

Kansas City Art Institute: ARTH13400-04
Expressionism: France, Germany, Austria
Monday/Wednesday: 4:00-5:20pm, EB 217

Professor: Dr. Maria Elena Buszek
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Office Hours: M/W, 11:00a.m.-12:30p.m., or by appointment

Helpsite: <http://www.mariabuszek.com/kcai> (go to "Expressionism" to enter our class' primary site)

Course description and objectives: This course will address the subjective impulse in the work of French, German, and Austrian Expressionist movements of the early 20th century. After reviewing the work of Post-Impressionist predecessors, we will focus on the painting, sculpture, prints, performance, film, and writings of the various European Expressionist movements, as well as the politics and popular culture that affected the world in which these artists worked. Since the course deals as much with history as with art, we will also be exploring the different historical events, artistic media and philosophical theories that inform the work presented in the class.

The course readings and lectures will address, and in their papers, tests, and class participation students will be expected to understand the art and culture of each of the above stages of the Expressionist movement. Assessment will be based on the mission and learning outcomes of the School of Liberal Arts, as published in the KCAI Catalog.

Grading: Your grade will be based on two exams, two short papers, and class participation. All these grades hold equal weight in determining your grade, which means your final grade will be based on the average of these five grades. Because the exams will be slide intensive, resulting in the impossibility of giving examinations anywhere outside of our class period/classroom, **there can be no make-ups of either examination.** Because you will have plenty of lead-time to research and compose your papers—the due dates of which have been included in the schedule from the beginning of the semester—**late papers will not be accepted under any circumstances.**

Students' grades will be assessed based on the student's average performance at midterm (at which point downgrades will be given for those earning a C- or less) and the end of the term. This course's grading scale is as follows: 100%-93%=A, 92%-90%=A-, 89%-86%=B+, 85%-83%=B, 82%-80%=B-, 79%-76%=C+, 55%-73%=C, 72%-70%=C-, 69%-66%=D+, 65%-63%=D, 62%-60%=D-, 59% and below, F.

Class Participation: Active participation on the part of each student is essential to the success and effectiveness of this course. Indeed, dialogue will be such a crucial part of the way this class addresses the information at hand that students will be graded on their preparation for and participation in class discussion. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Don't be afraid to speak up!**

Students with disabilities: Please let me know as soon as possible if you have a disability that may hinder your performance or participation in this class, so that accommodations may be made to satisfy course requirements. Trust me: you will find that I am willing to be extremely accommodating when it comes to student success, and would like to assure just about any student with any disability that they can not only take but do well in my classes. In any case, whether you choose to discuss any disabilities with me or not, **all learning- or physically-disabled students are required to disclose as much with our Academic Resource Center in order to qualify for accommodations**—students can get further information from Kathy Keller at the ARC:(phone) 816/802.3485 or (e-mail) kkeller@kcai.edu.

Attendance and Absence Policy: Attendance in class is mandatory, because much of the lecture material will not necessarily be directly or extensively addressed in your textbook readings, and students will be graded on their class participation. Moreover, information from both lectures and discussion will be used to make up the exams and assignments, so one's success in the course will be in great part dependent upon one's presence in the classroom.

Each student is allowed THREE unexcused absences from class over the course of the semester. Absences will only be excused when accompanied by official documentation from a physician or counselor explaining one's extended illness or extreme/unusual personal crisis. Such documentation must be presented within a reasonable amount of time (notes explaining one's illness from three months previous, for example, are not acceptable). Students with preexisting health issues that they anticipate may cause them to miss more than three classes are required to provide me with both a written explanation from and a phone number for the student's physician or counselor, so that I may speak directly with the health care provider should the student's absences begin to affect his/her grade. In any case, unless I am presented with the proper and timely documentation for a student's absence/s, **upon the FOURTH unexcused absence the student will automatically receive a failing grade ("F") in the class.** Remember that it is *the student's* responsibility to contact me and deal with absences as soon as possible! Please keep this attendance policy in mind when mulling over your use of the "free" absences—I can assure you that you will regret those three days you skipped on the day a flat tire/broken alarm clock/change in your work schedule occurs after you've used up your freebies.

Cheating and plagiarism: Students are expected to be honest in both their test taking and paper-writing assignments. Later in the semester, students will be given a handout (also available on our website) on guidelines for citing sources according to the Chicago Manual of Style, which is our discipline's standard style and which I will expect all students to learn/follow in their writing assignments. Any dishonest student caught cheating or plagiarizing will receive an automatic "zero" on the exam/project at hand and be penalized to the fullest extent of the Academic Dishonesty policy stated in the KCAI Student Handbook. (This means anything from academic probation, to a failing course grade, to expulsion, depending on the findings of the KCAI Judicial Board.)

