

Moravian College

Syllabus

Art History 229, Modern Through Post-Modern Art, Fall 2007

Thursday 6:30-9:30 PM

Carol Heft, Instructor: carolheft@mindspring.com, 610-317-8723

Office hours: Thursday evening 6:00-6:30 and 9:30-10:00PM by appointment. Students may meet with instructor in classroom

Course Goals Through a combination of class discussion, video and slide presentations, and lecture, students will

- Recognize important western images and artists from the mid 1800's to the late 20th and early 21st centuries and be able to identify fundamental elements of the major schools of Modernism.
- Express their ideas using the vocabulary of art criticism and formal analysis, working individually and in small groups
- Produce a cumulative total of 25 pages of written work (papers and exams), which fulfill the 'Writing Intensive' requirement.

Required texts

Sam Hunter, John Jacobus, Daniel Wheeler, Modern Art, Pearson/Prentice Hall, ISBN 0-13-189565-6, 3rd Edition or later.

Suzanne Hudson, Nancy Noonan-Morrissey, The Art of Writing About Art, Thomson/Wadsworth, ISBN 0-15-506154-2, 2002.

Requirements and Grades

Attendance and participation are required for each class. Class participation includes active listening and involvement in discussions. After two absences, your grade will be lowered by one letter grade per class missed. Being late on three occasions will add up to one absence. After four absences, you will receive a failing grade.

10% of final grade

Group Presentations- Each group will engage in a discussion for 15 – 20 minutes about your topic. Each group will select a moderator to structure the discussion. The group may vote a member out if s/he does not participate in writing and preparation for the presentation. A member who is voted out of a group will not receive a passing grade for the presentation. Each member of the group will write a 12-page research paper on an aspect of the topic. Members of the group will work together to proofread, edit, and help each other with their papers. Fifty percent of the grade (15% of your final grade) will be based on the group work, fifty percent (15% of your final grade) based on your individual work (paper and presentation.) Topics will be chosen/assigned by the third week of class. **Papers due on day of presentation**

30% of final grade

Individual Compare/Contrast Paper

Each student will give a 10-minute presentation on a particular artist, comparing and contrasting two works (early and late). You may use the equipment in the classroom (internet, slides, PowerPoint, etc.) in your presentation. You will also be required to hand in a compare/contrast paper (4 pages). **Papers due on day of presentation. 30% of final grade**

Mid-Term Essays

Same topic, two formats, Comparative and Critical (see The Art of Writing About Art) Topics will be chosen from list two weeks before the essays are due. (4 pages each, total 8 pages) **Due October 18. 30% of final grade**

All papers and exams are to be returned no later than two weeks after the due date or in any case no later than the next to the last class meeting.

Classroom Protocol

Please do not use laptops or other electronic equipment in the classroom. All pagers and cell phones are to be turned off so as not to disrupt the class. Appropriate classroom behavior is defined and guided by complete protection for the rights of all students and faculty to a courteous, respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations and other behaviors that might disrupt instruction and/or compromise students' access to their learning goals.

Honor Philosophy

The academic honesty policy is stated explicitly in the Student Handbook

Students with Disabilities

Students with documented disabilities who may need academic accommodations should discuss these needs with their professors during the first two weeks of class. Students with disabilities who wish to request accommodations should contact Academic Services.

Topics and scheduled classes

Week 1, August 30

Introductions. Modernism and Its Origins in the 19th Century, Chapter 1, Modern Art, pages 9-22. The Art of Writing About Art, pages 1-17

Slides and discussion. Video: Art of the Western World 7: A Fresh View, Impressionism and post-Impressionism. Artists: Jean Auguste Dominique Ingres, Eugene Delacroix, Theodore Gericault, Jacques Louis David, Gustave Courbet, Camille Corot, Jean Francois Millet, Edouard Manet, Claude Monet, Edgar Degas, Berthe Morisot, Mary Cassatt, Auguste Renoir, Read chapters 2 and 3 in Modern Art, pages 23-53.

