

PROF. SVEN SPIEKER
ARTHI 296A/CL200 THEORIES OF THE MODERN
“ABSTRACTION AND ITS DISCONTENTS”

TENTATIVE SYLLABUS AND SCHEDULE

1. Books and Seminar Reader

Mel Gooding, *Abstract Art* (Cambridge/UK: Cambridge UP, 2001, “Movements in Modern Art Series”) (optional)

Briony Fer, *On Abstract Art* (New Haven: Yale UP, 2000)

Class Reader (to be purchased from Grafikart, Isla Vista)

2. Requirements

Regular graduate-format research paper

1-2 formal presentations based on a draft of your seminar paper¹

3. Tentative Schedule

I. THE HISTORICAL AVANT-GARDES

SESSION 1: 01.08.06:

Introduction

SESSION 2: 01.15.06

“Abstraction and Its Discontents”
Suprematism (Malevich)

SESSION 3: 01.22.06

No class

¹ Readings are for orientation, and may be adjusted as we move along. I suggest you use Fer’s book as a basic tool for navigation, and then follow your instincts in selecting further readings from the class reader; the books on reserve at the Arts Library (see handout); and the books purchased for this class (see list above). We will not march through assigned texts one by one. Rather, I expect an informed discussion that works with a kaleidoscope of different sources.

SESSION 4: 01.29.06

Dada (Arp/Schwitters)

Suprematism II (Malevich-Popova-Rozanova)

SESSION 5: 02.05.06

Mondrian's Atelier (Mondrian)

SESSION 6: 02.12.06

From the Plane into Three Dimensions (Malevich/Tatlin/Rodchenko)

Abstraction in Central Europe (Strzeminsky/Kobro/Kupka)

SESSION 7: 02.19.06:

Central European Constructivism (Strzeminsky/Kobro/Kupka)

SESSION 8: 02. 26.06

Abstract Film

II. POSTWAR POST-PAINTERLY ABSTRACTION

SESSION 9: 03.05.06:

Jackson Pollock

SESSION 10: 03.12.06:

Eva Hesse

MAKE UP CLASS:

Variable content