

## Modern Art and Mass Culture

Modern Art and Mass Culture UG 4.602 / G 4.652 CI-H  
Virtual Lecture Room [ Meeting ID: 948 2385 9591 ].

### Schedule

Lectures	Mon. and Wed. 9:30am to 11:00am
Recitation 1	Wed. 12:00pm to 1:00pm
Recitation 2	Fri. 12:00pm to 1:00pm

### Contacts

Instructor:	Dr. Will Lockett (wlockett@mit.edu)
Teaching Assistant:	Nina Rose Wexelblatt (ninawex@mit.edu)
Teaching Assistant:	Walker Peterson Downey (wdowney@mit.edu)
Writing Advisor:	Jeanne Wildman (jwildman@mit.edu)
Writing Advisor:	Louise Harrison Lepera (lhl3@mit.edu)

### Course Description

From the course catalogue:

“Introduction to theories of modernism and postmodernism and their related forms (roughly 18th century to present) in art and design. Focuses on how artists use the tension between fine art and mass culture to critique both. Examines visual art in a range of genres, from painting to design objects and "relational aesthetics." Works of art are viewed in their interaction with advertising, caricature, comics, graffiti, television, fashion, "primitive" art, propaganda, and networks on the internet. Additional work required of students taking the graduate version.”

In this compressed version of Modern Art and Mass Culture, we will be focusing on the chronological and conceptual core of Modern Art: 1789 to 1939; from the French Revolution to the beginning of the Second World War. Transporting ourselves to this historical era, we will witness the

1. origin of the modern European nation state in the epoch of colonialism and Revolution,
2. global proliferation of urban art scenes and mass culture during the rise of Fascism,
3. science transformed by logic and physics as artists question the essence of technology,
4. philosophers turn to Modern Art to conceptualize enduring fatalism forged by modernity.

This course is structured around these four topic areas, roughly in chronological order. You will be guided through detailed readings of foundational texts of modern political theory, philosophy, and psychology while learning, above all, how modern art, poetry, music, theatre, and folk art continue to define the core conceptual and aesthetic concerns guiding artistic practice and critical intellectual activity in the present day.

## Learning Outcomes: Goals of Art Historical Writing

You will learn to:

- 1.) produce texts that provide for others a window into the beautiful and terrifying questions that modern art holds open for thought through its material and spatial manipulation of perceptual processes and historical meanings. Those steps include learning how to write passages that guide a reader's imaginative faculties through a series of textually evoked sounds, colors, shapes, and textures that provide for them a translation of a process of experiencing art into a reading experience. Describe.
- 2.) see in modern art the role that art and artists play in shaping the course of the political process; providing alternatives to capitalist consumerism; questioning the meaning of technology for mental life, scientific method, and being-together; and providing a variety of aesthetic strategies that work to shape philosophical reflection on human nature and history. This goal requires that you grapple with difficult primary source texts. To show how art contributes to thought, you will make difficult texts your own by distilling their core ideas into clear statements and carefully selected quotes that you can then link to aspects of art objects that you show to be contributing to that discussion. Link.
- 3.) use social, scientific, and artistic contextualization to situate that virtual experience of the artwork within philosophical discussions about human nature and critical theories concerning the historical significance and enduring consequences of colonialism and capitalism. The point of learning how to write about art is to help people (and yourself) see in art the shadows recalcitrant philosophical and theoretical problems. Contextualize.
- 4.) connect art to the conditions of the moment in which we live. Modern art is a remnant left by people touched deeply by the events of modernity. You will learn to unlock those clues and facilitate your own reflection on how those histories live on in the present and why that matters for you as you forge a path in life. You may choose to write about contemporary art as one way to explore the repercussions of your historical studies for the present day. Reflect.

These outcomes could transform your perception of contemporary political, economic, cultural, and artistic activity in the present. The course could prepare you for further study in the humanities, leading to advanced course work that would prepare you for graduate study. An appreciation of modern art is absolutely essential preparation for any career path at the intersection of design and engineering, and this course will provide you with the descriptive vocabulary, cultural references, and critical or philosophical ideas that you will need into order to engage in discussion at the nexus of art, science, engineering, and social change.

### Evaluation Breakdown

Lecture and Recitation Participation	20%	Module Papers 2 x 15%	30%
Writing Process Session	5%	Final Paper	25%
		Oral Presentation and Script	20%

## Lecture and Recitation Participation: “Difficult” Monday, “Easy” Wednesday

Your attendance in the Zoom Lecture on Mondays is optional but encouraged, for the reason of reading comprehension. I will record the Monday lecture and post it to Canvas for asynchronous access on Monday afternoon. If you are unable to attend Monday’s lecture, please be sure to watch the recording before class on Wednesday. Every Monday, I will be lecturing on the most difficult text of that week’s readings, focusing us on the core argument of those texts. I will also summarize significant scholarly interpretations of that week’s Key Artworks. Those Key Artworks, visible in the Illustrated Course Outline are not only related to the core argument of that difficult text; they shape and influence the ideas of world-historical theorized by that text. Every Wednesday, we will be reading short texts: art criticism, artist writings, and poetry. Wednesday sessions will be synchronous; attendance will count toward your participation grade.

The majority of the texts in this course (whether from “difficult” Monday or “easy” Wednesday) are primary sources; in other words, they are all classic texts that serve as source material and points of intellectual origination for the interpretations and reflections of subsequent, secondary, scholarship. These primary texts are essential for any humanistic understanding of modernity, in general, and modern art, specifically. Focus your reading efforts on Monday texts. Before Wednesday, have those Monday texts well read and come prepared with questions for me. I will also prepare quotes and images for Wednesday, and will present a shorter lecture covering primary source material related to the artist writings, but my goal will be to sustain a discussion with you. You will also find that, in the Wednesday readings, the artists and poets who we will be listening to also draw upon and play with the concepts from the Monday readings. So, if you are having trouble finishing or following the Monday text, the Wednesday texts will help you find another way of approaching the Monday texts.

Graduate students are also required to read the texts in the Graduate Reading Addendum. For further guidance on how your reading practice fits into the Module Papers, Final Paper, and Final Oral Presentation, see the “Note on reading” in the Module Paper outline (page 5).

Your participation score is based on your attendance in Wednesday lectures and Recitation. Email me if you have a reason to miss a Wednesday lecture. Email your TA if you have a reason to miss a Recitation. More than 4 absences will become an issue for your performance in the course. To get full marks on participation, you will need to:

- 1.) attend all Wednesday lectures [Attendance taken]
- 2.) attend all of your weekly Recitation sessions [Attendance taken]

## Module Papers [2 x 15%]

Module papers are due on the Friday after the last Wednesday lecture for each Module. You only need to do two module papers. There will be no module paper for the final, fourth module. So, you can pick which two of the first three modules you write a paper for. Each is worth 10%.