Week 2, September 6

Chapters 2 and 3, Modern Art. Post Impressionism, Symbolism, Nabis. Look at: Paul Cezanne, Camille Pissarro, Georges Seurat, Gustave Moreau, Pierre Puvis de Chavannes, Gabrielle Rosetti, Edward Burne-Jones, Redon, Paul Gauguin, Paul Serusier, Emille Bernard, Vincent Van Gogh, Edvard Munch, James Ensor, Edouard Vuillard, Pierre Bonnard, Suzanne Valadon,.

Individual topics, groups, presentation dates, and group topics assigned.

Read pages 54-80, Modern Art

Week 3, September 13

Chapters 4 and 5. Art Nouveau in Painting and Design. Early Modern Sculpture. Look at: Paul Signac, William Morris, Aubrey Beardsley, Henri van de Velde, Walter Crane, Gustav Klimt, Toulouse Lautrec, Gertrude Kasebier, Jules Cheret, Alphonse Mucha. Sculptors: Auguste Rodin, Edgar Degas, Medardo Rosso, Camille Claudel, Antoine Bourdelle, Aristide Maillol, Wilhelm Lembruck, Georg Kolbe, Gaston Lachaise, Ellie Nadelman, Henri Matisse, Constantin Brancusi.

Read pages 81-100 Modern Art

Week 4, September 20

Chapter 6, Architecture, Tradition and Innovation, 1880-1914

Look at: Charles Garnier, Joseph Paxton, Gustav Eiffel, Henri Labrouste, Henry H. Richardson, Otto Wagner, Joseph Maria Olbrich, Charles Rennie mackintosh, Antoni Gaudi, , Louis Sullivan, McKim, Mead and White, Victor Horta, Hector Guimard, (early) Frank Lloyd Wright

Individual Presentations 1 and 2. Read pages 101-131 Modern Art

Week 5, September 27

Chapters 7 and 8, Expressionism and Fauvism in France and Germany. The Bridge and the Blue Rider Groups. Look at: Matisse, Andre Derain, Maurice de Vlaminck, George Rouault, Raoul Dufy, George Braque, Kees van Dongen. Ernst Ludwig Kirchner, Erik Heckel, Karl Schmidt-Rottluff, Emile Nolde, Otto Muller, Max Pechstein, Vassily Kandinsky, Gabriele Münter, Franz Marc, Lyonel Feininger, Paula Mohderson-Becker, Kathe Kollwitz, Paul Klee, Egon Schiele, Oskar Kokoshka, Otto Dix, George Grosz, Max Beckmann, Ernst Barlach,

Individual Presentations 3 and 4. Read pages 132-162, Modern Art

Week 6, October 4

Chapters 9 and 10, Cubism and Futurism. De Stijl. Look at: Pablo Picasso, George Braque, Juan Gris, Robert Delaunay, Frank Kupka, Fernand Leger, Duchamp-Villon, Umberto Boccioni, Anton Bragalia, Kurt Schwitters, Gino Severini, Giacomo Balla, Natalia Goncharova, Liubov Popova, Kasmir Malevich, Vladimir Tatlin, Alexander Rodchenko, Piet Mondrian, Alexander Archipenko, Jacques Lipchitz.

Individual Presentations 5 and 6. Read pages 163-195, Modern Art

Week 7, October 11

Chapters 11 and 12, Dada, Fantastic Art, and Surrealism. Look at: Henri Rousseau, Marc Chagall, Giorgio de Chirico, Eugene Atget, Jean Arp, Sophie Tauber Arp, Marcel Duchamp, Francis Picabia, Man Ray, Hanna Hoch, George Grosz, Kurt Schwitters, Max Ernst, Andre Mason, Joan Miro, Salvadore Dali, Yves Tanguy, Kay Sage, Rene Magritte, Paul Delvaux, Hans Bellmer, Meret Oppenheim, Alberto Giacometti, Picasso, Roberto Matta,

Individual Presentations 7 and 8

Read pages 196 – 233 Modern Art

Week 8, October 18 (Midterm essays due)

Chapters 13 and 14. New Architecture 1918-1940, School of Paris between the wars. International Style, De Stijl in Architecture. Look at: (architects) Le Corbusier, Walter Gropius, Rudolph Steiner, Erich Mendelsohn, J.J.P. Oud, Gerritt Rietveld, Tatlin, Mies van der Rohe, Frank Lloyd Wright. (painters) Maurice Utrillo, Jules Pascin, Chaim Soutine, Amedeo Modigliani, Marc Chagall, Matisse, Picasso, Joan Miro, Braque, Dufy, (sculptors) Julio Gonzalez, Jacques Lipchitz, (photographers) Brassai, Lisette Model.

Individual Presentations 9 and 10

Read pages 234 – 246 Modern Art

Week 9, October 25

Chapter 15, International Abstraction, Constructivism and the Bauhaus. Look at: Naum Gabo, Antoine Pevsner, Wyndham Lewis, Henry Moore, Barbara Hepworth, Ben Nicholson, Amedee Ozenfant, Kandinsky, El Lissitsky, Josef Albers, Anni Albers, Lazlo Moholy-Nagy, Paul Klee, Oskar Schlemmer

Individual Presentations 11 and 12

Group 1 Presentation

Read pages 247 - 264 Modern Art

Week 10, November 1

Chapter 16, American Art and the Armory Show. Look at: John Singer Sargent, Thomas Eakins, Susan McDowell Eakins, Winslow Homer, Albert Pinkham Ryder, Robert Henri, John Sloan, John Marin, Georgia O'Keeffe, Arthur Dove, Max Weber, Marsden Hartley, Joseph Stella, Charles Demuth, Charles Scheeler, Morgan Russell, Charles Burchfield, Edward Hopper, Isabel Bishop, Thomas Hart Benton, Grant Wood, Ben Shahn, Milton Avery, Diego Rivera, David Siquieros, Frida Khalo, Jose Clememte Orozco, Calder, Stuart Davis. (photographers) Dortehea Lange, Ansel Adams, Margaret Bourke-White, Bernice Abbott

Individual Presentations 13 and 14

Group 2 Presentation

Read pages 265-297 Modern Art

Week 11, November 8

Chapter 17 and 18. Abstract Expressionism, Color Field Painting and the New York School. Post War Europe. Hans Hoffman, Lee Krasner, Arshile Gorky, Willem de Kooning, Grace Hartigan, Joan Mitchell, Franz Kline, Jackson Pollock, Mark Tobey, Barnett Newman, Mark Rothko, Adolph Gottlieb, Robert Motherwell, Clyfford Still, Ad Reinhardt, (Sculptors) Ibram Lassaw, Seymour Lipton, David Smith, Isamu Noguchi, (photographer) Harry Callahan. (Europe) Hans Hartung, Antoni Tàpies, Wols, de Stael, Karel Appel, Alberto Giacometti, Germaine Richier, Jean Dubuffet, Francis Bacon, Fernando Botero, Eduardo Chillida, Marino Marini

Individual Presentations 15 and 16

Group 3 Presentation

Read pages 298 - 339 Modern Art

Week 12, November 15

Chapters 19 and 20. Pop, Op, Minimal, Pop in Europe and European Abstraction
Look at: Larry Rivers, Robert Rauschenberg, Jasper Johns, Jim Dine, Robert Indiana, James Rosenquist, Roy Lichtenstein, Andy Warhol, Tom Wesselmann, John Chamberlain, Mark di Suvero, Louise Nevelson, Lucas Smaras, Lee Bontecou, George Segal, Claes Oldenburg, Red Grooms, Hellen Frankenthaler, Morris Louis, Sam Francis, Kenneth Noland, Larry Poons, Jules Olitski, Ellsworth Kelly, Frank Stella, Jack Youngerman, Brice Marden, Dorothea Rockburne, Donald Judd, Tony Smith, Sol LeWitt, Chrissa, Carle Andre, Yves Klein, Jean Tinguely, Nikki de St. Phalle, Christo, Richard Hamilton, David Hockney, Kitaj, Anthony Caro, Victor Vasarely, Bridget Riley.

