

## **AH211: Introduction to Twentieth-Century Art: From Van Gogh's *Starry Night* to Jeff Koons' *Made in Heaven***

Online Seminar (Zoom)

Seminar Leader: Dr. Laura López Paniagua

Course Times: Tuesdays, 9:00 - 12:15

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Office hours: by appointment.

### Course Description

Around 1890, Vincent van Gogh painted his popular *Starry Night* (1890) and *Bedroom in Arles* (1888). A century later, Damien Hirst encased a shark in formaldehyde and displayed it as an artwork titled *The Physical Impossibility of Death in the Mind of Someone Living* (1991). In the same decade, Tracey Emin won the prestigious Turner Prize showing her own dirty bed (*My Bed*, 1998) and Jeff Koons produced sculptures and prints portraying himself and his then-wife, the former porn actress Ilona Staller (also known as Cicciolina), engaged in erotic acts in the series *Made in Heaven* (1989-1991). What happened in one century to transform art so radically? This course will examine the political and technological transformations—catastrophic, neutral, or beneficial—that precipitated alterations in views of representation and of the status of art itself. In our survey, we see the value of figurative realism interrogated and undermined by a myriad of different approaches. Dadaism, Surrealism, Abstract Expressionism, Viennese Actionism, Minimalism, Conceptual Art and the relation of each to contextual pressures will all be addressed in our question concerning the fate of art in the twentieth century.

This course is organized with Google Classroom. All the readings will be provided in this portal.

### Week 1

01.09. 2020, Tuesday, 9.00 – 12.15

Introduction

Avant-garde, Dada, Surrealism, Marcel Duchamp

Avant-garde manifestos.

First approach to “disruptive”, avant-garde modes of thinking through Surrealist methodologies, such as the ones listed in *A Book of Surrealist Games*, ed. Mel Gooding, 1995.

Dalí:

<https://www.youtube.com/watch?v=GCitwgX8z34>

Home reading:

<https://theoria.art-zoo.com/the-stinking-ass-salvador-dali/>

### Week 2

08.09.2020, Tuesday, 9.00 – 12.15

“Language is a Virus I”

Bjorn Melhus, Hans Bellmer, Unika Zürn

Reading- activity in class:

“The Invisible Generation”, William S. Burroughs, 1966.

Home reading:

“What is Epic Theater?”, in “Understanding Brecht”, Walter Benjamin, p. 15-23.

### Week 3

15.09.2020, Tuesday, 9.00 – 12.15

“Language is a Virus II”

Class activities:

Experimentation with Epic Theater, montage and poetry.

Home activity (documentary):

Bauhaus:

[https://vimeo.com/250264053?utm\\_medium=website&utm\\_source=archdaily.com](https://vimeo.com/250264053?utm_medium=website&utm_source=archdaily.com)

+ Reading: Bauhaus manifesto.

### Week 4

22.09.2020, Tuesday, 9.00 – 12.15

Aesthetics and Politics: Leni Riefenstahl, “*Entartete Kunst*”, “*Große Deutsche Kunstausstellung*”

In class:

Filmography of Leni Riefenstahl:

TAG DER FREIHEIT

SIEG DES GLAUBENS

TRIUMPH DES WILLENS

OLYMPIA

Home reading:

“The Counter-Monument: Memory against Itself in Germany Today”, James E. Young, 1992.

### Week 5

29.09.2020, Tuesday, 9.00 – 12.15

Monuments and Counter-monuments

1993 DEGENERATE ART. THE NAZIS VS EXPRESSIONISM

<https://www.youtube.com/watch?v=1QE4Ld1mkoM>

Assignment of readings for presentations.

### Week 6

06.10.2020, Tuesday, 9.00 – 12.15

ATTENTION: Visit Berlin's Monuments and Anti-Monuments if circumstances allow (outdoor visit). If not, the presentations will be held via Zoom.

