

Syllabus

Art History 229: Modern Through Post-Modern Art

Spring 2008 Tuesday and Thursday 2:20-3:30 pm

Professor Kearns P (215) 844-4438 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 Goals

- Students will apply the fine arts vocabulary of painting, sculpture and architecture to analyze works in the Modern tradition verbally and orally
- Students will apply Modern historical, cultural and aesthetic influences to analyze works verbally and orally
- Students will deepen their aesthetic and comparative historical understanding of Modern Art by access to key regional and national sites, exhibits and museums

Course Requirements

1. Students must attend all classes and bring the required texts to each class.
2. Students must complete a total of twenty-five pages of written assignments, comprised of three aesthetic analyses and two exhibit reviews.
3. Students are required to attend the New York City Field Trip, and complete **The Field Aesthetic Analysis** per the requirements.
4. Students must present a **Modern Classic** Power Point Presentation per the requirements.
5. Students must complete **Exhibit Review I** and **II** per the requirements.
6. Students must complete **Peer Groups I** and **II** per the requirements.

Grading

- 1. Attendance Policy of the Department of Art and Moravian College.**
After the first unexcused absence, the final grade will be dropped one full letter. After the third unexcused absence, the student will receive a failing final grade. **An excused absence** is one confirmed by a note from the Dean's Office, Student Services, or verified by a Doctor's note within 24 hours of the illness. Documentation is required for sports. **Missed portions of class count as unexcused absences as follows:** 1) more than 15 minutes late for class, 2) failure to return from break, 3) leaving class more than a half hour or more early, and 4) tardiness, being 5 to 15 minutes late for class, more than 3 times.
- 2. Aesthetic Analysis I** is 15% of your grade, **Field Aesthetic Analysis II** is 20% of your grade, and **Final Analysis II** is 25% of your grade.
- 3. The Modern Classic** Power Point Presentation is 15% of your grade.
- 4. Exhibit Review I** counts for 5% of your grade, and **Review II** 10%.
- 5. Peer Groups I** and **II** each count for 5% of your grade.

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Week 1/ January 15 and 17

Introduction. Beginnings of Modern Painting, 1860s-1870s
Read Hamilton, pp 15-19
Read Chipp, pp 1-9

Week 2/ January 22 and 24

The Impressionists, 1870s-1880s
1/24: Class meets at Payne Gallery, South Campus
Read Hamilton, pp 21-49
Read Chipp, pp 11-47

Week 3/ January 29 and 31

Impressionists and Post-Impressionists, 1880s-1890s
MODERN CLASSIC GROUPS MEETING #1 1/29
Read Hamilton, pp 49-73
Read Chipp, pp 48-86

Week 4/ February 5 and 7

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s Read
Hamilton, pp 75-104
Read Chipp, pp 87-107
AESTHETIC ANALYSIS I DUE 2/5

Week 5/ February 12 and 14

Symbolist Art (continued) and the Nabis
Read Hamilton, pp 105-156
Read Chipp, pp 108-123

Week 6/ February 19 and 21

Fauvism and Expressionism, 1903-1909
Read Hamilton, pp 157-204
Read Chipp, pp 124-145
EXHIBIT REVIEW I DUE 2/19

Week 7/ February 26 and 28

Expressionism (continued) and Cubism, 1906-1920s
Read Hamilton, pp 205-279
Read Chipp, pp 146-280
PEER SESSION I DUE 2/28

Week 8/ March 4 and 6

Spring Break No Class

AR 229 Proposed Schedule of Meetings for Spring 2008
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Week 9/ March 11 and 13

Cubism (continued), Futurism and Vorticism 1913-1920s
MODERN CLASSIC GROUPS MEETING #2 3/13
Read Hamilton, pp 279--301
Read Chipp, pp 281-308

Week 10/ March 18 and 20

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

Week 11/ March 25 and 27

Dada and Surrealism
Read Hamilton, pp 365-423
Read Chipp, pp 366-455
EXHIBIT REVIEW II DUE 3/25

Week 12/ April 1 and 3

School of Paris, 1920s-1940s
Read Hamilton, pp 425-471
Read Chipp, pp 456-500
MODERN CLASSIC GROUPS MEETING #3 4/1
Note: Required NYC bus Field Trip To MOMA
on Friday, April 4

Week 13/ April 8 and 10

The New York School,
Read Hamilton, pp 473-498
Read Chipp, pp 501-524
FIELD AESTHETIC ANALYSIS II DUE

Week 14/ April 15 and 17

Towards Postmodernism and 21st Century Art
MODERN CLASSIC PRESENTATIONS 4/17
Read Hamilton, pp 499-519
Read Chipp, pp 525-623

Week 14/ April 22 and 24

MODERN CLASSIC PRESENTATIONS 4/22, 4/24
FINAL ANALYSIS III DUE 4/24

