

Arts and Society in Fin-de-Siècle Vienna (Online Course)

Syllabus

1. Viennese Modernism - Introduction
2. From Historicism to Jugendstil in Art and Design – the New Metropolis – Can artistic style represent a world view? the Historicist Künstlerhaus (House of Artists) and the Jugendstil Secession House, the cultural idea of Historicism – artist Hans Makart’s “A Midsummer Night Dream” in the Imperial Hermes Villa in Lainzer Tiergarten (1868) and the romantic icon of modernism – artist Gustav Klimt’s Kiss at the Kunstschau / the New Austrian Gallery, Belvedere (1907). Topics to be discussed - Historicism: its ideological and stylistic features - the Vienna Ringstraße; characterization of the social classes that adopted Historicist style; The origins of Viennese Jugendstil - its ideological and stylistic features. Architect Otto Wagner's rebellion against Historicism, his railroad stations, city buildings and his student Joseph Maria Olbrich and the Secession House;
3. The Secessionist Team - architect Josef Hoffmann and artist Gustav Klimt - Part I - Art Nouveau and the “Community of Art Lovers” - Images of the “Sacred Spring” and the “cult of youth” in architecture and art. The Secession movement in Vienna: its artistic program, motto, and its journal; Topics to be discussed – Formal criteria of Art Nouveau, the critics, protagonists, Secession exhibitions and canonical buildings and art. Who were the financial patrons of the Secessionist artists and designers - Josef Hoffmann and the Gesamtkunstwerk (total work of art) from the artists’ colony to Villa Aste;
4. The Secessionist Team Josef Hoffmann and Gustav Klimt – Part II - The Wiener Werkstätte and the patrons Fritz Waerndorfer; Sanatorium Purkersdorf; Cabaret Fledermausart; Kunstschau 1908 and art and politics "Austrian Liberalism"
5. The Expressionist Team architect Adolf Loos and painter Oskar Kokoschka – Part I - Café Museum, men’s fashion stores, ethics of men’s aesthetics, women’s fashion, nudism, modern dance and the rediscovery of the body, dreams, rebellion against the Secession, American Bar (1908), the scandalous Goldman & Salatsch House; How did Loos discover Kokoschka? Portrait of a young artist as a “Enfant Terrible” Kunstschau 1908, and the drama “Murderer, Hope of Women” (1909), the Goldman & Salatsch House at Michaelerplatz and the provocation, lecture-essay “Ornament and Crime” (1911)
6. Viennese Expressionism - Art and Psyche - Egon Schiele - topics include: relationship between artists and doctors of medicine, dance performances and art, constructions of masculinity in the works of Egon Schiele, religion and art in the works of Schiele and Expressionist Richard Gerstl.
7. A Women's Vienna or the women “makers” of Viennese modernism - the art critic Berta Zuckerkandl and reform educator Eugenie Schwarzwald and their salons Women artists From Impressionist Tina Blau to Expressionist ceramicist Vally Wieselthier: artists Broncia Koller-Pinell, Teresa Feodorowna Ries, Helene Funke, and Mariette Lydis, furniture and children’s toys’ designer Fanny Harlfinger-Zakucka, fashion designer Emilie Flöge.
8. A Women's Vienna - Part II - Women claiming their own "keys to success" - Photography and modern man and woman, "making celebrities" successful women photographers Madame D’Ora and Trude Fleischmann, challenging Patriarchal "gender roles" in business, education, architecture and art.
9. Performance principle in Viennese modernism. Topics include, dance, fashion and design in the works of Hoffmann and Adolf Loos.
10. Class Presentations