Readings: (Readings will be assigned to groups in preparation for the visit)

Conflict and Commemoration: Two Berlin Memorials, Henry W. Pickford

Germany's Holocaust Memorial Problem-and Mine, James E. Young

Counter-monuments: the anti-monumental and the dialogic, Quentin Stevens, Karen A. Franck & Ruth Fazakerley

Memory and Counter-Memory: The End of the Monument in Germany, by James E. Young

### Week 7

13.10.2020, Tuesday, 9.00 – 12.15

Discussion mid-term papers (the papers will consist of the edited presentation for the excursion plus a personal reflection. We shall discuss any question that could arise regarding this assignment.)

Troubles with Remembrance: Guernica and The Valley of the Fallen

Documentary:

Simon Schama's Power of Art: Picasso (Guernica), 2006

<https://www.dailymotion.com/video/xk2qmg>

Home activity (reading):

"Boris Lurie: Anti- Pop", Peter Weibel, 2017.

The mid-term essay is due on 16 th of October, midnight.

Fall Break October 19 – October 25

Week 8

27.10.2020, Tuesday, 9.00 – 12.15

Reactions: Pop, Anti-Pop, Abstract Expressionism and Viennese Actionism

YOLOCAUST, Shahak Sahpira, 2017 : <https://www.bbc.com/news/world-europe-38675835>

Home readings:

Clement Greenberg, "Modernist Painting", 1965.

Umberto Eco, "The Poetics of the Open Work", 1962.

Week 9

3.11.2020, Tuesday, 9.00 – 12.15

Joseph Beuys: Art, Politics, and Education

Beuys Video Documentation

Joseph Beuys. Appeal for an Alternative, 1978.

Home reading:

Joseph Kosuth, Art After Philosophy, 1969.

Week 10

10.11.2020, Tuesday, 9.00 – 12.15

Joseph Beuys part II

Conceptual Art and Minimalism

Students look up artists:

Christian Jankowski

John Baldessari

Sol LeWitt

Mary Kelly

Piero Manzoni

Hanne Darboven

Chris Burden

Home reading:

Athur Danto, "After the End of Art", 1997

Week 11

17.11.2020, Tuesday, 9.00 – 12.15

Art and Feminism

Women, Art, Revolution! (2011)

<https://www.youtube.com/watch?v=BPxWMIYQYAc>

Guest Lecture:  
Aura Rosenberg

Home reading: "Lost in America", n. b. k., curated by John Miller.

### Week 12

24.11.2019, Tuesday, 9.00 – 12.15

Mike Kelley, Jeff Koons, Young British Artists

Haim Steinbach, Jeff Koons, Sherrie Levine, et al., "From Criticism to Complicity", 1986.

Comment on "Lost in America", division of artists in groups for presentations.

### Week 13

1.12.2020, Tuesday, 9.00 – 12.15

ATTENTION: Visit "Lost in America" if circumstances allow. If not, the presentations will be held via Zoom.

### Week 14

8.12.2018, Friday, Tuesday, 9.00 – 12.15

Wrap-up session

Completion week is from December 14 - 18.

The final essay is due on 20th of December, midnight.

## Requirements

### Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

### Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from two sessions of 90 minutes or the equivalent (e.g. one absence from a three-hour session) should not affect the participation grade or require documentation.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused.

The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

**SPECIAL CONSIDERATIONS FOR FALL 2020:** All students must refrain from in-person attendance if they are feeling ill.

### Writing Assignments

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 3000 words).

For the mid-term essay, each student will hand in an edited version of the presentation of their presentation for the topic "Monuments and Anti-Monuments of Berlin" (prepared in common with the other members of their group) plus a personal reflection on the visit (both texts will sum ca. 2000 words).

The mid-term essay is due on 16 th of October, midnight.

The final essay is due on 20th of December, midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials.

### Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### Grade Breakdown

#### Midterm:

50% seminar grade

50% essay 1 ("Monuments and Anti-Monuments of Berlin", presentation + reflection)

#### December:

50% seminar grade

50% essay 2

Final Grade: 50% midterm grade, 50% December grade