For your choice of two of the first three modules, you will write a 4-page essay (1000 words). These module papers are academic texts requiring proper citations. I will provide you with topical question prompts for each module paper by the start of the second week of the module. The prompts will include an evaluation rubric and details of citation requirements. These essays demonstrate that you have developed a rigorous practice of slow, careful reading. Such a demonstration requires accurate representation of course authors' arguments; it also requires that you be able to formulate questions; produce writerly evocations of materials and images; and make claims about art objects in light of those readings. You are being graded on your ability to read texts closely and bring course authors into dialogue with the guided perceptions and reflections that you produce by looking at art and reading primary-source artist writings.

A note on readings: while some "difficult" Mondays require reading over 25 pages, I will always provide guidance on where to focus your efforts. In addition, to lighten your load, your module papers do not require you to perform any outside research. The "easy" Wednesday texts are all primary source texts that fit together with the lecture slide images; Monday's text; my Monday and Wednesday lectures; and the essay prompts. Digging really deep on at least one Monday text from that Module is a requirement of the Module Paper. The prompts will help you select a difficult text and fit that Monday reading together with the art and the Wednesday readings.

### Paper Formatting (Module Papers)

- Academic citation style throughout (Chicago Style recommended)
- 12-point Times New Roman font, Double spaced, Standard margins
- Student's name, professor's name, date, course name, and paper title at the top of the first page
- Page numbers in the top right-hand corner of each page.

### Academic Integrity

Written assignments must adhere to Massachusetts Institute of Technology's standards of academic integrity. Details: <https://integrity.mit.edu/handbook/academic-integrity-handbook>

### Academic Accommodations

If you require accommodation in meeting these requirements, use resources provided by MIT's Division of Student Life, Disability and Access Services. Details: <https://studentlife.mit.edu/das>

### Citation Resources

To meet these requirements, you are invited to use consistently any standard academic citation style. For quick citation help: <https://owl.english.purdue.edu/owl/section/2/>

Writing Process Session [5%]  
Oral Presentation [10%] and Presentation Script [10%]  
Final Paper [25%]

A core feature of the Communications Intensive in the Humanities (CI-H) is the learning about the reading, writing, and communication process. Key word: *process*.

To satisfy the Writing Process Session requirement, you must schedule a meeting with a Writing Advisor during Module 4. By the end of Module 3, your TAs and I will have provided you with written feedback on your three module papers. That feedback will be structured according to the 4 Goals of Art Historical writing. When meeting the Advisor, you will have the opportunity to dig deeper into the revision process, working with her in real time to consider how your written work indicates an implicit thought process that is in need of clarification through carefully structured, precise communication oriented toward a clearly defined audience. They will also help you think about differences between written and oral communication of your ideas. These meetings typically last 30-45minutes. A Revisions Sign-up sheet will be sent out by your TAs.

For the Final Paper, you will revise one of your module papers into a 8-page (2,000 word) paper. Graduate students will write 10-page papers (2,500 words). Instead of a Module Prompt, you will receive a Final Paper and Oral Presentation Prompt by the end of the first week of the final module. As with the module paper prompts, the final paper and oral presentation prompt will include a rubric and details of how many citations from the syllabus you will be required to use. At this stage graduate students may elect to pursue original scholarly research beyond the bounds of the syllabus. The final paper prompt will also revisit the four main course themes, as outlined on page 1 of the syllabus:

- 1.) origin of the modern European nation state in the epoch of colonialism and Revolution,
- 2.) global proliferation of urban art scenes and mass culture during the rise of Fascism,
- 3.) science transformed by logic and physics as artists question the essence of technology,
- 4.) philosophers turn to Modern Art to conceptualize enduring fatalism forged by modernity.

Your goal in the final paper is to shape and refine one of your module papers, sharpening that work by orienting yourself toward a more lucid statement concerning (at least) one of these four main course themes: modernity, mass culture, technological media, and the philosophy of history/subjectivity. To fulfill that goal, you must introduce at least one new voice or perspective (from the “difficult” Monday texts) into your final paper, that is, in addition to the difficult text that you will have already engaged with in the Module paper under revision. This new text must also *not* be the one difficult text from one of your other Module papers (the one that you elected *not* to revise); it must be a *new* selection from the list of difficult texts.

Your Oral Presentation will be a 10-minute slide presentation in which you reformat your final paper into this alternative means of communication. You will also submit a 1000-word text script/outline for the presentation. During your mandatory Writing Process Session with the Advisors, they will provide you with handouts and in-person guidance on the process of reworking written work for oral presentation. Oral presentations will take place during recitation in WEEK 13 and during the Wednesday lecture and Wednesday recitation of WEEK 14.

MODULE 1 — Imperial Symbols, Politicized Enlightenment

WEEK 2 // Specters of the Atlantic //

- Polemical Philosophy and Modern State Formation
- Visionary Accounts of Historical Rupture

WEEK 3 // Revolutionary Art, Empire Style //

- “Our epoch, the epoch of the bourgeoisie”
- Neo-Classicism, Romanticism

WEEK 4 // Images of the People //

- “Idyllic methods of primitive accumulation”
- “the peasants are a world” [ [Module Paper Due, Friday, March 12<sup>th</sup>](#) ]

MODULE 2 — Mass Media, Cosmopolitan Avant-Garde

WEEK 5 // Suspensions of Perception //

- Modernity and the Problem of Attention
- A Forest of Symbols

WEEK 6 // Revolutionary Time //

- [ No Class ]
- “The future is our only goal”

WEEK 7 // “Let art flourish—and the world pass away” //

- “Dadaists turned the artwork into a missile”
- “Buddha of the Bathroom”

WEEK 8 // Knoxville-Boston-Harlem-Greenwich Village-Paris //

- “the avant-garde is a black thing...blackness is an avant-garde thing”
- Neolithic Childhood [ [Module Paper Due, Friday, April 9<sup>th</sup>](#) ]

MODULE 3 — Modern Logic, Tinkering, and the Ether

WEEK 9 // Structural Objectivity //

- Logical Positivism
- Isotype

WEEK 10 // Etheric Abstractions //

- [ No Class ]
- Theosophic Tinkerer

WEEK 11 // Zurich-Berlin-Dessau-Chicago-Cambridge //

- The Triadic Ballet
- Theatre, Circus, Variety [ [Module Paper Due, Friday, April 30<sup>th</sup>](#) ]

