



AH/CU 250 ART AND DESIGN IN THE ROARING TWENTIES: FROM ART NOUVEAU TO ART DECO

IES Abroad Paris BIA

DESCRIPTION: Paris is often identified with the roaring twenties. Indeed, between World War I and World War II we observe amazing changes in art, architecture, design, fashion, jewelry and music deeply related to the industrial revolution and the social and political changes in Europe.

In this class we will analyze the link between the historical context, this new lifestyle and how it affects the arts, design and fashion.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lecture
- Course-related trips
- Moodle

REQUIRED WORK AND FORM OF ASSESSMENT:

- Written Midterm exam in class, essay questions: 30%
- Participation: 10%
- Homework: 10%
- 2 mini quizzes: 10%
- Oral group presentation (4 students, the grade will be individual): 10%
- Final exam: 30%

Course Participation

Students will be required to observe, compare and analyze works of art and design in museums and class. They will actively participate in classroom discussions. Students will have to use classroom and outside materials in order to prepare an in-class oral presentation and their homework.

Midterm Exam & Final Exams

Students will have to identify an artistic style or movement based on an image. They will then need to place this movement into historical context, to then be able to analyze its importance. For the final exam, there will be a series of images to identify since the exam will be cumulative. The students should analyze the artistic periods exemplified but also the evolution of one toward the other. The Midterm - and Final - are written exams and will take place in class. They will last one and a half hour.

Homework

These are short reflection questions that should be submitted via a journal in Moodle. The questions are outlined within the content section of the syllabus and they should be submitted before the next class session.

Mini Quizzes

Short specific questions about famous artworks/artists and artistic movements: Names, dates and titles

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Describe, analyze and compare works of art, design, architecture and fashion to acquire an interdisciplinary understanding of works of art in Europe.
- Explain the impact of World War I and World War II on the arts.
- Analyze the social, cultural and historical context and its influences on the different artistic expressions.
- Develop analytical and observational skills in respect to art, design, architecture, fashion and music.

ATTENDANCE POLICY:

Since IES BIA courses are designed to take advantage of the unique contribution of the instructor and the lecture/discussion format is regarded as the primary mode of instruction, regular class attendance is mandatory. Absences for documented medical problems or family emergencies will be excused. Absences for any other reason will not be excused. If you are absent due to illness, you may be asked to present a medical certificate. If a student shows a pattern of absences, in violation of this policy, students may be subject to an Academic Review including but not limited to a letter sent to their school and a probationary period or exclusion from the program.

CONTENT:

Week	Content	Course-Related Trips	Assignments
1. Wednesday, January 25 th	General presentation, methodology Introduction to Art Nouveau and Art Deco	In class	Meeting in class (with pass Navigo & student card for each class!) Dates and subjects for the oral presentation are given Readings: Norbert Wolf, <i>Art Nouveau</i>, Prestel: pp. 16-62.
2. Monday, January 30 th	Historicism: The World Fair 1900: Grand Palais, Petit Palais, Pont Alexandre III	Visit to the Grand Palais, Petit Palais and Orsay Museum: Historicism in architecture	Meeting: at the metro stop: Champs-Élysées Clémenceau (line 1, 13) Readings: Norbert Wolf, <i>Art Nouveau</i>: pp. 127-135; 149-158. Homework: What's a world fair?
3. Wednesday, February 1 st	Art nouveau and gothic revival: Hector Guimard blurring the distinction between art and life Toulouse-Lautrec, Les Nabis and Japonism	Meeting in class	
4. Monday, February 6 th	Art Nouveau versus Art deco: architecture and decoration: The Parisian department stores: <i>Lafayette, Printemps and Bon Marché</i>	Visit to the Galerie Lafayette, Printemps and Head Office of Crédit Lyonnais, Rue d'Hanovre	Meeting on the steps of the Opéra Garnier, metro: Opéra (line 8, 9, 13, 7) Readings: Alastair Duncan, <i>Art Deco</i>, pp. 6-90. Homework: Explain the main differences between art nouveau

			and art deco.
5. Monday, February 6 th	Bauhaus and Industrial Design: from arts and crafts to industrial design: Kandinsky, Mies van der Rohe, Walter Gropius	Museum of modern art: Centre Georges Pompidou	Meeting: at the Centre Georges Pompidou, (metro: Rambuteau, Hotel de Ville) in front of the museum to the left Homework: Explain why are the arts and crafts a social and moral engagement for the Bauhaus artists?
6. Wednesday; February 8 th	L'ensemblier /the new assembler designed by the studios of the department stores: <i>Maîtrise</i> (Lafayette), <i>Primavera</i> (Printemps), <i>Stadium</i> (Louvre)	Meeting in class	Patricia Bayer: Art Deco interior, decoration and design classics of the 1920's and 1930's: pp. 7-18; 47-64. Mini-Quizz 1
Week of February 13th: Vacation!			
7. Monday, February 20 th	No class	Replaced by	Visit to the Musée des années 1930 on Friday, March 24th
8. Wednesday, February 22 nd	Jacques Doucet, collector and fashion designer: Hotel particulier rue Saint-James, Neuilly, 1925-1929 The Avant-garde of 1920's at Montparnasse: Picasso, Mondrian, Brancusi, Van Dongen, Man Ray and Kiki de Montparnasse	In class	Homework: What is the meaning of the Avant-Garde?
9. Monday, February 27 th	International Exhibition of Decorative and Industrial Arts, Paris, 1925: Jacques-Émile Ruhlmann and the Hotel of the collector	In class	Readings: Patricia Bayer, Art Deco Interiors, pp. 27-32. Homework: Explain why the International Exhibition of decorative arts is important to the history of art?
10. Wednesday, March 1 st	From Stravinsky's <i>Sacré du Printemps</i> to Jazz Music Josephine Baker and the roaring twenties	In class The invention of Jazz music	Revision for the Midterm Exam Readings: Alastair Duncan, Art Deco Complete: sculpture, pp. 96-127. Homework: In your opinion, why are so many artists inspired by jazz music?
11. Monday, March 6 th	Midterm exam	In class	Midterm Exam

