

**Avant-Garde New York, from the Armory Show to Andy Warhol** (Spring 2016)  
 MW 11:00-12:15, room 300, Silver Center  
 Professor Kenneth E. Silver (office hours: Monday 3:30-5:30)  
 Section leaders: Blanca Serrano & Viviana Bucarelli

Syllabus and Assignments

**D** = pages to read in Erika Doss, *Twentieth-Century American Art* (2002)

1/25 What lies ahead: a course preview

1/27 Theory and practice of the avant-garde: European art 1790-1914

2/1 The 10<sup>th</sup> Street Building and expatriate artists: artistic New York before the rise of an American avant-garde

**D:** pp. 9-51.

2/3 New realism for a new century: the Ashcan School, the Eight, and George Bellows

**synopsis due:** Max Page, "The Armory Show in the Provisional City," in Kushner and Orcutt, eds. *The Armory Show at 100: Modernism and Revolution*, exh. cat. (New York: New York Historical Society, 2013), pp. 98-109, and notes, p. 478.

2/8 Lexington at 25<sup>th</sup> Street: avant-garde art at the Armory Show, 1913

**synopsis due:** Sarah Burns, "Cubist Comedy and Futurist Follies: The Visual Culture of the Armory Show," in Kushner and Orcutt, eds. *The Armory Show at 100: Modernism and Revolution*, exh. cat. (New York: New York Historical Society, 2013), pp. 344-359, and notes, p. 496.

**D:** pp. 53-72

**\*\*first paper assigned (see NYU Classes)**

2/10 291 5<sup>th</sup> Ave: Alfred Stieglitz, from art photographer to entrepreneur of the avant-garde

2/15 (no class: President's Day)

2/17 West 67<sup>th</sup> Street: The Arensbergs, Dada, and Duchamp, c.1917

- synopsis due:** Pepe Karmel, "Marcel Duchamp, 1917: The Not So Innocent Eye," in Sarah Greenough, ed. *Modern Art in America: Alfred Stieglitz and His New York Galleries* (2001), pp. 220-227.
- 2/22 Skylines: skyscrapers, the harbor, and East 46<sup>th</sup> Street
- synopsis due:** Wanda Corn, "An Italian in New York," in *The Great American Thing: Modern Art and National Identity, 1915-1935* (1999), pp. 134-190, and notes, pp. 377-381.
- \*\*first paper due: in class**
- 2/24 The new institutions of the NY avant-garde, I: Dreier, Gallatin and Whitney blaze the trail
- synopsis due:** Kennedy Fraser, "Love and Struggle: Gertrude Vanderbilt Whitney," in Beth Venn and Adam Weinberg, eds. *Frames of Reference: Looking at American Art, 1900-1950* (1999), pp. 19-57.
- D:** pp. 75-91
- 2/29 The new institutions of the NY avant-garde, II: The Rockefellers and the Museum of Modern Art
- \*\*second paper assigned (see NYU Classes)**
- 3/2 The new institutions of the New York avant-garde, II (continued): MoMA, The Rockefellers, and Rockefeller Center
- synopsis due:** Robert Linsley, "Utopia Will Not be Televised: Rivera at Rockefeller Center," *Oxford Art Journal* 17, no. 2 (1994), pp. 48-62.
- 3/7 Murals, Diego Rivera, and the WPA in New York [lecture by Blanca Serrano]
- D:** pp. 97-108
- 3/9 Union Square: art and the working class
- synopsis due:** Ellen Wiley Todd, "The Neighborhood," in *The 'New Woman' Revised: Painting and Gender Politics on Fourteenth Street* (1993), pp. 84-135, and notes, pp. 338-344.
- 3/14 (no class: spring recess)
- 3/16 (no class: spring recess)

3/21 **(mid-term quiz)**

3/23 Edward Hopper: Dreaming New York [lecture by Viviana Bucarelli]

**D:** pp. 108-117

**\*\*second paper due: in class**

3/28 American avant-garde primitivism: Kuniyoshi, Sheeler, Nadelman, Stettheimer, and Hirshfield

**synopsis due:** Linda Nochlin, "Florine Stettheimer: Rococo Subversive," *Art in America* (September 1980), pp. 64-83.

3/30 The Harlem Renaissance: modernism, civil rights, and Jacob Lawrence

**D:** pp. 91-95

4/4 Artists-in-Exile: Paris comes to New York

**synopsis due:** Clement Greenberg, "Avant-Garde and Kitsch," *Partisan Review* (1939), pp. 3-21.

4/6 More Artists-in-Exile: Paris comes to New York

4/11 Salvador Dali: Surrealism and Kitsch at the New York World's Fair

**synopsis due:** Robert S. Lubar, "Salvador Dali in America: The Rise and Fall of an Arch-Surrealist," in Isabelle Dervaux, ed. *Surrealism USA* (2005), pp. 20-29.

**\*\*third paper assigned (see NYU Classes)**

4/13 From Greenwich Village to the world: the birth of Abstract Expressionism

**synopsis due:** Harold Rosenberg, "The American Action Painters" *Art News* (1952), pp. 23-39.

**D:** pp. 119-137

4/18 MacDougal Alley: Jackson Pollock's Wild West (Village) show

4/20 Mid-century abstract murals in NYC: Léger, Rothko, Hofmann, et al.

**synopsis due:** Kenneth E. Silver, "Modes of Disclosure: The Construction of Gay Identity and the Rise of Pop Art," in Donna de Salvo and Paul Schimmel, eds., *Hand Painted Pop: American Art in Transition, 1955-1962* (1991), pp. 179-203.

**D:** pp. 139-159

4/25 278 Pearl Street: Johns and Rauschenberg

5/27 Washington Square, one last time: Judson, the Moses plan, and Oldenburg

**synopsis due:** Joshua A. Shannon, "Claes Oldenburg's *The Street* and Urban Renewal in Greenwich Village, 1960," *The Art Bulletin* 86, no1 (March 2004), pp. 136-61.

5/2 New York's own *flâneurs*: the Street Photographers

**synopsis due:** Kenneth E. Silver, "The Witness," *Art in America* Vol. 76, no. 10 (October, 1988), pp. 148-157.

5/4 231 East 47<sup>th</sup> Street: Andy Warhol's Pop Art "Factory"

**\*\*third paper due: in class**

**D:** pp. 181-193.

5/9 **(final quiz)**