MODULE 4 — Philosophy after Modern Art and World War

WEEK 12 // The Dream Work //

- ◇ “a dream is (disguised) fulfillment of a (suppressed or repressed) wish”
- ◇ Natural History in Service of Surrealist Revolution [ [Present in Recitations](#) ]

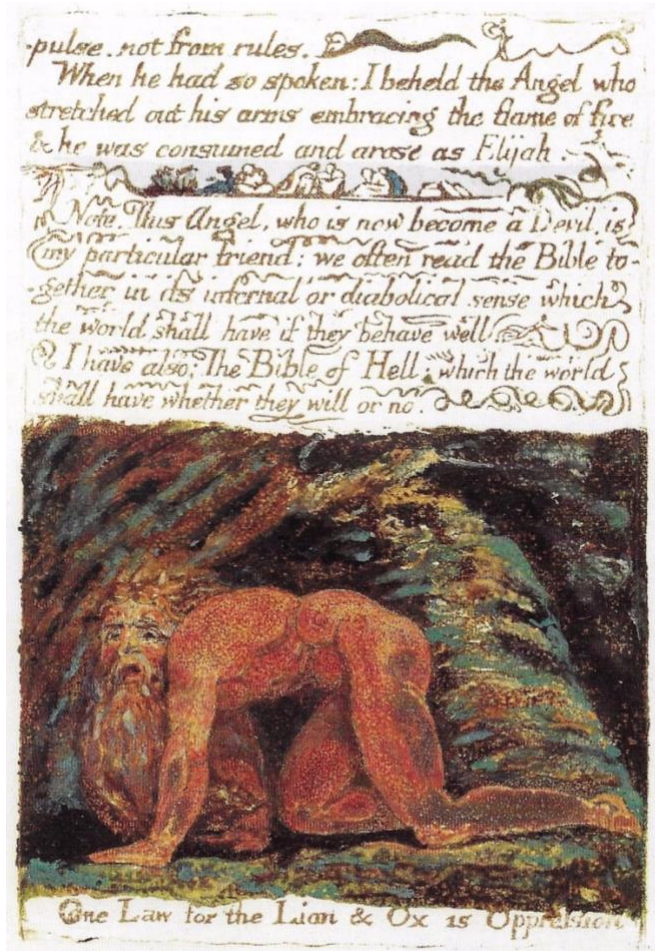
WEEK 13 // Time and Being //

- ◇ “debris before him grows toward the sky”
- ◇ “we learn the prehistory of the visible” [ [Present in Recitations](#) ]

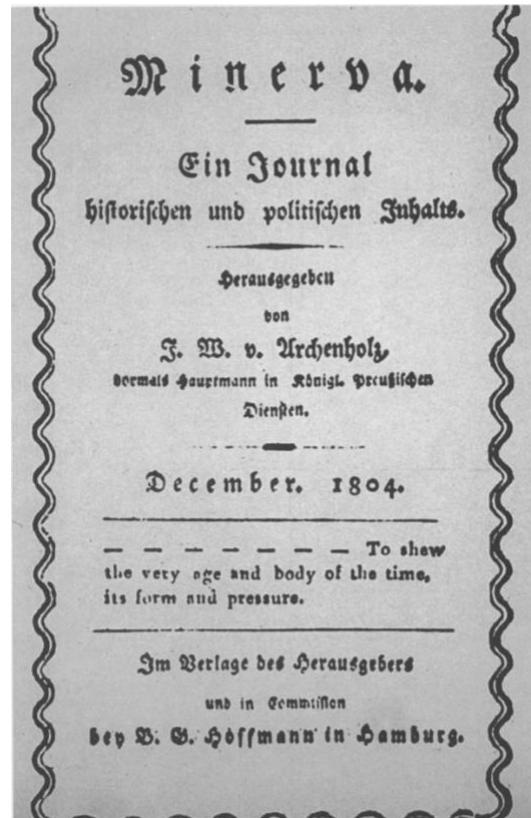
WEEK 14 // Picasso and Truth //

- ◇ “Modernism...could have been otherwise”
- ◇ [ [Present in Lecture and Recit.](#) ] [ [Final Paper Due, Thursday, May 20<sup>th</sup>](#) ]

// WEEK 2 // Specters of the Atlantic //



“One Law for the Lion & Ox is Oppression,” from William Blake, *The Marriage of Heaven and Hell*, 1790.



“To shew the very age and body of the time its form and pressure.” Cover page and moto from *Minerva* periodical, 1804.

Required Reading

Monday, February 22<sup>nd</sup> // *Polemical Philosophy and Modern State Formation* //

Susan Buck-Morss, “Hegel and Haiti,” *Critical Inquiry*, vol. 26, no. 4, (2000): pp. 821-865. See .pdf notes for excerpts.

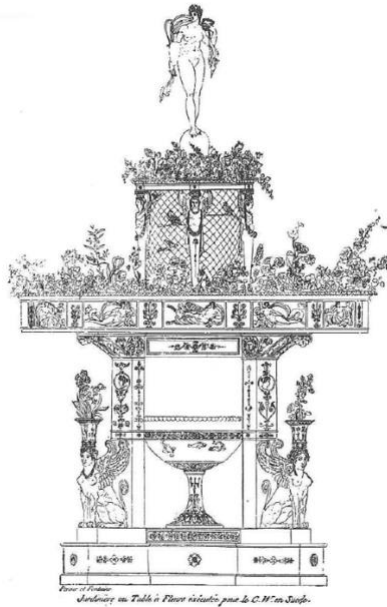
Wednesday, February 24<sup>th</sup> // *Visionary Accounts of Historical Rupture* //

William Blake, *All Religions are One* [1788] and *Europe: A Prophecy*, [1794] in *Blake's Poetry and Design*, Norton Critical Edition, 2<sup>nd</sup> ed., Mary Lynn Johnson and John E. Grant, eds., (New York: Norton, 2008), pp. 5-6, 68-82.

WEEK 3 // Revolutionary Art, Empire Style //



Jacques-Louis David, *Marat assassiné*, 1793.  
Oil on canvas, 165cm x 128cm. Musées  
royaux des Beaux-Arts de Belgique, Brussels.



Charles Percier and Pierre Fontaine,  
Flower stand and fish bowl, 1801.

Required Reading

*Monday, March 1<sup>st</sup> // “Our epoch, the epoch of the bourgeoisie” //*

Karl Marx, “Bourgeois and Proletarians” and “Proletarians and Communists,” excerpts from  
*Manifesto of the Communist Party* [1848], (New York: Signet, 1998), pp. 49-76.

