

MORAVIAN COLLEGE

Syllabus for Art History 114: Art History since the Renaissance

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Office: Art Office Complex, South Hall, Priscilla Payne Hurd Campus
Hours: Mon & Wed 4:00-5:00pm in office (& by chance or appointment)

This course is an introductory survey of the major movements in Western art from the 15th century to the present day. These include Renaissance, Baroque, Rococo, Romanticism, Realism, Impressionism, Cubism, Dada & Surrealism, Abstract Expressionism, Pop Art and after. The purpose of the course is to give an overview, in slide lectures, of the development and basic problems of Western art since the Renaissance. Lectures and readings emphasize the development of style, the materials of art and the voice of the artist. Art museum and gallery visits are required.

This course fulfills the M6 (Multidisciplinary Categories) Academic Requirement for LinC.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. II, Second Edition
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) Joshua Taylor, Learning to Look
- 4) Wink & Phipps, Museum-Goers Guide

RECOMMENDED READINGS on reserve at Reeves Library

Herschel B. Chipp, Theories of Modern Art

Patricia Hills, Modern Art in the USA: Issues and Controversies of the 20th Century

Elizabeth Gilmore Holt, A Documentary History of Art, vols. I-III

COURSE REQUIREMENTS

Students must attend all classes and bring the required text (Adams) to each class.

Three short papers and 4 quizzes

A field trip to the Metropolitan Museum of Art, New York (to be announced)

Grading: 45% of your grade is determined by written work; 45% by quizzes; and 10% by attendance. (Each paper is worth 15% and each quiz 15%.)

Papers ("Looking Assignments"): three papers, each 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness. All three papers must be completed in order to receive a grade.

Quizzes: four quizzes identifying and comparing slides of illustrations in the text. The final quiz grade is averaged from 3 of 4 quizzes (one is forgiven).

Extra-credit is given for independent visits to museums and galleries. Such a visit will boost any split grades may you receive on a paper or quiz (one split grade boost per written assignment or quiz).

QUIZ SLIDE LISTS from Adams, second edition

For each illustration be prepared to identify

Artist

Title

Date

Medium

Significance

Quiz #1 (40 slides)

Chapter 12: illustration #2, 3, 4, 5, 13b, 17

Chapter 13: 2, 3, 10, 18, 24, 25, 30, 48, 59, 62, 64, 68, 69, 71, 74

Chapter 14: 14, 16, 18, 19, 25, 30, 31, 36, 46, 47, 53

Chapter 15: 1, 3

Chapter 16: 3, 6, 11, 13, 14, 16

Quiz #2 (40 slides)

Chapter 17: 19, 21, 28, 30, 32, 34, 38, 40, 43, 54, 56

Chapter 18: 4, 6, 7, 9, 12, 19, 24

Chapter 19: 3, 5, 6, 14

Chapter 20: 8, 12, 13, 18, 20, 21, 22

Chapter 21: 1, 2, 3, 20, 24

Chapter 22: 7, 8, 11, 15, 18, 24

Quiz #3 (40 slides)

Introduction: 4

Chapter 23: 2, 6, 7, 8, 11, 12, 13, 17, 21, 23, 27, 33, 34

Chapter 24: 1, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 17

Chapter 25: 1, 2, 6, 8, 9, 10, 12, 14, 17, 18, 19, 23, 26, 33

Quiz #4 (40 slides)

Introduction: 11

Chapter 26: 1, 2, 6, 7, 8, 10, 11, 14, 28, 30, 31, 36

Chapter 27: 2, 6, 10, 12, 13, 15, 17, 18, 26, 27

Chapter 28: 1, 2, 4, 5, 6, 7, 9, 13, 14, 20, 21, 23

Chapter 29: 23, 28, 32, 40, 44

LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

A Looking Assignment is an exercise in visual analysis, synthesis, and evaluation. It consists of three parts.

Part I: describe a work of art in one and a half to two pages (no less, no more);

Part II: describe a second work in a like number of pages; and

Part III: compare/ contrast the two artworks in one page, answering a question that will be given to you in class.

