

The Hebrew University of Jerusalem

Syllabus

Art and Ideology in Modernism of the 20th c. - 5420

Last update 30-01-2017

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: history of art

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Igor Aronov

Coordinator Email: aronovig@012.net.il

Coordinator Office Hours: Tue. 12:00-13:00

Teaching Staff:

Dr. Igor Aronov

Course/Module description:

The course focuses on relationships between art and ideology in modern art of the first half of the 20th century, and on developments of these relationships in postmodernism and contemporary art. In this seminar, the term "ideology" is interpreted not only in its direct socio-political sense, but also in its aesthetic aspects ("aesthetic ideology"). Ideological issues will be discussed in connection with the concepts of "art for art's sake" ("pure creativity", "aestheticism"), "art mobilized", and the art of the socio-political "agenda" from the point of view of aesthetic and sociological theories.

Course/Module aims:

to introduce students to the issues of interaction between aesthetics and political ideologies, and to provide students with methodological approaches for analyzing works of art in socio-political contexts

Learning outcomes - On successful completion of this module, students should be able to:

to explain theories of "ideology" in art
to analyze a visual image in its socio-political contexts
to identify the interactions between art and political issues
to interpret the artist's position in relation to political issues
to use methodological approaches to political issues in art

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: seminar, visit at museum

Course/Module Content:

1. Modernism: Art, Society, Politics. Theories of Ideology
2. Aesthetic Ideology: "Art for Art's Sake"
3. Anarchism and the Avant-Garde art
4. Art, Society and Politics in the Weimar Republic
5. Fascist Art
6. Aesthetics and Politics in Nazi Germany
7. Art and Socialist ideology in the Soviet Russia
8. Art and Politics in the American Art in the 1920-1930.

9. *The Conflict between Art and Politics after the World War II*

10. *Postmodernism: Ideological Nihilism*

11. "Art of agenda" in the 21st century

12-13. Students' presentations in the class

Required Reading:

1. Antliff, Mark. "Fascism, Modernism, and Modernity", *The Art Bulletin*, Vol. 84, No. 1 (Mar., 2002), pp. 148-169.

2. "Art for Art's Sake", in *The Victorian Age: An anthology of Sources and Documents*, ed. Josephine M. Guy. London and New York, 1998, pp. 369-414.

3. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, ed. Harrison Charles, Paul Wood. Oxford & Cambridge, 2002

4. Clark, T.J. "On the Social History of Art", in Clark, T.J. *Image of the People: Gustave Courbet and the 1848 Revolution*. London, 1999, pp. 9-20.

5. "Constructivism and the Industrial Arts", in Bowlit, J.E., ed., *Russian Art of the Avant-Garde: Theory and Criticism*, New York, 1988, pp. 205-261

6. Craven, David. "Abstract Expressionism and Third World Art: A Post-Colonial Approach to 'American' Art". *Oxford Art Journal*, Vol. 14, No. 1 (1991), pp. 44-66

7. Dobrenko, Evgeny. *Aesthetics of Alienation: Reassessment of Early Soviet Cultural Theories*. Evanston, 2005.

8. Fort, Susan Ilene. "American Social Surrealism", *Archives of American Art Journal*, Vol. 22, No. 3 (1982), pp. 8-20.

9. Gentile, Emilio. *The Struggle for Modernity: Nationalism, Futurism and Fascism*. Westport, 2003.

10. Lacoue-Labarthe, Philippe; Nancy, Jean-Luc and Holmes, Brian. "The Nazi Myth", *Critical Inquiry*, Vol. 16, No. 2 (Winter, 1990), pp. 291-312.

11. Noyes, Susan. "Modernism, Formalism, and Politics: The 'Cubism and Abstract Art' Exhibition of 1936", *Art Journal*, Vol. 47, No. 4, *Revising Cubism* (Winter 1988), pp. 284-295

12. Osmond, Jonathan. "German Modernism and Anti-Modernism. Weimar", *The Burlington Magazine*, Vol. 141, No. 1158 (Sep. 1999), pp. 574-575.

13. Rampley, Matthew. "In Search of Cultural History: Anselm Kiefer and the Ambivalence of Modernism". *Source: Oxford Art Journal*, Vol. 23, No. 1 (2000), pp. 75-96

14. *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings* Stiles, ed. Kristine and Selz, Peter. Berkeley, 1996

Additional Reading Material:

1. Andreotti, Liberto. "The Aesthetics of War: The Exhibition of the Fascist Revolution", *Journal of Architectural Education*, vol. 45, no.2 (Feb., 1992), pp. 76-86

2. Apel, Dora. "'Heroes' and 'Whores': The Politics of Gender in Weimar Antiwar Imagery", *The Art Bulletin*, Vol. 79, No. 3 (Sep. 1997), pp. 366-384.