*Wednesday, March 3<sup>rd</sup> // Neo-Classicism, Romanticism //*

David Blayney Brown, “Heroes, Soldiers, Citizens: Revolutions in History Painting,” from  
*Romanticism, Art & Ideas*, (London: Phaidon, 2001), pp. 71-120.

Selections from *Art in Theory, 1815-1900: An Anthology of Changing Ideas*, (Malden, MA:  
Blackwell, 1998):

-Baudelaire, “To the Bourgeoisie” and “On the Heroism of Modern Life,” pp. 300-304.

Selections from *The Norton Anthology of English Literature*, 7<sup>th</sup> edition, M. H. Abrams, (New  
York: Norton, 2001):

-Samuel Taylor Coleridge, “Kubla Khan,” [1789], p. 1597-8.

-Percy Bysshe Shelly, “England 1819” [1819], p. 1721.

-John Keats, “On Seeing the Elgin Marbles,” [1817], p. 1798.



WEEK 4 // Images of the People //



Jean-François Millet, *The Sower*, 1850. 101.6cm x 82.6cm. Oil on canvas. Museum of Fine Arts, Boston.



John Constable, *The Mill Stream*, 1810. 29.2cm x 21cm. Oil on board, preparatory field study. National Gallery, London.

Required Reading

*[MONDAY SCHEDULE]* Tuesday, March 9<sup>th</sup> // “Idyllic methods of primitive accumulation” //

Karl Marx, “The Secret of Primitive Accumulation” and “The Expropriation of the Agricultural Population from the Land,” [1876] chapters from *Capital Volume 1*, (New York: Penguin, 1990), pp. 873-894.

Wednesday, March 10<sup>th</sup> // “I think so often that the peasants are a world” //

T. J. Clark, “On the Social History of Art,” chapter from *Images of the People: Gustave Courbet and the 1848 Revolution*, (Berkeley, CA: University of California Press, 1973), pp. 9-20.

Selections from *Art in Theory, 1815-1900: An Anthology of Changing Ideas*, (Malden, MA: Blackwell, 1998):

- Jules Fleury-Husson Champfleury, “*The Burial at Ornans*,” pp. 366-370.
- Gustave Courbet, “Letter to Champfleury”; “Statement on Realism,” pp. 370-372.
- Vincent van Gogh, “Letters to his brother Theo,” pp. 896-901.

E. H. Gombrich, excerpt from “Formula and Experience,” chapter in *Art and Illusion: A Study in the Psychology of Pictorial Representation*, A. W. Mellon Lectures in the Fine Arts, 1956. (Princeton, NJ: Princeton University Press, 1960), pp. 146-155, 173-178.

WEEK 5 // Suspensions of Perception //



Georgia Houghton, *The Spiritual Crown of Annie Mary Howitt Watts*, 1867. Watercolor on paper board. 33cm x 32cm.



Georges Seurat, *Parade de Cirque*, 1887-1888. Oil on canvas. 99.7cm x 149.9cm. Metropolitan Museum of Art, New York.

Required Reading

*Monday, March 15<sup>th</sup> // Modernity and the Problem of Attention //*

Jonathan Crary, selections from *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, (Cambridge, MA: MIT Press, 1999), pp. 1-10, 81-91, 186-205.

*Wednesday, March 17<sup>th</sup> // The Secret Doctrine //*

Andrei Pop, "Why Symbolism?", introduction to *A Forest of Symbols: Art, Science, and Truth in the Long Nineteenth Century*, (New York: Zone, 2019), pp. 6-16.

Stéphane Mallarmé, *A Roll of the Dice Will Never Abolish Chance*, Robert Bononno and Jeff Clark, trans., (Seattle: Wave, 2015).

WEEK 6 // Revolutionary Time //



Liubov Popova, *Untitled*, 1917. Cut and pasted colored paper mounted on board. 23.9cm x 25.6cm. Museum of Modern Art, New York.



“Mass ornament” performances, Estadio Nacional, Mexico City, 1920s.

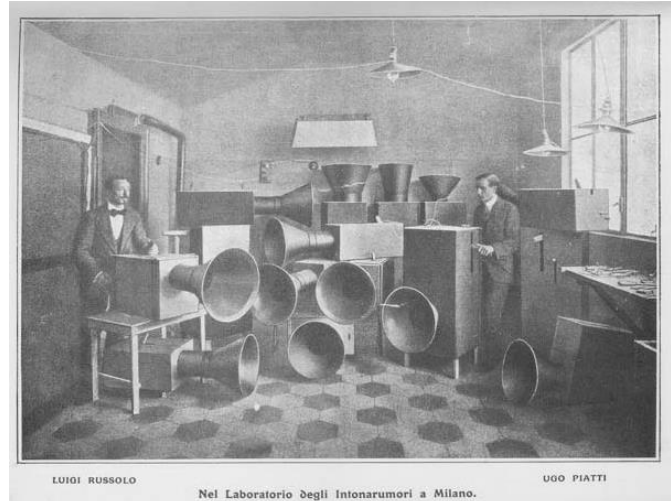
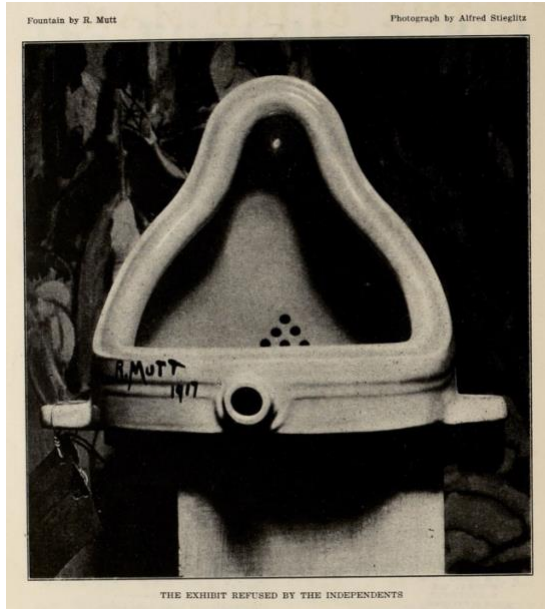
Required Reading

*Monday, March 22<sup>nd</sup>* // [NO CLASS] Special spring schedule //

*Wednesday, March 24<sup>th</sup>* // “The future is our only goal”

Susan Buck-Morss, “On Time,” chapter from *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*, (Cambridge, MA: MIT Press, 2000), pp. 42-69.

WEEK 7 // “Let art flourish—and the world pass away”



“The Exhibit Refused by the Independents.” *Fountain*, by R. Mutt [aka, Marcel Duchamp], photographed by Alfred Stieglitz, in *The Blind Man*, May, 1917.

