

Syllabus

Art History 229: Modern Through Post-Modern Art

Spring 2006 Tuesday 6:30 pm

Professor Kearns P (215) 533-9404 MarthaKearns@Msn.com

Availability: Best time for a conference is immediately before or after class. If this is inconvenient, a phone conference can be arranged.

Course Goals

Students will gain an aesthetic, historical and critical understanding of painting and sculpture in Europe and the United States, 1870-1970s. A fundamental understanding of Modern Architecture will also be included, with less emphasis. In written aesthetic analyses, students will apply the vocabulary of the fine arts interpreted through critical and historical perspectives.

Required Texts for purchase

George Heard Hamilton, Painting and Sculpture in Europe, 1888-1940,
New Haven: Yale University Press, 1993.

Herschel B. Chipp, Theories of Modern Art, Berkeley, University of
California Press, 1968.

Course Requirements

1. Students must attend all classes and bring the required texts to each class.
2. Students must write a total of 25 pages, per the requirements of each Analysis.
3. Students must attend the New York City Field Trip as assigned.
4. Students must complete peer group sessions as assigned.

Evaluation

Grading: 70% of your grade is determined by the three Analyses, 20% by the value of participation in peer group sessions, and 10% by attendance.

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Proposed Schedule of Meetings for Spring 2006

Tuesday 6:30 pm

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Week 1/ January 17

Introduction. Beginnings of Modern Painting, 1860s-1870s

Read Hamilton, pp 15-19

Read Chipp, pp 1-9

Week 2/ January 24

The Impressionists, 1870s-1880s

Read Hamilton, pp 21-49

Read Chipp, pp 11-47

Week 3/ January 31

Impressionists and Post-Impressionists, 1880s-1890s

Read Hamilton, pp 49-73

Read Chipp, pp 48-86

Week 4/ February 7

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s

Read Hamilton, pp 75-104

Read Chipp, pp 87-107

Week 5/ February 14

Symbolist Art (continued) and the Nabis

Read Hamilton, pp 105-156

Read Chipp, pp 108-123

AESTHETIC ANALYSIS I DUE

Week 6/ February 21

Fauvism and Expressionism, 1903-1909

Read Hamilton, pp 157-204

Read Chipp, pp 124-145

Week 7/ February 28

Expressionism (continued) and Cubism, 1906-1920s

Read Hamilton, pp 205-279

Read Chipp, pp 146-280

Week 8/ March 7

Spring Break No Class

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Week 9/ March 14

Cubism (continued), Futurism and Vorticism 1913-1920s
Read Hamilton, pp 279--301
Read Chipp, pp 281-308

Week 10/ March 21

Abstract and Non-Objective Art, 1912-1920s
Read Hamilton, pp 303-363
Read Chipp, pp 309-325

Week 11/ March 28

Dada and Surrealism
Read Hamilton, pp 365-423
Read Chipp, pp 366-455

Week 12/ April 4

School of Paris, 1920s-1940s
Read Hamilton, pp 425-471
Read Chipp, pp 456-500
**Note: REQUIRED NYC BUS FIELD TRIP TO MOMA, MET
ON FRIDAY, APRIL 7.**

Week 13/ April 11

The New York School, Post-Modernism, 1940s to 1960s
Read Hamilton, pp 473-498
Read Chipp, pp 501-524
FIELD AESTHETIC ANALYSIS II DUE

Week 14/ April 18

Post-Modern and Contemporary
Read Hamilton, pp 499-519
Read Chipp, pp 525-623

Week 15/ April 25

Post-Modernism and The Twenty-First Century
FINAL COMPARATIVE ANALYSIS III DUE
Class summary

Week 2
1/13

Medieval, Renaissance to 17th Century.
Read Norton, pp 1-14, Norwich, pp 14-18,
beth, pp 27-29,
and Cary, pp 49-54.

Week 3
1/20

17th Century
Read Norton, pp 63-80, Bradstreet, pp 80-83,
89-92, Cavendish, pp 93-97, and Behn, pp 109-111,
and 117-161. **Literary Analysis I** due.

Week 4
1/27

18th and 19th Centuries
Read Norton, pp 283-304, Wollstonecraft,
pp 255-275, Wheatley, pp 246-250,
Truth, pp 369-373, Browning, pp 373-4,
391-401, and Wharton, pp 1162-1175.

Week 5
2/3

Midterm in-class Blue Book Exam

Week 6
2/10

19th Century continued
Margaret Garner, libretto by Toni Morrison
Academy of Music, Broad and Walnut Sts, 8 pm
Read: margaretgarner.org, go to and read
History, A Historical Margaret Garner by Stephen
Weissenburger, pp 1-10, and Slavery and the Tragic
Story of Two Families... by Ruth Brunings, pp 1-7.

