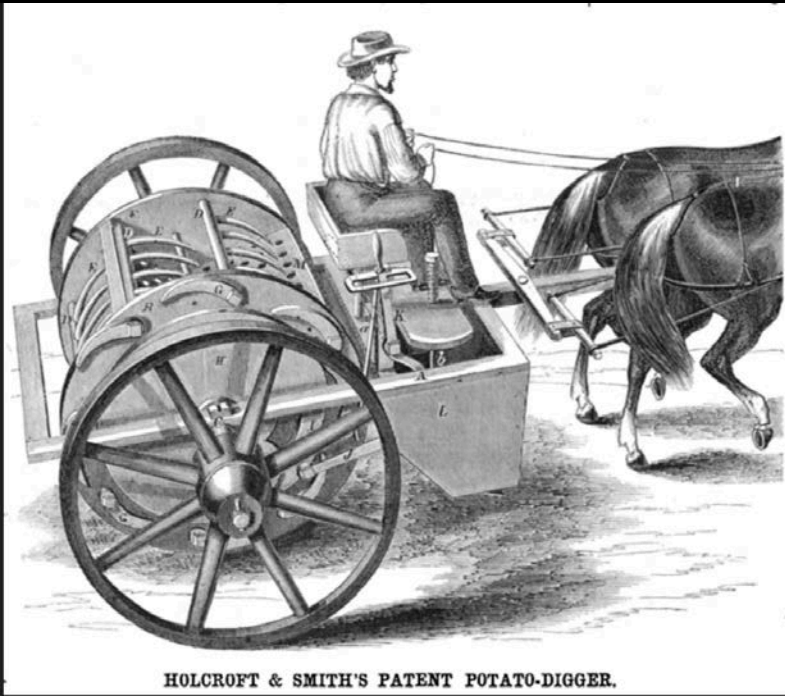
Karl Marx and Friedrich Engels, preamble to the Communist Manifesto, 1848



After his return to France from London, Monet lived from 1871-78 at Argenteuil, on the Seine near Paris. In January 1877 he rented a small flat and a studio near the Gare St-Lazare, and in the third Impressionist exhibition which opened in April of that year, he exhibited seven canvases of the railway station. Altogether he made 12 paintings of the station.

<https://www.nationalgallery.org.uk/paintings/claude-monet-the-gare-st-lazare>

Agriculture
Devices that
were designed
to reduce the
labor or increase
the profit of
farming in 1863.