“The Noisemakers Laboratory in Milan,” from Luigi Russolo, *L’arte dei rumori*, (Milan: Edizione Futuriste di Poesia, 1916).

Required Reading

Monday, March 29<sup>th</sup> // “Dadaists turned the artwork into a missile”

Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” [1939], in *Walter Benjamin: Selected Writings, Volume 4, 1938-1940*, Harry Zohn and Edmund Jephcott, trans., Howard Eiland and Michael W. Jennings, eds., (Cambridge, MA: Harvard), pp. 251-283.

Wednesday, March 31<sup>st</sup> // “Buddha of the Bathroom”

Louise Norton, “The Richard Mutt Case: Buddha of the Bathroom,” *The Blind Man*, no.2, Beatrice Wood, publisher, (May 1917), pp. 5-6. Monoskop online collections.

Marcel Duchamp and Man Ray, *New York Dada*, (April 1921): pp. 1-8. Online collections of the Bibliothèque Kandinsky, Centre Pompidou.

Luigi Russolo, “The Art of Noises: Futurist Manifesto,” [1913] in *The Art of Noises*, Barclay Brown, trans, (New York: Pendragon, 1986), pp. 23-30.

Paul Scheerbarth, *The Development of Aerial Militarism and the Demobilization of European Ground Forces, Fortresses, and Naval Fleets*, [1909] trans. M. Kasper, (Brooklyn: Ugly Duckling, 2007).



Aaron Douglas, *Defiance*, 1926. Woodblock print. 8.5" x 5.5". Collection of Stephanie E. Pogue, Hyattsville, Maryland. From series illustrating Eugene O'Neill, *The Emperor Jones*, 1920.



Hans Arp, *Grand Dessin*, 1917. Ink on paper. 44cm x 58cm. Centre Pompidou, Paris.

### Required Reading

*Monday, April 5<sup>th</sup> // "the avant-garde is a black thing...blackness is an avant-garde thing" //*

Fred Moten, excerpts from *In the Break: The Aesthetics of the Black Radical Tradition*, (Minneapolis: University of Minnesota Press, 2003), pp. 1-14, 25-41.

Fatimah Tobing Rony, excerpts from *The Third Eye: Race, Cinema, and the Ethnographic Spectacle*, (Durham, NC: Duke University Press, 1996), pp. 199-211.

*Wednesday, April 7<sup>th</sup> // Neolithic Childhood //*

Alain Locke, "The Legacy of the Ancestral Arts," [1925] in *The New Negro: Voices of the Harlem Renaissance*, Alain Locke, ed. (New York: Touchstone, 1997), pp. 254-267.

Carl Einstein, "Neolithic Childhood," *Neolithic Childhood: Art in a False Present, c. 1930*, Anselm Franke and Tom Holert, eds., ex. cat. Haus Der Kulturen Der Welt, April 13-July 9, 2018, (Berlin: Diaphanes, 2018): pp. 74-75.



Color yarn sample used to test color vision in ethnographic field work with non-European peoples. A. Daae, *Die Farbenblindheit und deren Erkennung*, trans. from Norwegian by M. Sanger, (Berlin: Dorffrl, 1878).

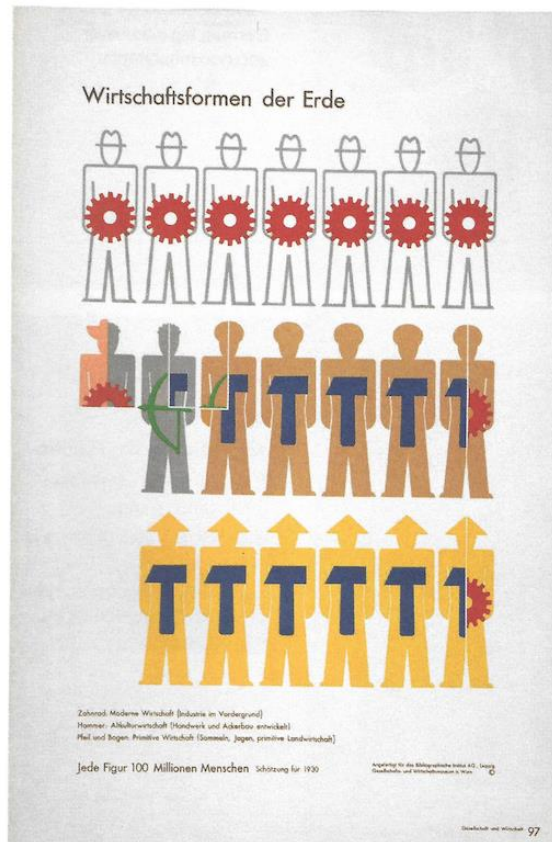
Required Reading

Monday, April 12<sup>th</sup> // *Logical Positivism* //

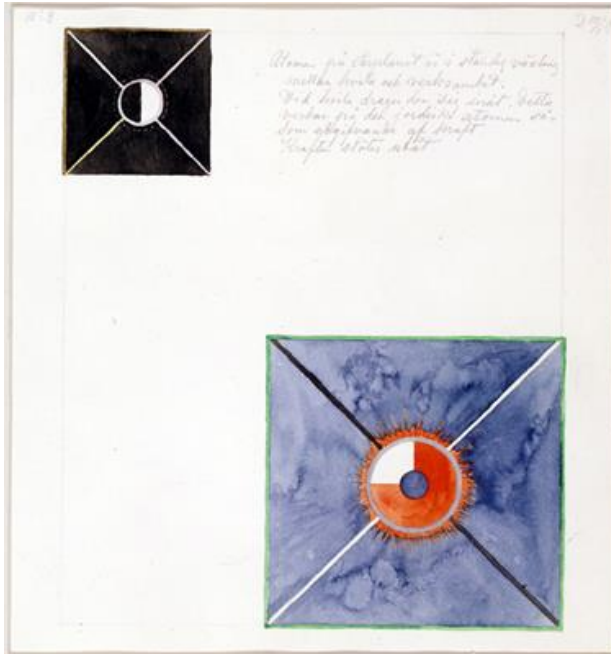
Lorraine Daston and Peter Galison, “Structural Objectivity,” chapter from *Objectivity*, (New York: Zone, 2007), pp. 253-307.