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3. Antliff, Mark. "Cubism, Futurism, Anarchism: The 'Aestheticism' of the 'Action d'art' Group, 1906-1920", *Oxford Art Journal*, Vol. 21, No. 2 (1998), pp. 101-120.
 4. Ben Shahn, "Realism Reconsidered", *Perspecta*, Vol. 4 (1957), pp. 28-35.
 5. Berghaus, Günter. "Girlikultur: Feminism, Americanism, and Popular Entertainment in Weimar Germany", *Journal of Design History*, Vol. 1, No. 3/4 (1988), pp. 193-219
 6. Biro, Matthew. "Raoul Hausmann's Revolutionary Media: Dada Performance, Photomontage and the Cyborg", *Art History*, Vol 30 no 1 (Feb. 2007), pp 26-56
 7. Bletter, Rosemarie Haag. "Expressionism and the New Objectivity", *Art Journal*, Vol. 43, No. 2, *Revising Modernist History: The Architecture of the 1920s and 1930s* (Summer, 1983), pp. 108-120
 8. Bohn, Willard. "Celebrating with Carlo Carrà: 'Festa patriottica'", *Zeitschrift für Kunstgeschichte*, 57. Bd., H. 4 (1994), pp. 670-681
 9. Bossaglia, Rossana and MacLean, Howard Rodger. "The Iconography of the Italian Novecento in the European Context", *The Journal of Decorative and Propaganda Arts*, Vol. 3, Italian Theme Issue (Winter 1987), pp. 52-65.
 10. Broun, Elizabeth. "Thomas Hart Benton: A Politician in Art", *Smithsonian Studies in American Art*, Vol. 1, No. 1 (Spring 1987), pp. 58-77
 11. Buenger, Barbara C. "Max Beckmann's Ideologues: Some Forgotten Faces", *The Art Bulletin*, Vol. 71, No. 3 (Sep., 1989), pp. 453-479.
 12. Corwin, Sharon. "Picturing Efficiency: Precisionism, Scientific Management, and the Effacement of Labor", *Representations*, Vol. 84, No. 1 (November 2003), pp. 139-165.
 13. Doherty, Brigid. "The Work of Art and the Problem of Politics in Berlin Dada", *October*, Vol. 105, Dada (Summer 2003), pp. 73-92.
 14. Flint, Kate. "Art and the Fascist Regime in Italy", *Oxford Art Journal*, vol. 3, no. 2 (Oct. 1980), pp. 49-54.
 15. Goggin, Mary-Margaret. " 'Decent' vs. 'Degenerate' Art: The National Socialist Case", *Art Journal*, Vol. 50, No. 4, *Censorship II* (Winter 1991), pp. 84-92.
 16. Härmänmaa, Marja. "Beyond Anarchism: Marinetti's Futurist (anti-)Utopia of Individualism and 'Artocracy'", *The European Legacy: Toward New Paradigms*, Vol. 14, Issue 7 (2009), pp. 857 - 871
 17. Koss, Juliet. "Bauhaus Theater of Human Dolls", *The Art Bulletin*, vol. 85, No. 4 (Dec. 2003), pp. 724-745
 18. Malevich, K. "On New Systems in Art", in Malevich, K.S. *Essays on Art 1915-1928*, Vol. I, ed. by Troels Andersen, Copenhagen, 1968. pp. 83-118
 19. Mazow, Leo G. "Regionalist Radio: Thomas Hart Benton on 'Art for Your Sake'", *The Art Bulletin*, Vol. 90, No. 1 (Mar., 2008), pp. 101-122.
 20. Milman, Estera. "Futurism as a Submerged Paradigm for Artistic Activism and Practical Anarchism", *South Central Review*, Vol. 13, No. 2/3, *Futurism and the Avant-Garde* (Summer -Autumn, 1996), pp. 157-179
 21. Rupp, Leila J. "Mother of the 'Volk': The Image of Women in Nazi Ideology", *Signs*, Vol. 3, No. 2 (Winter, 1977), pp. 362-379
 22. Sayre, Henry M. "American Vernacular: Objectivism, Precisionism, and the Aesthetics of the Machine", *Twentieth Century Literature*, Vol. 35, No. 3, *William Carlos Williams Issue* (Autumn, 1989), pp. 310-342.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 3 %

Participation in Tutorials 3 %

Project work 94 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: