The Third Biennial Graduate Student Art History Symposium

CLOSE AT HAND

TOUCH AND TACTILITY IN ART

The Department of Art History and Archaeology
Washington University in St. Louis

Friday, February 28
Keynote Address
“Queer Sensation: Desire and the Senses in Byzantium”
Dr. Roland Betancourt
Associate Professor
University of California, Irvine
6:00–7:00pm
Mildred Lane Kemper Art Museum

Exhibition: “Hands On: Please Don’t Touch the Art”
February 29–March 2
Steinberg Hall Gallery

Saturday, February 29
Graduate Student Paper Sessions
Hillman Hall, Room 60
Panel 1: The Maker’s Mark
9:30am–11:00am
Panel 2: A Woman’s Touch? Textiles and Tactility
11:30am–1:00pm
Panel 3: Art Without Walls: Museums and Accessibility in the 21st Century
2:00–3:30pm

https://sites.wustl.edu/gsahs/
Second Paper Assignment - Historical Avant-Garde Movements

Deadline: Tuesday, March 24, 11:30am

- Submit a digital copy through Canvas to the assignment portal created by your section leader. The portal will prompt you to submit the file through a plagiarism checker called “Turnitin.”
- Your Section Leader may request a hard copy or another method of submission IN ADDITION to this. Please follow their instructions.

Lateness Policy:

- Late submissions will be penalized one letter grade per 24 hours of lateness. No papers will be accepted after three days unless documentation of a medical excuse is provided.

Format

- 5 to 7 pages in length
- Double spaced
- 12 point, Times New Roman font
- 1” margins
- A single-spaced heading with name and date
- Page numbers in the footer
- Citations: Use numbered footnotes to cite sources.
- Works Cited: A list of all works cited should be at the end of the paper (this does not count towards page length).
- Number of sources: 4-5 quality sources
- Chicago Style for all sources (footnotes and works cited list): http://www.chicagomanualofstyle.org/home.html
- Take a photo of your chosen artwork and include it at the end of your paper.
Grading

- Your section leader will follow a grading rubric designed for this specific assignment. To view the rubric, click the following link: https://introtomodernart.com/grading-rubric/

Description

- Choose one of the early twentieth-century avant-garde movements we have discussed in class this term. These range from the beginning of the twentieth century through the start of World War II and include:
  - Expressionism
  - Dada
  - Mexican Muralism
  - Surrealism
  - Bauhaus
  - Futurism
  - Cubism
  - Suprematism
  - Constructivism
  - De Stijl
  - Brazilian Modernism
- Find an example of your chosen movement here in St. Louis. The Kemper and SLAM are good options, and SLAM has just opened its special exhibition on Millet and Modern Art (free on Fridays). Your section leaders can help send you in the right direction, but allow time!
- I encourage you to choose a different medium than those that you worked with for your first paper. For prints, photographs, and drawings, you may make an appointment at the study rooms of SLAM and the Kemper, you are not limited to what is on view! (Note: there are 144 of you in this class, if you wish to use this option, please inform your section leader, and we can organize study sessions in groups).
For your paper, analyze the artwork in its ideological (movement-related), social, and historical context. You do not need to provide a full formal visual analysis, but pay attention to how the visual elements support your conclusions.

- You will make an argument about how the work reflects the goals of its associated movement, and/or in what ways it differs (and what does this tell us about the movement as a whole, its aspirations and shortcomings.

Helpful points:

- You must visit your object in person in order to complete the assignment. Remember to get a photo of it to include at the end of the paper.
- A note on sources: This assignment should require some outside research on your part, including (but not limited to) the artist's background and the historical/social/political context of your chosen artwork.
- Sources for this should be scholarly, rather than Internet-based blogs or reviews. Look for peer-reviewed journal articles and good old-fashioned books(!) when possible. Pro tip: does it have an author? Google them to get a sense of their expertise.
- Failure to cite in the proper manner will lower your grade accordingly, and failure to cite outside work at all is plagiarism. Refer to the syllabus for that policy.
- You may not use either of the artworks from the first paper as your example, even if they do fall into your chosen movement.

Grading Rubric:

https://introtomodernart.com/grading-rubric-second-assignment/
The Historical Avant-Garde

Timeline NOT to scale

1870
- Realism
- Impressionism

1900
- Post-Impressionism
- Secessionism
- Art Nouveau
- Modernisme

1910
- Cubism
- Futurism
- Suprematism
- Constructivism

1915
- Dada

1920
- Surrealism
- De Stijl
- The Bauhaus
- The Crystal Chain
- Mexican Muralism
- Brazilian Modernism
FEBRUARY 25

FETISH
FETISH

Sexual Fetish
Commodity Fetish
Tribal Fetish
FETISH

Sexual Fetish
Commodity Fetish
Tribal Fetish

“At the core of the Surrealists’ infatuation with the object…”

-Romy Golan
Méret Oppenheim, *Object (Breakfast in Fur)* (1936)
When now I announce that the fetish is a substitute for the penis, I shall certainly create disappointment; so I hasten to add that it is not a substitute for any chance penis, but for a particular and quite special penis that had been extremely important in early childhood but had later been lost. That is to say, it should normally have been given up, but the fetish is precisely designed to preserve it from extinction. To put it more plainly: the fetish is a substitute for the woman’s (the mother’s) penis that the little boy once believed in and - for reasons familiar to us - does not want to give up.”

