

Syllabus

Art History 229: Modern Through Post-Modern Art

Fall 06 Thursday 1 to 4 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.

AR 229

Proposed Schedule of Meetings for Spring 2006

Tuesday 6:30 pm

Page 2

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

AR 229

Proposed Schedule of Meetings for Spring 2006

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Page 3

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