Individual Presentations 17 and 18

Group 4 Presentation

Read pages 340-387 Modern Art

(November 22, Thanksgiving Day, No Class)

Week 13, November 29

Chapters 21, 22 and 23. Post war architecture, Conceptual Art, "Post Modernism," Neo Expressionism, Feminism and New Trends. Look at (architects) Le Corbusier, Philip Johnson, Mies van der Rohe, Skidmore, Owings and Merrill, Alvar Aalto, Minoru Yamasaki, Saarinen, Louis Kahn, Buckminster Fuller, Frank O. Gehry, Maya Lin. (conceptual) Joseph Kosuth, Michelangelo Pistoletto, John Baldissari, Ed Ruscha, Jenny Holtzer, Laurie Anderson, Robert Smithson, Richard Long, Richard Serra, Nancy Holt, Lucien Freud, Alex Katz, Chuck Close, Alice Neel

Individual Presentations 19 and 20

Week 14, December 6 (Last class)

Feminism and Contemporary Art. What's happening today? Look at Romare Bearden, Duane Hanson, Philip Pearlstein, Joyce Kosloff, Susan Rothenberg, Johathan Borofsky, Jennifer Bartlett, Elizabeth Murray, Nancy Graves, Judy Phaff, Cindy Sherman, Cy Twombly, Frank Stella Magdalena Abakanowicz, Keith Haring, Jean-Michel Basquiat, Brice Marden, Barbara Kruger, Robert Mapplethorpe, Kiki Smith, Matthew Barney, William Kentridge, Kara Walker

Group Topics

Please refer to your Art of Writing About Art handbook for help with choosing a topic, posing a research question, finding a thesis, etc. Examples are given below.

The following is a list of broad topics. Your group will break the topic down into 5 categories. You will be graded as a group and as individuals, so it is in your best interest to proofread and help edit your classmates' papers.

Impressionism, Post Impressionism, Symbolism, Nabis, Fauvism, Expressionism, Cubism, Futurism, Early American Painting, The Armory Show, "The Eight," The Harlem Renaissance, , Vorticism, Suprematism and Constructivism, Bauhaus, Non-Objective Art, School of Paris, Dada and Surrealism, Abstract Expressionism and the New York School, Pop, Op, Minimal, Earthworks, Conceptual and Feminist art, Installation and Performance Art, "Neo-Dada" and contemporary trends.

http://www.langara.bc.ca/library/reshelp/assign/art_hist_paper.html

<http://www.wesleyan.edu/writing/workshop/departments/arha.html>

http://www.dvc.edu/english/Learning_Resources/TopicSentenceDefandEx.htm

Examples of how to formulate topics

General Topic: Cubism.

Group Topic ideas:

- How were Cubists influenced by, Byzantine, African, Iberian, Oceanic art, and late work by Cezanne ? (each student may take a separate section)
- The Cubist Circle: Braque, Gris, Duchamp-Villon, Leger and Picasso.
- Cubism and the Industrial Revolution. What's the connection?
- The Influence of Cubism on Futurism
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Individual Topics: Picasso and Braque, their changing paths.

- Analytic and Synthetic Cubism, a stylistic comparison.
- Cubism and African Art
- Braque and Balla, a Critical Comparison
- Cezanne and the Cubists
- African Masks and Les Demoiselles d'Avignon
- Leger and the Machine Age