Wednesday, April 14<sup>th</sup> // *Isotype* //

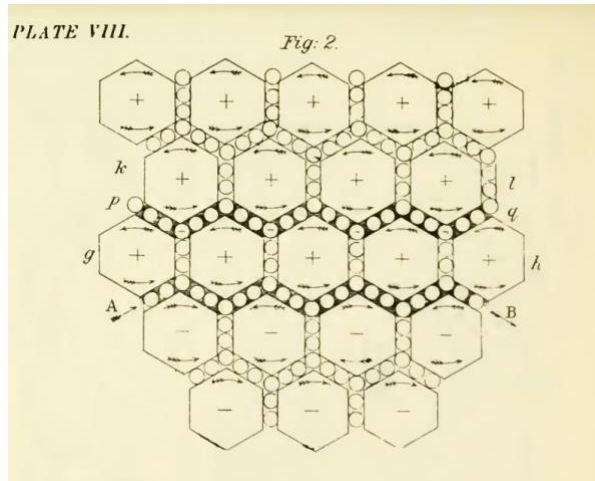
Otto Neurath, “The Renaissance of Hieroglyphics,” [1945] chapter from *From Hieroglyphics to Isotype: A Visual Autobiography*, (London: Hyphen, 2010), pp. 99-127.



Otto Neurath, plate titled “Economic forms of the world,” from *Society and Economy* atlas, box set of lithographs, (Vienna: Social and Economic Museum, 1930).



Hilma af Klint, *The Atom, No. 8*, “Atom on the ether plan is in constant change between rest and activity.” 1917.



James Clerk Maxwell, vortex ether model, from “On Physical Lines of Force,” *Philosophical Magazine*, 1862.

Required Reading

Monday, April 19<sup>th</sup> // [NO CLASS] Special Spring Schedule //

Wednesday, April 21<sup>st</sup> // *Theosophic Tinkerer* //

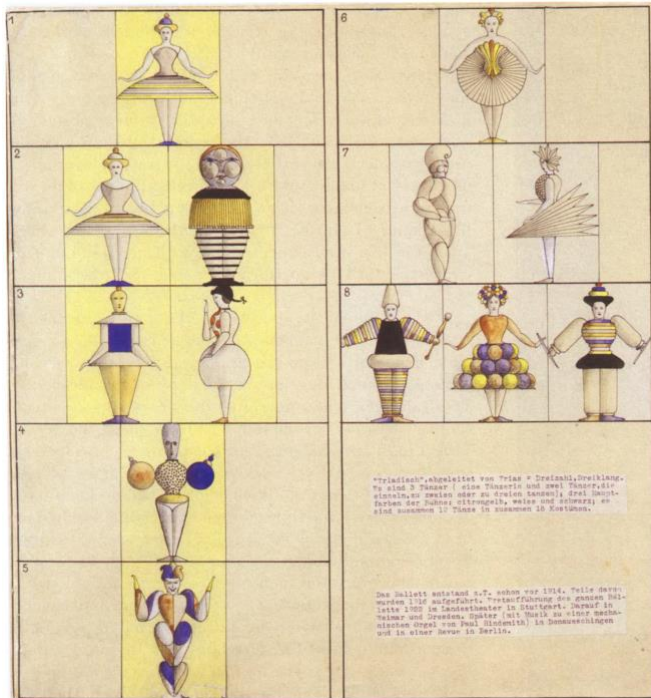
Catalogue texts from *Hilma af Klint: Art, Researchers, Medium*, Iris Müller-Westermann and Milena Høgsberg, ex. cat.

- Tim Rudbøg, interview by Milena Høgsberg, “Hilma af Klint, Theosophy, Higher Consciousness, and the Unseen Universe,” pp. 80-89,
- Ernst Peter Fischer, “The Energy of Atoms — A Physicist’s Meditations on Hilma af Klint’s Atom Series,” pp. 173-178.

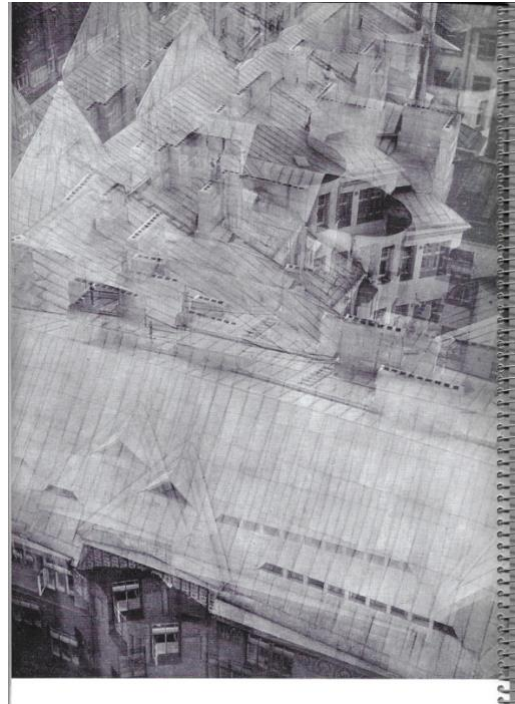
Walter Benjamin, “On Scheerbart,” [1939] in *Walter Benjamin: Selected Writings, Volume 4, 1938-1940*, Harry Zohn and Edmund Jephcott, trans., Howard Eiland and Michael W. Jennings, eds., (Cambridge, MA: Harvard), pp. 386-388.

Selections from *The Perversity of Things: Hugo Gernsback on Media, Tinkering, and Scietifiction*, (Minneapolis: University of Minnesota Press, 2016):

- “Signalling to Mars” and “Interplanetarian Wireless,” pp. 77-82, 214-217.
- “The Physiophone” and “From *Radio for All*,” pp. 218-224, 237-244.
- “Learn and Work While You Sleep” and “The Isolator,” pp. 232-236, 284-286.



Schlemmer, *The Triadic Ballet*, ink and watercolor on paper, 1926. Harvard University Art Museum.



Laszlo Moholy-Nagy, "Photography," 1930. From *Telehor: The International Review New Vision*, 1936.

### Required Reading

Monday, April 26<sup>th</sup> // *The Triadic Ballet* //

Juliet Koss, "Bauhaus Theater of Human Dolls," *the Art Bulletin*, vol. 85, no. 4, (December 2003): pp. 724-745.

Wednesday, April 28<sup>th</sup> // *Theatre, Circus, Variety* //

L. Moholy-Nagy, "Theatre, Circus, Variety," [1925] in *The Theatre of the Bauhaus*, Walter Gropius and L. Moholy-Nagy, eds., (Zurich: Lars Muller, 2020) pp. 45-55.

\_\_\_\_\_, *Telehor: The International Review New Vision*, foreword by Siegfried Gidion [1935], (Baden: Lar Muller, 2011).

