

Syllabus

Art History 229: Modern Through Post-Modern Art

Fall 2008 Tuesday and Thursday 2:20-3:30 pm MAIN PPHAC 330

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 Description:

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, II, and III** 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 III or Presentation** 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, II, and III** contribute to 5% of your grade.

AR 229 Proposed Schedule of Meetings for Fall 2008
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Week 1/ August 26 and 28

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

Week 2/ September 2 and 4

The Impressionists, 1870s-1880s
MODERN CLASSIC GROUPS MEETING #1 9/4
Read Hamilton, pp 21-49
Read Chipp, pp 11-47

Week 3/ September 9 and 11

Impressionists and Post-Impressionists, 1880s-1890s
EXHIBIT REVIEW I DUE 9/9
Read Hamilton, pp 49-73
Read Chipp, pp 48-86

Week 4/ September 16 and 18

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s
AESTHETIC ANALYSIS I DUE 9/16
PEER SESSION I DUE 9/18
Read Hamilton, pp 75-104
Read Chipp, pp 87-107

Week 5/ September 23 and 25

Symbolist Art (continued) and the Nabis
MODERN CLASSIC GROUPS MEETING #2 9/25
Read Hamilton, pp 105-156
Read Chipp, pp 108-123

Week 6/ September 30 and October 2

Fauvism and Expressionism, 1903-1909
Read Hamilton, pp 157-204
Read Chipp, pp 124-145
PEER SESSION II DUE 9/30

Week 7/ October 7 and 9

Fall Recess No Class October 7
Expressionism (continued) and Cubism, 1906-1920s
Read Hamilton, pp 205-279
Read Chipp, pp 146-280

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Week 8/ October 14 and 16

Cubism (continued), Futurism and Vorticism 1913-1920s

MODERN CLASSIC GROUPS MEETING #3 10/14

Read Hamilton, pp 279--301

Read Chipp, pp 281-308

Week 9/ October 21 and 23

Abstract and Non-Objective Art, 1912-1920s

Read Hamilton, pp 303-363

Read Chipp, pp 309-325

PEER SESSION III DUE 10/21

Week 10/ October 28 and 30

Dada and Surrealism

Read Hamilton, pp 365-423

Read Chipp, pp 366-455

EXHIBIT REVIEW II DUE 10/28

Week 11/ November 4 and 6

School of Paris, 1920s-1940s

Read Hamilton, pp 425-471

Read Chipp, pp 456-500

MODERN CLASSIC GROUPS MEETING #4 11/6

Week 12/ November 11 and 13

1930s German Expressionism/Degenerate Art

Read Hamilton, pp 425-471

Read Chipp, pp 456-500

Note: Required NYC bus Field Trip To MOMA Friday 11/14

Week 13/ November 18 and 20

The New York School, WWII to 1950s

Read Hamilton, pp 473-498

Read Chipp, pp 501-524

FIELD AESTHETIC ANALYSIS II DUE 11/20

Week 14/ November 25 and 27

Thanksgiving Holiday No Class November 27

Towards Postmodernism to 21st Century Art

Read Hamilton, pp 499-519

Read Chipp, pp 525-623

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Week 15/ December 2 and 4

Postmodernism to 21st Century Art Continued

Read Hamilton, pp 499-519

Read Chipp, pp 525-623

FINAL ANALYSIS III or PRESENTATIONS DUE 2/4

MODERN CLASSIC PRESENTATIONS DUE 12/4

Week 16/ December 9

MODERN CLASSIC PRESENTATIONS CONTINUED

12/9