Salon des Refusés, Paris, 1863



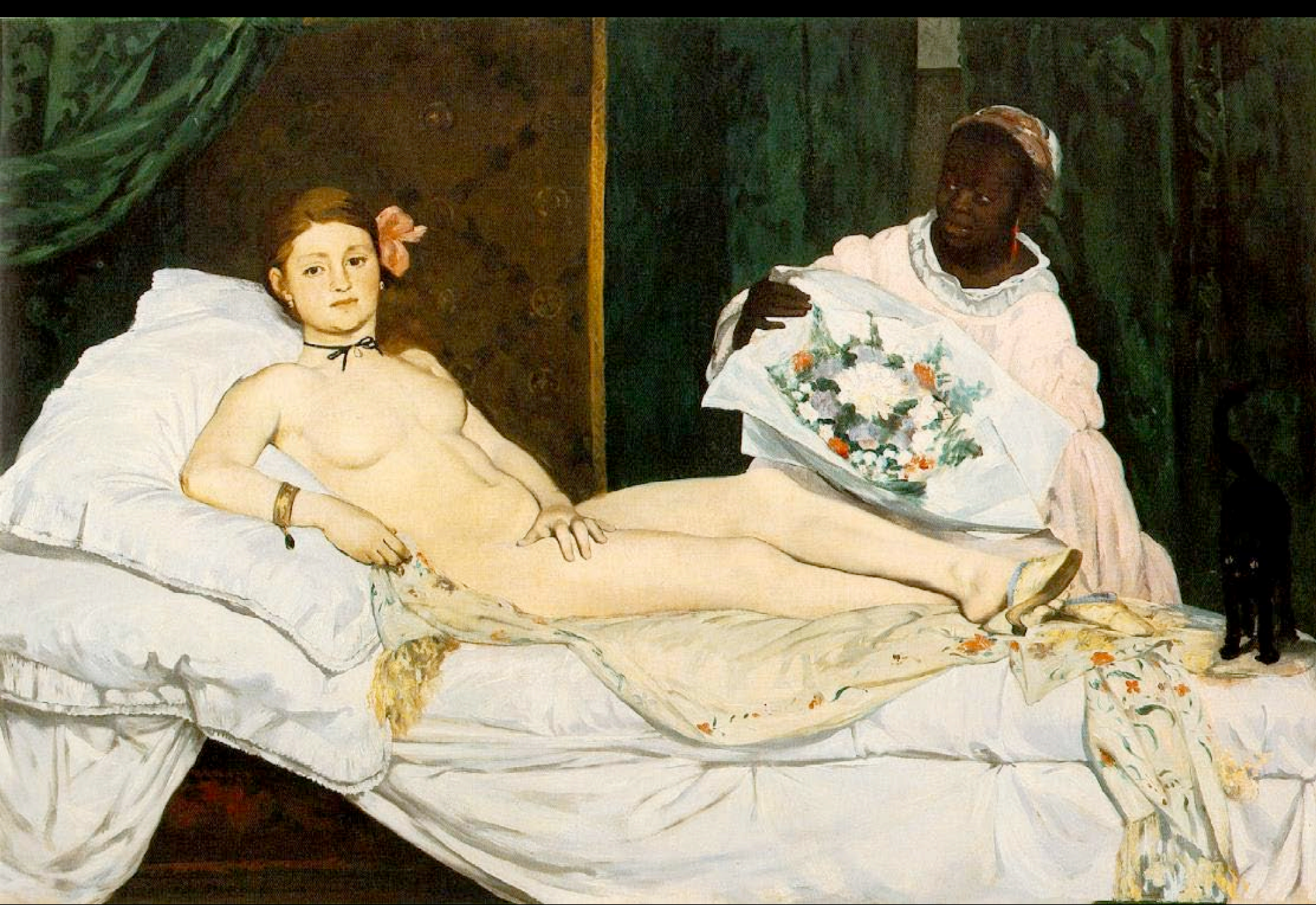
Manet, Le Dejeuner sur
l'herbe (Luncheon on the
Grass), 1863

The Luncheon on the Grass is the greatest work of Édouard Manet, one in which he realizes the dream of all painters: to place figures of natural grandeur in a landscape. We know the power with which he vanquished this difficulty. There are some leaves, some tree trunks, and, in the background, a river in which a chemise-wearing woman bathes; in the foreground, two young men are seated across from a second woman who has just exited the water and who dries her naked skin in the open air. This nude woman has scandalized the public, who see only her in the canvas. My God! What indecency: a woman without the slightest covering between two clothed men! That has never been seen. And this belief is a gross error, for in the Louvre there are more than fifty paintings in which are found mixes of persons clothed and nude. But no one goes to the Louvre to be scandalized. The crowd has kept itself moreover from judging *The Luncheon on the Grass* like a veritable work of art should be judged; they see in it only some people who are having a picnic, finishing bathing, and they believed that the artist had placed an obscene intent in the disposition of the subject, while the artist had simply sought to obtain vibrant oppositions and a straightforward audience. Painters, especially Édouard Manet, who is an analytic painter, do not have this preoccupation with the subject which torments the crowd above all; the subject, for them, is merely a pretext to paint, while for the crowd, the subject alone exists. Thus, assuredly, the nude woman of *The Luncheon on the Grass* is only there to furnish the artist the occasion to paint a bit of flesh. That which must be seen in the painting is not a luncheon on the grass; it is the entire landscape, with its vigors and its finesses, with its foregrounds so large, so solid, and its backgrounds of a light delicateness; it is this firm modeled flesh under great spots of light, these tissues supple and strong, and particularly this delicious silhouette of a woman wearing a chemise who makes, in the background, an adorable dapple of white in the milieu of green leaves. It is, in short, this vast ensemble, full of atmosphere, this corner of nature rendered with a simplicity so just, all of this admirable page in which an artist has placed all the particular and rare elements which are in him.