12. Wednesday, March 8 th	Fashion: the modern woman fascinating and dangerous: <i>la garçonne</i>	In class	Readings: Moodle: article on fashion in the 1920s
13. Monday, March 13 th	Theater des Champs-Élysées and Musée d'art moderne de la ville de Paris	Art Deco architecture from 1913 to 1937	Meeting métro: Alma-Marceau, exit: Théâtre des Champs-Élysées Readings: Norbert Wolf, <i>Art Nouveau</i>: pp. 85-108; 257-279.
14. Wednesday, March 15 th	The Total work of art: Ballet and theatre in Paris, from 1910 to 1930	In class	
15. Monday, March 20 th	Modernism in architecture Robert Mallet Stevens and Le Corbusier	The Castel Béranger by Guimard, Mallet Stevens and Fondation Le Corbusier	Meeting: Bas-station (22-70) Place du Docteur Hayem-Radio-France corner: Rue Jean de la Fontaine- Rue de Boulainvilliers (RER C: ave du Président Kennedy-Radio France/Bus 70: Radio France) Article: <i>Picturing Architecture Otherwise: the vogueing of the maison Mallet Stevens</i> by Richard Becherer, Art History, Vol.23, n°4, nov.2000, pp. 559-598. Homework: Explain the difference between art deco and modernism?
16. Wednesday, March 22 nd	The art deco jewelry of the 1920-1930: Gérard Sandoz, Jean Deprés, Raymond Templier, Jean Dunand	In class	Readings: Alastair Duncan, <i>Art Deco Complete</i>: pp. 298-314. Norbert Wolf: pp. 78-82.
Friday, March 24th (In replacement of February 20th)	Art deco in the museum of the 1930's: furniture, sculpture and paintings	Visit to the Musée des années 1930	Meeting: metro Marcel Sembat (line 9) at 10h45
17. Monday, March 27 th	Exotic influences on modern furniture: lacquer, parchment, egg shell, shagreen, straw: Eileen Grey, André Groult, Jean-Michel Frank, Marcel Coard...	In class	Mini-Quizz 2 Readings: Alastair Duncan, <i>Art Deco Complete</i>: pp. pp. 264-294
18. Wednesday, March 29 th	Japanese and Egyptian influences on fashion, jewelry and design	In class	Mandatory visit to the Egyptian section of the Louvre: What are the similarities between art deco and the Egyptian jewelry

19. Monday, April 3 rd	Artist Studios at Montsouris: Le Corbusier, Ozenfant, Lurça,...	Visit to some artist studios	Meeting: RER B: Cité Universitaire
20. Wednesday, April 5 th	Machinery and refinement in industrial design: Pierre Chareau, Jacques Le Chevallier, René Koechlin ----- Modernism: Eileen Grey: Villa E 1027	In class	Readings: Alastair Duncan, <i>Art Deco Complete</i>: pp. 228-242.
21. Monday, April 10 th	The Colonial exhibition of 1931, Maréchal Lyautey's office/ museum of the colonies, now Cité de l'Immigration	In class	Article: <i>The former palace of the colonies, the burden of heritage</i> by Dominique Jarrassée, Museum International, Blackwell Publishing
22. Wednesday, April 12 th	Posters, graphics, typography and bookbinding: Pierre Legrain, Rose Adler, Cassandre	In class	Readings: Alastair Duncan, <i>Art Deco Complete</i>: pp. 130-176.
23. Wednesday, April 19 th	Les Paquebots -The Ocean Liners: Le Normandie, Paris, Île de France, L'Atlantique	In class	Readings: Patricia Bayer, <i>Art Deco Interiors</i>: pp. 97-141.
24. Friday, April 21 st	The World Fair of 1937: Towards the End of Art Deco: Neo-classicism and fascism in architecture: The Nazi-German and the Soviet Pavilion, the Spanish Pavilion and <i>Guernica</i> by Pablo Picasso	Trocadéro, Palais de Chaillot, Palais de Tokyo, Rue Franklin	Meeting on front of the Palais – Théâtre de Chaillot, metro: Trocadéro (line 6, 9), exit: Palais de Chaillot Readings: Patricia Bayer, <i>Art Deco Interiors</i>: pp. 141-157. Revision for the Final Exam
25. TBD	Final Exam	In class	Final Exam

COURSE-RELATED TRIPS:

This class often visits different sites in Paris, so please be sure to know when the class will be meeting in the center or at a particular place. All meeting points and times will be posted on Moodle.

REQUIRED READINGS:

- Patricia Bayer, *Art Deco interior, decoration and design classics of the 1920's and 1930's*, Thames and Hudson, 1998
- Alastair Duncan, *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s*, Thames and Hudson Publishers, 2009
- Norbert Wolf, *Art Nouveau*, Prestel editor, 2012
- Art in Theory, 1815-1900, *An Anthology of Changing ideas*, ed. Harrison and Wood, Blackwell Publish., 2012.
- *Art in Theory, 1900-2000, An Anthology of Changing ideas*, ed. Harrison and Wood, Blackwell Publish., 2003

RECOMMENDED READINGS:

- Jared Goss, *French Art Deco*, Thames and Hudson Publishers, 2014
- Bevis Hillier and Stephen Escritt, *Art Deco Style*, Phaidon, 2003
- Norbert Wolf, *Art Deco*, Prestel editor, 2013



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