Bertolt Brecht, "Alienation Effects in Chinese Acting," [1936] in *Brecht on Theatre: The Development of an Aesthetic*, John Willet, trans. and ed., (New York: Hill and Wang, 1964) pp. 91-99.

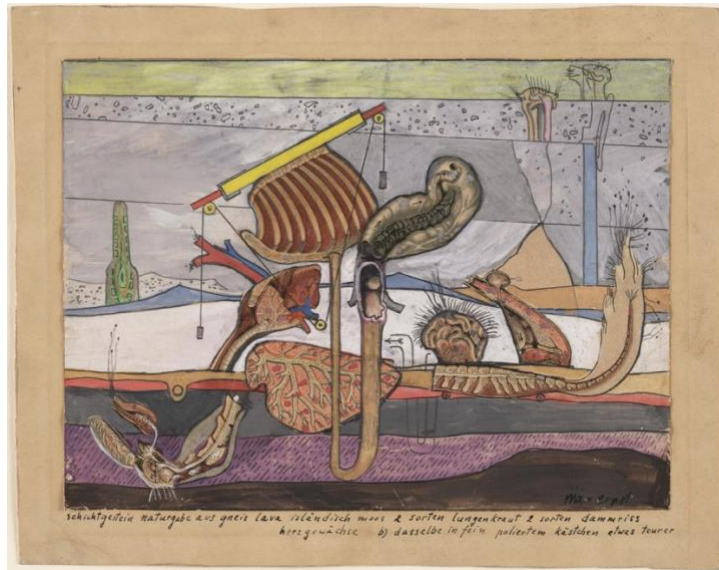
Heinrich von Kleist, "On Marionette Theatre," Thomas G. Neumiller, trans., *TDR*, vol. 16, no. 3, The "Puppet" Issue, (September 1972): pp. 22-26.



WEEK 12 // The Dream Work //



Max Ernst, *The Sea and Rain*, from *Natural History*, 1926. Portfolio of collotypes from frottages. 42.6cm x 26.3cm.



Max Ernst, *Stratified Rocks, Nature's Gift of Gneiss Lava Iceland Moss*, 1920. Gouache and pencil on printed paper on cardstock. 7.5cm x 9.5cm.

Required Reading

Monday, May 3<sup>rd</sup> // "...a dream is (disguised) fulfillment of a (suppressed or repressed) wish..."

Sigmund Freud, selections from *The Interpretation of Dream* [1900-1919], James Strachey, trans., (New York: Basic, 1955):

-“Dream of July 23<sup>rd</sup>-24<sup>th</sup>, 1895,” [“Irma’s Injection”] pp. 130-146.

-“Regression,” pp. 535-550.

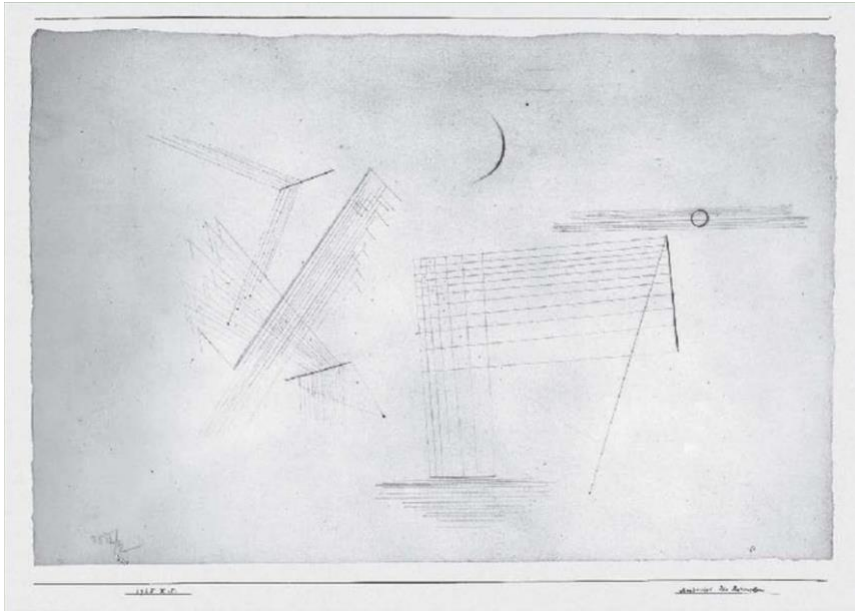
-“Wish-Fulfillment,” pp. 564-569.

\_\_\_\_\_. “Remembering, Repeating and Working-Through,” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XII (1911-1913): The Case of Schreber, Papers on Technique and Other Works*, pp. 145-156.

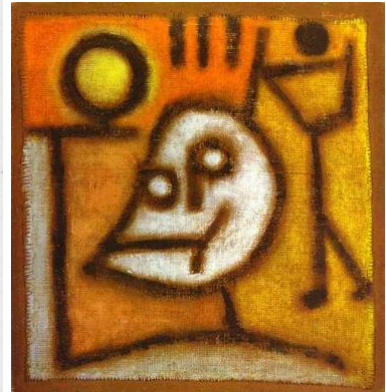
Wednesday, May 5<sup>th</sup> // *Natural History in the Service of Surrealist Revolution* //

Ralph Ubl, selections from *Prehistoric Future: Max Ernst and the Return of Painting Between the Wars*, trans. Elizabeth Tucker, (Chicago: University of Chicago Press, 2004), pp. 160-191.

[Friday, May 7<sup>th</sup> is a holiday; Recitation 2 students meet with Recitation 1 on May 5<sup>th</sup> if possible]



Paul Klee, *Crescent Moon Over the Rational*, 1925.



Paul Klee, *Death and Fire*, 1939.

Required Reading

*Monday, May 10th // ...debris before him grows toward the sky... //*

Walter Benjamin, “On the Concept of History,” in *Walter Benjamin: Selected Writings, Volume 4, 1938-1940*, Harry Zohn and Edmund Jephcott, trans., Howard Eiland and Michael W. Jennings, eds., (Cambridge, MA: Harvard), pp. 389-397

\_\_\_\_\_. “On the Theory of Knowledge, Theory of Progress,” in *The Arcades Project*, Howard Eiland and Kevin McLaughlin, (Cambridge, MA: Belknap, 1999), pp. 456-488, see especially pp. 462-463 [N3,1].

*Wednesday, May 12<sup>th</sup> // “...we learn the prehistory of the visible...” //*

Paul Klee, selections on “Chaos,” “Cosmos,” and “Prehistory” from *Paul Klee: The Thinking Eye; The Notebooks of Paul Klee*, (New York: G. Wittenborn, 1961) pp. 1-28, 69-79; 403-407.