A note on class readings: Your textbooks for this class are: **Sarah Whitfield, *Fauvism*** and **Wolf Dieter-Dube, *The Expressionists***. You will also be assigned "reserve" readings linked to our website. I expect students to read ahead for each day's lecture; the required readings are listed in our course schedule with specific chapters/pages/authors following each day's lecture theme, and we will often consult these readings in the course of in-class discussions. (So please be prepared with either copies of or notes from these readings.)

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

Dates to remember!

October 8th: First paper assignment due

October 24th: Midterm exam: Fauvism to Der Blaue Reiter

November 28th: Second paper assignment due

December 12th: Final exam: Der Blaue Reiter to New Objectivity

COURSE SCHEDULE

AUGUST

- 27: **Introductions, syllabus, questions**
29: **Setting up Expressionism in the 20th century: 19th-century roots and influences**
(Website: Charles Baudelaire, "On the Heroism of Modern Life")

SEPTEMBER

- 3: **NO CLASSES: Labor Day!**
5: **The Fauves: An introduction**
(Whitfield, Chs. 1-2; Website: Félix Fénéon, "Neo-Impressionism" and Paul Signac, "From *Eugene Delacroix to Neo-Impressionism*")
10-12: **Modernity and "Wildness"**
(Whitfield, Chs. 3-4; Website: Henri Matisse, "Notes of a Painter" and Gill Perry, "The decorative and the '*culte de la vie*:' Matisse and Fauvism")
17-19: **Imagination, tradition, and progress**
(Whitfield, Chs. 5-6)
24-26: **Die Brücke: Traditions and foundations**
(Dube, Chs. 1 and 2; Website: Gill Perry, "The expressive and the Expressionist")

OCTOBER

- 1-3: **Die Brücke and Modernity**
(Website: Ernst Ludwig Kirchner, "Brücke Program" and "Chronicle of the Brücke," and Richard Wagner, "The Art-Work of the Future")
8-10: **German Expressionism, popular culture, and the "total work of art"**
(Website: Jill Lloyd, "Urban Exoticism in the Cabaret and Circus")
First paper assignment due Monday, October 8th
15-17: **Munich and Der Blaue Reiter**
(Dube, Ch. 3; Website: Wassily Kandinsky and Franz Marc, "Preface to the *Blaue Reiter* almanac; and Marc, "The 'Savages' of Germany" and "Two Paintings")
22: **Der Blaue Reiter and the Spiritual**
(Website: Wassily Kandinsky, "Concerning the Spiritual in Art" excerpt)
24: **Midterm Exam: Fauvism to Der Blaue Reiter**
29-31: **Austrian Expressionism and *Der Sturm***
(Dube, Ch. 4; Website: Adolf Behne, "German Expressionists" in *Der Sturm*, and Patrick Werkner, "Body Language, Form, and Idea in Austrian Expressionist Painting")

NOVEMBER

- 5-7: **WWI and Expressionism: New ideas/new influences**
(Dube, Ch. 5; Website: Ludwig Meidner, "An Introduction to Painting the Metropolis" and Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction")
12-14: **Second-Generation Expressionism and "New Objectivity"**
(Website: Stephanie Barron, "Introduction to *German Expressionism, 1915-1925: The Second Generation* and "Draft of the Manifesto of the Novembergruppe")

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19: Dada Invasion: Transforming Expressionism

(Website: Richard Huelsenbeck and Raoul Hausmann, "What is Dada and what does it want in Germany?" and George Grosz and Weiland Herzfelde, "Art is in Danger")

21: Thanksgiving Break: NO CLASS!

26-28: "Glitter and Doom": Gender dynamics

(Website: Elsa Hermann, "This is the New Woman," and Dorothy Rowe, "Desiring Berlin: Gender and Modernity in Weimar Germany")

DECEMBER

3: Pop culture: "New Objectivity" in a New Germany

(Website: Bertolt Brecht, "Popularity and Realism" and Anton Kaes, "Metropolis: City, Cinema, Modernity")

Second paper assignment due today!

5: The end of Expressionism

(Website: Georg Simmel, "The Metropolis and Mental Life," and Georg Lucács, "Expressionism: Its significance and decline")

10: Hitler and the "Degenerate Art" exhibition

(Website: Stephanie Barron, "1937: Modern Art and Politics in Prewar Germany")

12: Final Exam: Austrian Expressionism to New Objectivity