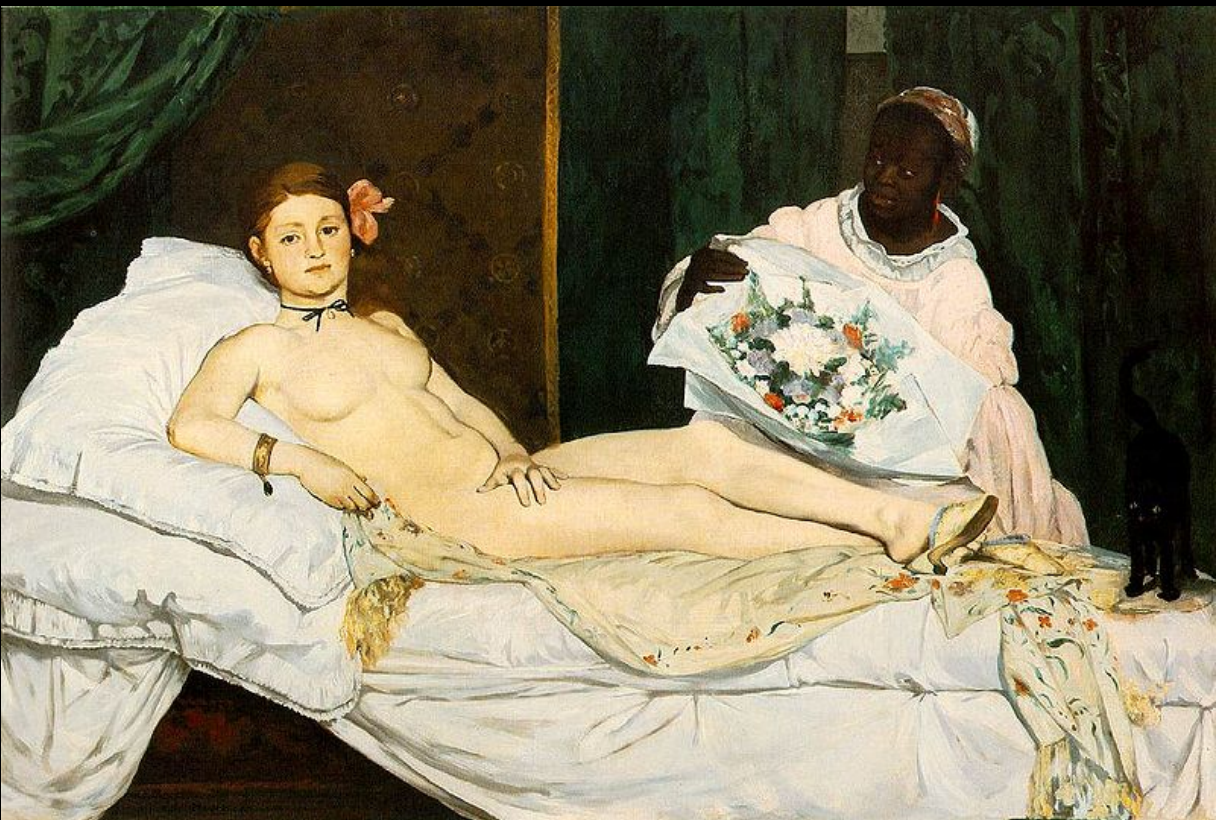
-- Emile Zola



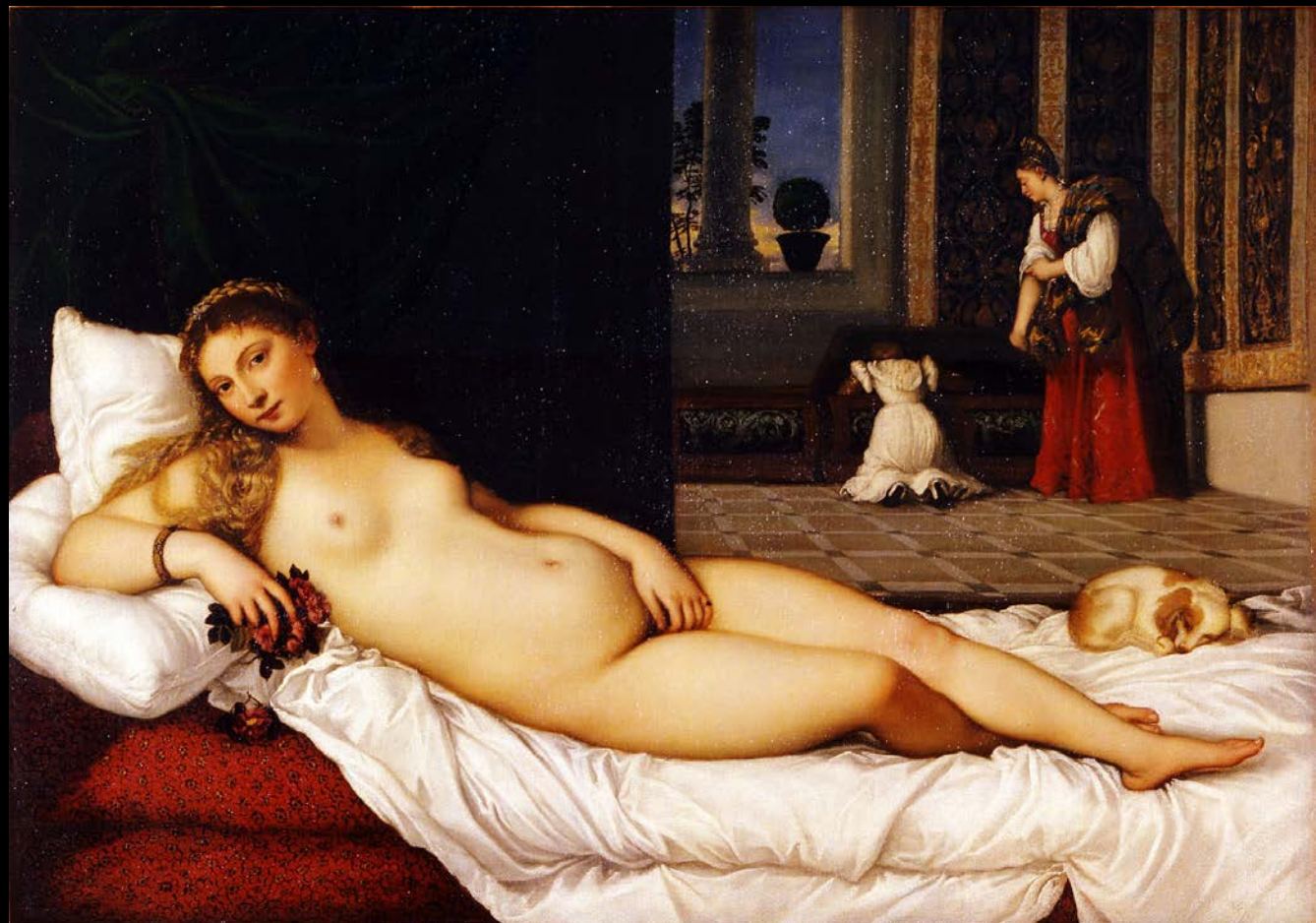
Manet, Portrait of Émile Zola, 1868