Begin Parts I and II with materials (marble, oil paint, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before identifying something as a "Virgin and Child with Two Saints," realized that first it is a "Composition with Four Figures" (and in a particular setting such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; make note of where the figures are placed in the composition (center or off-center). Only then go on to identify the figures and their relationship to one another, or narrative that they are enacting.

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your analysis accordingly. Do not, in other words, describe the work simply from left to right, nor from top to bottom. (This results in just so many randomly piled facts, like loosely strung beads.) The point of this exercise is to hone your powers of observation so that you can rapidly identify what is relevant or extraneous. Ultimately, your goal is to develop a richly structured information base of visual knowledge. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance.

In Part III you are considering patterns, associations, or disconnections between the works.

Attention! Ignore the following at the peril of a markdown!

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1" all around; 3) use a standard font, such as Times New Roman, 10 point).

The quality of your writing is an important component of your grade. Papers that are not proofread will be marked down. Consult *THE ELEMENTS OF STYLE* by Strunk & White.

Titles of paintings are treated the same as titles of books (underline or italicize, but do not put in quotation marks).

Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."

Finally, do not split an infinitive.

SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library for you to consult. In addition, the following visual description is taken from the Museum of Modern Art's audio tour. The picture in question is *The Bather* by Cezanne.

"This is a framed, vertical, rectangular picture, over four feet in height. It's dominated by the figure of a young man. He's wearing only a pair of white briefs and is standing alone in a bare landscape. The ground is pinkish and flat and suggests a sandy beach. It is tinged in some areas with green. In places, there appear to be shallow, bluish pools—left behind by the tide perhaps. The figure's naked body is painted in pale pinkish flesh tones, but shadowed by the same greens, blues and violets as the sky and watery ground. . . . He seems poised to move towards us. But he's caught in a moment of stillness in the hazy, dream-like landscape."

AR114 PROPOSED SCHEDULE OF MEETINGS for Spring 2006

Week 1/ Jan 16 and Jan 18

Lecture #1 INTRODUCTION

Recommended reading: Adams, chapters 5, 7

Lecture #2 PRECURSORS OF THE RENAISSANCE

Required reading: Adams, chapter 12

Recommended reading: Holt I, "Procession at the Completion of Duccio's Majesty"

Week 2/ Jan 23 and Jan 25

Lecture #3 EARLY RENAISSANCE IN ITALY

Required: Adams, ch. 13 to p. 549

Recommended: Holt I, "Cennino Cennini"

Suggested: Ghiberti, Brunelleschi, Donatello; Masaccio (chiaroscuro), Uccello (perspective), Piero della Francesca; Gentile da Fabriano, Fra Angelico, Botticelli

Lecture #4 HIGH RENAISSANCE IN ITALY

Required: Adams, ch. 14

Recommended: Holt I, "Leonardo da Vinci"

Suggested: Bramante & Michelangelo (architecture); Leonardo (sfumato), Michelangelo (painting), Raphael, Titian

Week 3/ Jan 30 and Feb 1

Lecture #5 MANNERISM

Required: Adams, ch. 15

Recommended: Holt II, "Michelangelo"

Suggested: Michelangelo (sculpture); Pontormo, Parmigianino, El Greco; Palladio (architecture)

Lecture #6 15TH & 16TH CENTURY NORTHERN EUROPE

Required: Adams, ch. 13, pp. 549-63; ch. 16

Recommended: Holt I, "Albrecht Durer"

Suggested: Campin, van Eyck, van der Weyden, van der Goes; Bosch, Bruegel, Durer (prints: woodcuts, intaglio/ engravings), Grunewald, Cranach, Holbein

Week 4/ Feb 6 and Feb 8

Lecture #7 PAYNE GALLERY PRACTICUM

Lecture #8 REVIEW for Quiz #1

Week 5/ Feb 13 and Feb 15

Lecture #9 QUIZ #1

Lecture #10 LOOKING ASSIGNMENT #1 DUE

BAROQUE

Required: Adams, ch. 17

Recommended: Holt II, "Rembrandt"

Suggested: Bernini (sculpture); Caravaggio, Artemisia Gentileschi, Rubens, Rembrandt, Velazquez, Poussin