Sigmund Freud, *Fetishism* (1927)
“Yes, in his mind the woman has got a penis, in spite of everything; but this penis is no longer the same as it was before. Something else has taken its place, has been appointed its substitute, as it were, and now inherits the interest which was formerly directed to its predecessor.”

Sigmund Freud, *Fetishism* (1927)
Karl Marx, “The Fetishization of Commodities and the Secret Thereof” (from Capital, vol. 1)

A commodity appears, at first sight, a very trivial thing, and easily understood. Its analysis shows that it is, in reality, a very queer thing, abounding in metaphysical subtleties and theological niceties. ...man, by his industry, changes the forms of the materials furnished by Nature, in such a way as to make them useful to him. The form of wood, for instance, is altered, by making a table out of it. Yet, for all that, the table continues to be that common, everyday thing, wood. But, so soon as it steps forth as a commodity, it is changed into something transcendent. It not only stands with its feet on the ground, but, in relation to all other commodities, it stands on its head, and evolves out of its wooden brain grotesque ideas, far more wonderful than “table-turning” ever was.
The determination of the magnitude of value by labour time is therefore a secret, hidden under the apparent fluctuations in the relative values of commodities. Its discovery, while removing all appearance of mere accidentality from the determination of the magnitude of the values of products, yet in no way alters the mode in which that determination takes place.
Tribal Fetish

Bakongo/Kongo fetish
Méret Oppenheim
1913-1985
Man Ray, Veiled Erotic (1933)
Méret Oppenheim, *Fur Gloves with Wooden Fingers* (1936)
Méret Oppenheim, Ma gouvernante, My Nurse, mein Kindermädchen (1936)
Méret Oppenheim, *Table with Bird's Feet* (1939)
Gloves (1985)

Fur Bracelet and Fur Ring (1930s)

Sugar Ring (1930s)
Méret Oppenheim, *The Couple* (1959)
Méret Oppenheim, *Cannibal Feast* (1959)
Portrait with Tattoo (1980)
I have always been amazed at the way an ordinary observer lends so much more credence and attaches so much more importance to waking events than to those occurring in dreams. It is because man, when he ceases to sleep, is above all the plaything of his memory, and in its normal state memory takes pleasure in weakly retracing for him the circumstances of the dream, in stripping it of any real importance, and in dismissing the only determinant from the point where he thinks he has left it a few hours before: this firm hope, this concern. He is under the impression of continuing something that is worthwhile. Thus the dream finds itself reduced to a mere parenthesis, as is the night.

André Breton, *Surrealist Manifesto* (1924)
Those who might dispute our right to employ the term SURREALISM in the very special sense that we understand it are being extremely dishonest, for there can be no doubt that this word had no currency before we came along. Therefore, I am defining it once and for all:

SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.
André Masson, Automatic Drawing (ca. 1924-5)
André Masson, *Automatic Drawing* (1925)
“exquisite corpse”
drawing by Yves Tanguy, Joan Miró, Max Morise, and Man Ray (1927)
Man Ray,
I do not see the (Woman) Hidden in the Forest (1929)
Salvador Dalí, *The Enigma of Desire, or My Mother, My Mother, My Mother* (1929)
Yves Tanguy, Mama, Papa is Wounded! (1927)
Salvador Dalí, *The Persistence of Memory* (1931)
Salvador Dalí, *Archaeological Reminiscence of Millet’s Angelus* (1933-35)
Jean-François Millet, *The Angelus* (1857-59)
Salvador Dalí, 
*The Architectonic Angelus of Millet* (1933)
Salvador Dalí
Salvador Dalí, Telephone Receiver (1936)
Salvador Dalí,
Surrealist Object that Functions Symbolically
(Gala’s Shoe) (1932)
Man Ray, *The Gift* (1921)
"Beautiful as the accidental encounter, on a dissecting table, of a sewing machine and an umbrella."

Man Ray, Enigma of Isidore Ducasse (1920)
Hans Bellmer, *Doll* (1936)
Toyen (Marie Čermínová)
Toyen, *Hermaphrodite* (1932)
Toyen, Untitled (Chapter X) (1967)
Toyen, Objektfantom (1937)