Week 7
2/17

20th and 21st Centuries
Read Norton, pp 1205-1227, Woolf, pp 1314-1350,
Yeziarska, pp 1372-1378, Dilliard, pp 2322-2324
and Anzaldua, pp 2271-2280. **Literary and
Production Analysis II** due.

Week 8
2/24

Final in-class Blue Book Exam

UEEN 142 Images of Women in Literature

Professor Kearns

Analysis I

Assignment: Choose a work which either has moved you, or you believe to be beautiful, i.e., a work of Literature, and/or both, from the reading up to and including Week 4. It is preferred you choose a work from the reading, but if this is not right for you, contact me beforehand. The analysis is your own interpretation, with examples from the text for each element. **Analysis I** is a minimum of 5 pages and to be handed in on the due date 1/20.

Analysis I Format

I. Introduction

This is one paragraph. It states your reason or reasons how you were moved by the work, or why you believe the work is beautiful. The reason or reasons are those that are genuine for you.

II. Analysis of the Elements

According to the genre, address each element. In your analysis of each element, give your honest interpretation of the element, and provide a direct quote as proof of your view. Note: if an element is not addressed in the work, state that.

III. Conclusion

Address one or more of the issues below, choosing whatever is most appropriate and genuine for you. The conclusion is one paragraph, but it may be more.

- 1) Aesthetic Experience. If you had an aesthetic experience, identify the new *understanding* you received.
- 2) What did you learn about literature as an art that was of value, new, and/or important to you?
- 3) What did you learn about the image or representation of women in literature that was of value, new, and or important to you?

Expectat

in Paragraph. First Sentence: I feel (one word of an emotion.)

Describe this feeling clearly as possible.

A. Second Paragraph. Identify and analyze the dominant elements which created this feeling in you. Be as precise as possible. Note: this may take two to four paragraphs total.

B. Supporting Elements. Identify and analyze the aesthetic elements not included previously. These are the “supporting elements” in your perception.

C. Conclusion. Address either of these issues, whichever is most appropriate for you.

1. Did you have an aesthetic experience? If so, identify the understanding you had *before* and *after* seeing the work.

2. What was new for you in seeing and apprehending this work? What did you learn from this work that is of value to you? Note: your learning can be any fact or perception which is genuine for you.

E. Addenda: a Xerox copy of your written “croqui.”

UEFA 240 Art of the United States
Fall II

“Philadelphia as Museum”

Assignment: Choose one of the 18th to 19th Century works of architecture or public sculpture from the list below. If it is a work of architecture it is not required you enter the building. Directly observe and take notes on it, concerning: 1) your general impression, and elements that are dominant, shape composition, media etc.; 2) the feeling(s) you have when before it; 3) any other perceptions. **Note:** if there is a work of sculpture or architecture that you have always been curious about which is not on the list and want to observe it, that is fine, bring the title, name of the artist, date, genre. Come with your notes and be prepared to discuss this on Wednesday, November 9.

1. William Penn circa 1774 Installed 1804
Pennsylvania Hospital, Pine St Garden,
Pine St between 8th & 9th Sts
2. Lion Crushing a Serpent 1832 Installed 1892
Rittenhouse Square, Walnut and 18th Sts
3. Center House, Pennsylvania Hospital, 1794-1805
North side Pine St above 8th
4. Second Bank of the US (Old Custom House), 1819-1822
South Side of Chestnut St about 4th St.
5. Arch Street Meeting House, 1803-1805
South Side of Arch St above 3rd St.
6. Independence Hall 1828
Carpenters Hall to Right of Independence Hall
Chestnut St from 5th to 6th Sts
7. Philadelphia/Merchants Exchange 1832-34
3rd, Walnut and Dock Sts
8. Fountain of Three Rivers,
Logan Circle, 18th St at bottom of the Parkway
9. Lantern Holder (or Jocko Figure)
Blockson African-American Collection,
10. City Hall, 1871-1901
Sculpture in City Hall,
1873-1893
11. Smith Memorial Arch
N. Concourse, West Fairmont
(Go with a pal!)
12. Dickens & Little Nell,
Clark Park, 1890
43rd & Chestnut Sts
13. Pegasus circa 1863
Installed 1867
Memorial Hall, Entrance
N. Concourse Drive @
Belmont Ave.
14. Civil War Soldiers &
Sailors Monument, 1893
Germantown Market Sq.

Temple Univ. Library 3rd Floor,
13th & Berks Sts

15. Fairmont Water Works
1819-1822, Fairmont on
on Schuylkill below Museum

KING CHRISTINA

A Drama in Two Acts

By

Martha Kearns

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