Week 6/ Feb 20 and Feb 22

Lecture #11 ROCOCO & NEOCLASSICISM
Required: Adams, chs. 18, 19
Recommended: Holt III, "Diderot," "Jacques-Louis David"
Suggested: Hotel de Soubise (Paris), Watteau, Boucher, Fragonard; Wieskirche (Bavaria); Hogarth, Chardin, David, Ingres; Thomas Jefferson (architecture: Monticello, U of VA)

Lecture #12 TBA

Week 7/ Feb 27 and Mar 1

Lecture #13 ROMANTICISM & REALISM
Required: Adams, chs. 20, 21
Recommended: Holt III, "Delacroix," "Gustave Courbet"
Suggested: Gericault, Delacroix, Goya, Friedrich, Constable, Turner, Millet, Bonheur, Courbet; early photography (Nadar, Cameron, Brady); Sullivan (early skyscrapers)

Lecture #14 IMPRESSIONISM
Required: Adams, ch. 22
Recommended: Holt III, "Edgar Degas"
Suggested: Baron Haussmann (Paris boulevards), Manet, Degas, Cassat, Monet, Renoir, Morisot, Rodin; Homer, Sargent, Whistler

Week 8/ SPRING BREAK

Week 9/ Mar 13 and Mar 15

Lecture #15 QUIZ #2

Lecture #16 POST-IMPRESSIONISM
Required: Adams, ch. 23
Recommended: Holt III, "Vincent van Gogh," "Paul Cezanne"
Suggested: Lautrec (lithography), Cezanne, Seurat, van Gogh (& Japanese prints), Gauguin

Week 10/ Mar 20 and Mar 22

Lecture #17 LOOKING ASSIGNMENT #2 DUE
FAUVISM & EXPRESSIONISM
Required: Adams, ch. 24
Recommended: Holt III, "Edvard Munch"
Suggested: Matisse, Munch, Kollwitz, Kirchner, Nolde, Kandinsky, Marc

Lecture #18 CUBISM
Required: Adams, ch. 25 to p. 895
Recommended: Chipp, "Picasso"
Suggested: Picasso (& African masks), Braque

Week 11/ Mar 27 and Mar 29

Lecture #19 FUTURISM, ABSTRACT & NONOBJECTIVE ART

Required: Adams, ch. 25, pp. 896-912

Recommended: Chipp, "Kandinsky"

Suggested: Boccioni, Mondrian, Malevich; Brancusi (sculpture); Kandinsky, Bauhaus (architecture), Le Corbusier, Mies van der Rohe; Frank Lloyd Wright (architecture)

Lecture #20 QUIZ #3

Week 12/ Apr 3 and Apr 5

Lecture #21 Tentative THE METROPOLITAN MUSEUM OF ART

Required: Wink & Phipps

Lecture #22 Tentative CLASS TRIP

Week 13/ Apr 10 and Apr 12

Lecture #23 DADA & SURREALISM

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

Suggested: de Chirico, Arp, Klee, Duchamp, Dali, Miro, Magritte; Stieglitz; Jacob Lawrence, Van Der Zee, Horace Pippin

Lecture #24 LOOKING ASSIGNMENT #3 DUE

ABSTRACT EXPRESSIONISM

Required: Adams, ch. 27

Recommended: Hills, ch. 4, pp. 140-59

Suggested: Gorky, Pollock, De Kooning, Rothko, Frank Stella; David Smith (sculpture)

Week 14/ Apr 17 and Apr 19

EASTERBREAK

Lecture #25 POP & OP ART and MINIMALISM

Required: Adams, ch. 28

Recommended: Hills, ch. 5, pp. 218-35

Suggested: Warhol (serigraphy), Johns, Lichtenstein, Rosenquist, Oldenburg

Week 15/ Apr 24 and Apr 26

Lecture #26 PHOTO-REALISM, EARTHWORKS, CONTEMPORARY ART

Required: Adams, ch. 29

Recommended: The Friday New York Times

Suggested: Chuck Close, Cindy Shearman (photography), Smithson, Christo, Kiefer; I.M.Pei (architecture)

Lecture #27 REVIEW

Week 16/ EXAM WEEK