\_\_\_\_\_, *The Diaries of Paul Klee*, Felix Klee, ed., (Berkeley: University of California Press, 1964), pp. 308-315.

WEEK 14 // Picasso and Truth //



Pablo Picasso, *Guernica*, 1937. Oil on Canvas. 349 x 776 cm. Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid.

*Monday, May 17<sup>th</sup> // “...Modernism...could have been otherwise...” //*

T. J. Clark, introduction to *Picasso and Truth: From Cubism to Guernica*, A. W. Mellon Lectures in the Fine Arts, (Princeton: Princeton University Press, 2013), pp. 3-21.

*Wednesday, May 19<sup>th</sup> // [No Reading] Student Presentations in Lecture and Recitation //*

## Graduate Reading Addendum

Graduate students are required to incorporate these readings into their Module papers and Final papers, as described in the pages 5 and 6 of this syllabus.

### WEEK 2 // Specters of the Atlantic //

Horst Bredekamp, "Thomas Hobbes's Visual Strategies," in *The Cambridge Companion to Hobbes's Leviathan*, ed., Patricia Springborg, (Cambridge, UK: Cambridge University Press, 2007), pp. 29-60.

### WEEK 3 // Revolutionary Art, Empire Style //

Sigfried Giedion, "Mechanization and the Ruling Taste," excerpts from *Mechanization Takes Command: A Contribution to Anonymous History*, (Minneapolis: University of Minnesota Press, 2013).

### WEEK 4 // Images of the People //

Karl Marx, "Bloody Legislation," "The Genesis of the Capitalist Farmer," "Impact of the Agricultural Revolution on Industry," "The Genesis of the Industrial Capitalist," "The Historical Tendency of Capitalist Accumulation," and "The Modern Theory of Colonization," [1876] chapters from *Capital Volume 1*, (New York: Penguin, 1990), pp. 896-940.

Sigfried Giedion, "Mechanization Encounters the Organic," [1948] excerpts from *Mechanization Takes Command: A Contribution to Anonymous History*, (Minneapolis: University of Minnesota Press, 2013).

### WEEK 5 // Suspensions of Perception //

Jonathan Crary, selections from *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, (Cambridge, MA: MIT Press, 1999), chapter 1.

Kaja Silverman, "Water in the Camera," chapter from *The Miracle of Analogy, or The History of Photography, Part 1*, (Stanford, CA: Stanford University Press, 2015), pp. 67-85.

Jeff Wall, "Photography and Liquid Intelligence," in *Jeff Wall*, Thierry de Duve, ed., Phaidon Contemporary Artist Series, (London: Phaidon, 1996), pp. 90-93.

### WEEK 6 // Revolutionary Time //

Rubén Gallo, excerpts from *Mexican Modernity: The Avant-Garde and the Technological Revolution*, (Cambridge, MA: MIT Press, 2005). [CONT. ON PAGE 22]

Christina Kiaer, excerpts from *Imagine No Possessions: The Socialist Objects of Russian Constructivism*, chapter 1, (Cambridge, MIT Press, 2005).

WEEK 7 // “Let art flourish—and the world pass away” //

Caroline A. Jones, "The Sex of the Machine: Mechanomorphic Art, New Women, and Francis Picabia's Neurasthenic Cure," in *Picturing Science, Producing Art*, Edited by Caroline A. Jones and Peter Galison, (New York: Routledge, 1998), pp. 145-180.

Carmen Belmonte, “Synchronies of Violence: Italian Colonialism and Marinetti’s Depiction of Africa in *Mafarka the Futurist*,” in *Vision in Motion: Streams of Sensation and Configurations of Time*, Michael F. Zimmerman, (Berlin: Diaphanes, 2016), pp. 165-182.

WEEK 8 // Knoxville-Boston-Harlem-GreenwichVillage-Paris //

Fatimah Tobing Rony, excerpts from *The Third Eye: Race, Cinema, and the Ethnographic Spectacle*, chapter 1 and 2, (Durham, NC: Duke University Press, 1996).

Patricia Leighten, "The White Peril and L'Art negre: Picasso, Primitivism, and Anticolonialism,” *Art Bulletin*, 72 (1990): pp. 609–30.

WEEK 9 // Structural Objectivity //

Peter Galison, “Aufbau/Bauhaus: Logical Positivism and Architectural Modernism,” *Critical Inquiry*, vol. 16, no. 4, (Summer 1990): pp. 709-752.

WEEK 10 // Etheric Abstractions //

Selections from *From Energy to Information: Representation in Science and Technology, Art, and Literature*, Bruce Clarke and Linda Dalrymple Henderson, eds., *Writing Science*, Timothy Lenoir and Hans Ulrich Gumbrecht, series eds., (Stanford: Stanford University Press, 2002):

-Linda Dalrymple Henderson, “Vibratory Modernism: Boccioni, Kupka, and the Ether of Space,” pp. 126-154.

-Bruce J. Hunt, “Lines of Force, Swirls of Ether,” pp. 99-125.

WEEK 11// Zurich-Berlin-Dessau-Chicago-Cambridge //

Zeynep Çelic Alexander, “Designing: Discipline and Introspection at the Bauhaus,” chapter from *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design*, (Chicago: University of Chicago Press, 2017), pp. 67-201.

Bibiana Obler, "Taeuber, Arp, and the Politics of the Cross-Stitch," *The Art Bulletin*, vol. 91, no. 2, (June 2009): pp. 207-229.

Paul Klee, *Pedagogical Sketchbook* [1924], Sibyl Moholy-Nagy, trans., (Zurich: Lars Müller, 2018).

Georg Stahl, "Introduction," from *On Vision and Color by Arthur Schopenhauer and Color Sphere by Philipp Otto Runge*, Georg Stahl, trans., (Princeton: Princeton Architectural Press, 2010), pp. 13-33.

WEEK 12 // The Dream Work //

Ralph Ubl, selections from *Prehistoric Future: Max Ernst and the Return of Painting Between the Wars*, trans. Elizabeth Tucker, (Chicago: University of Chicago Press, 2004), pp. 64-110.

WEEK 13 // Time and Being //

Steve Watson, "Gadamer, Benjamin, Aesthetic Modernism, and the Rehabilitation of Allegory," chapter 2 from *Crescent Moon over the Rational: Philosophical Interpretations of Paul Klee*, (Stanford: Stanford University Press, 2009).

WEEK 14 // Picasso and Truth //

T. J. Clark, excerpts from *Picasso and Truth: From Cubism to Guernica*, A. W. Mellon Lectures in the Fine Arts, chapter 1 and 6.