

Syllabus

Art History 229: Modern Through Post-Modern Art

Spring 2007 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, reviews, and oral peer discussions, students will apply the vocabulary of the fine arts interpreted through critical, historical and original 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 and Review.
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 and one Review, 20% by the value of participation in peer group sessions, and 10% by attendance.

AR 229

Proposed Schedule of Meetings for Spring 2007

Tuesday 6:30 pm

Page 2

Week 1/ January 16

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

Read Hamilton, pp 15-19

Read Chipp, pp 1-9

Week 2/ January 23

The Impressionists, 1870s-1880s

Read Hamilton, pp 21-49

Read Chipp, pp 11-47

Week 3/ January 30

Impressionists and Post-Impressionists, 1880s-1890s

Read Hamilton, pp 49-73

Read Chipp, pp 48-86

Week 4/ February 6

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

Read Hamilton, pp 75-104

Read Chipp, pp 87-107

AESTHETIC ANALYSIS I DUE

Week 5/ February 13

Symbolist Art (continued) and the Nabis

Read Hamilton, pp 105-156

Read Chipp, pp 108-123

PEER SESSION I DUE on Payne Gallery Exhibit *Peccadet*

Week 6/ February 20

Fauvism and Expressionism, 1903-1909

Read Hamilton, pp 157-204

Read Chipp, pp 124-145

EXHIBIT REVIEW DUE

Week 7/ February 27

Expressionism (continued) and Cubism, 1906-1920s

Read Hamilton, pp 205-279

Read Chipp, pp 146-280

Week 8/ March 6

Spring Break No Class

AR 229

Proposed Schedule of Meetings for Spring 2007

Tuesday 6:30 pm

Page 3

Week 9/ March 13

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

Week 10/ March 20

Abstract and Non-Objective Art, 1912-1920s
Read Hamilton, pp 303-363
Read Chipp, pp 309-325
PEER SESSION II DUE on Payne Gallery Exhibit
Design of Dissent

Week 11/ March 27

Dada and Surrealism
Read Hamilton, pp 365-423
Read Chipp, pp 366-455
**Note: Required NYC bus Field Trip To MOMA, MET
on Friday, March 30**

Week 12/ April 3

School of Paris, 1920s-1940s
Read Hamilton, pp 425-471
Read Chipp, pp 456-500
FIELD AESTHETIC ANALYSIS II DUE

Week 13/ April 10

The New York School, Post-Modernism, 1940s to 1960s
Read Hamilton, pp 473-498
Read Chipp, pp 501-524
PEER SESSION III DUE on 21st Century Art

Week 14/ April 17

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

Week 15/ April 24

Contemporary to The Twenty-First Century
FINAL ANALYSIS III DUE
Class summary

Aesthetic Elements of Painting

1. **Line**, visible or invisible, is used to create directionality, compositional focus, and/or dimension. It may be **regular**, i.e., dotted, vertical, spiral, or **lines in relation to one another**, i.e., parallel, or **irregular**, i.e., an uneven wave.
2. **Shape** is **regular two dimensional geometric**, i.e., an oval or trapezoid, or **irregular or biomorphic two dimensional**, i.e. organic. **Shape** may be **open** or **closed**, and used to represent known objects, express emotions or ideas.
3. **Color** is light at differing wave lengths. **Hue** is full or diffused light and most often refers to a change in a **primary color**, red, yellow, and blue, or the **seven principal colors** on the visible spectrum—red, orange, yellow, green, blue, indigo (or blue-violet) and violet.
4. **Light Value** is the comparative lightness or darkness of an object, i.e., the amount of light reflected on its surface. **Light Value** is used in **achromatic works**, consisting of black, white, or grey, and **chromatic** ones, those having color. **Light Source**, showing a source of light and shading, may also influence **Light Value**.
5. **Space** is primarily divided into **foreground, middle ground, and background**.
6. **Plane** is a flat surface having a direction in space.
7. **Subject matter** is the actual thing, figure, or scene represented.
8. **Media** is stone, wood, canvas or any material to which oil paint, dye, pigment can be applied and layered. Included in **media** is the **texture** of the surface.
9. **Balance** or **Composition** is the overall arrangement of the above formal elements. **Balance** is **symmetrical**, where an axis or line divides an exact correspondence of parts on either side, or **asymmetrical**, where an equilibrium exists between each side, or has **radial symmetry**, equidistant parts of a circle emerging from a center point..
10. **Emotional Intensity** or **Passion** is the emotion, mood or tone the viewer feels and receives directly before the work. The feeling may be joy, sorrow, wonder, etc.
11. **Iconology** is the implied and universal meaning. In the modern period, it addresses these questions: “What does this work communicate about modern society?” “What does this work communicate about being a human being in modern society?”
12. **Value** is the importance of work to society. It can be historic i.e., the first of its kind, critical, or primary importance to critics and other artists, or religious or spiritual, psychological, social, or political.
13. **Style** is the use of key elements, and the omission of others, to form a unique and recognizable composition revealing the perception of the artist.
14. **Artistic Unity** is the harmonizing of the above elements into a work of visual beauty.