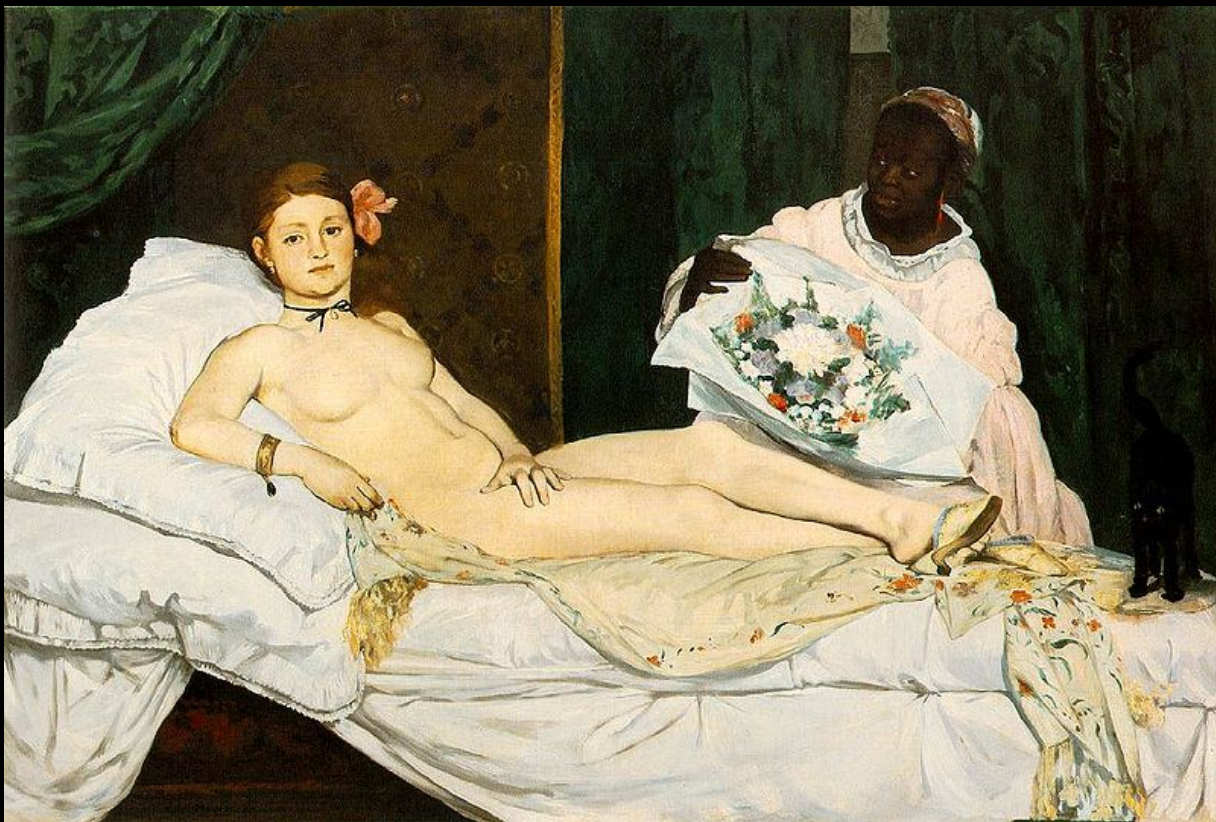
Manet, Olympia, 1863



Edouard Manet, Olympia, 1863



Titian, Venus of Urbino, 1534



Edouard Manet, Olympia, 1863



Alexandre Cabanel, The Birth of Venus, 1863



Manet, Dead Toreador, 1866



Manet, Boy with a Flute, 1866



Manet, Nana, 1877



Manet, Bar at Folies-Bergère, 1882