

MORAVIAN COLLEGE/ Syllabus for AR 114: Art History since the Renaissance

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Office: Art Office Complex, South Hall, Priscilla Payne Hurd Campus

Hours: Mon & Wed 4:00-5:00pm in office (& by chance or appointment)

This course is an introductory survey of the major movements in Western art from the 15th century to the present day. These include Renaissance, Baroque, Rococo, Romanticism, Realism, Impressionism, Cubism, Dada & Surrealism, Abstract Expressionism, Pop Art and after. The purpose of the course is to give an overview, in slide lectures, of the development and basic problems of Western art since the Renaissance. Lectures and readings emphasize the development of style, the materials of art and the voice of the artist. Art museum and gallery visits are required.

This course fulfills the M6 (Multidisciplinary Categories) requirement for LinC.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. II
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) Joshua Taylor, Learning to Look
- 4) Wink & Phipps, Museum-Goers Guide

RECOMMENDED READINGS on reserve at Reeves Library

Herschel B. Chipp, Theories of Modern Art [N6450.C62]

Patricia Hills, Modern Art in the USA: Issues and Controversies of the 20th Century [N6512.H47]

Elizabeth Gilmore Holt, A Documentary History of Art, vols. I-III [N5 303.D6]

COURSE REQUIREMENTS

- Students must attend all classes and bring the required text (Adams) to each class. Only two unexcused absences allowed. After the second unexcused absence, the final grade will be dropped by one full letter. After the fourth unexcused absence, the student will receive a failing final grade.
- Three short papers, 4 quizzes, and final exam
- A field trip to the Metropolitan Museum of Art, New York

Grading: 45% of your grade is determined by written work; 45% by quizzes and final exam; 10% by attendance. (Each paper is worth 15%; each quiz 10%; final exam 15%.)

- Papers ("Looking Assignments"): three papers, each 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness (minus one grade per class meeting). All three papers must be completed in order to receive a grade. (Sample "Looking Assignments" from previous semesters are on reserve in Reeves Library for you to consult.)

These written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions, and reactions. While the Internet can provide source material, you must participate by looking at the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. (Be aware that faculty is familiar with art websites, such as that of the Metropolitan Museum of Art.)

- Quizzes and Final Exam: four quizzes identifying and comparing slides of illustrations in the required textbook. The final quiz grade is averaged from 3 of 4 quizzes (one is forgiven). You will be instructed to sign an honesty statement when you sit your quizzes. Cheating will not be tolerated and will result in an F. The final exam question will be given in advance, and will cover the breadth of the course.

Extra-credit is given for independent visits to museums and galleries. Such a visit will boost any split grades may you receive on a paper or quiz (one split grade boost per written assignment or quiz).

Disability: Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

QUIZ SLIDE LISTS from Adams, 3rd edition

For each illustration be prepared to identify:

- Artist
- Title
- Date [within 10 years]
- Medium
- Significance

Quiz #1 (40 slides)

Chapter 12: illustration # 2, 3, 4, 6, 15b, 19

Chapter 13: 2, 3, 12, 13, 23, 24, 29, 47, 57, 60, 62, 66, 67, 69, 72

Chapter 14: 13, 16, 18, 19, 23, 29, 30, 35, 45, 46, 52

Chapter 15: 1, 3

Chapter 16: 3, 6, 10, 12, 13, 14

Quiz #2 (40 slides)

Chapter 17: 19a, 21, 28, 30, 32, 34, 38, 41, 44, 56, 59

Chapter 18: 4, 6, 7, 9, 12, 19, 24

Chapter 19: 3, 5, 6, 14

Chapter 20: 8, 12, 13, 17, 19, 20, 21

Chapter 21: 1, 2, 3, 22, 26

Chapter 22: 6, 7, 10, 14, 18, 24

Quiz #3 (40 slides)

Introduction: 4

Chapter 23: 2, 6, 7, 8, 11, 12, 13, 17, 20, 22, 25, 31, 32

Chapter 24: 1, 3, 5, 6, 7, 9, 11, 12, 13, 14, 18

Chapter 25: 1, 2, 6, 8, 9, 10, 12, 14, 17, 18, 19b, 23, 26, 34

Quiz #4 (40 slides)

Introduction: 11

Chapter 26: 1, 2, 7, 8, 9, 11, 12, 15, 28, 31, 32, 37

Chapter 27: 2, 8, 12, 14, 15, 17, 19, 20, 28, 29

Chapter 28: 1, 2, 5, 6, 7, 8, 10, 14, 16, 22, 23, 25

Chapter 29: 25, 30, 36, 44, 48

LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

A Looking Assignment is an exercise in visual analysis, synthesis, and evaluation. It consists of three parts.

Part I: describe a work of art in one and a half to two pages (no less, no more);

Part II: describe a second work in a like number of pages; and

Part III: compare/ contrast the two artworks in one page, answering a question that will be given to you in class.

This assignment is to be done from the actual works of art, not from reproductions.

Begin Parts I and II with materials (marble, oil paint, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any image or narrative that is represented.

Next, consider the overall composition. For example, before identifying something as a "Virgin and Child with Two Saints," realized that first it is a "Composition with Four Figures" (and in a particular setting such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; make note of where the figures are placed in the composition (center or off-center). Only then go on to identify the figures and their relationship to one another, or the narrative that they are enacting.

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your analysis accordingly. Do not, in other words, describe the work simply from left to right, nor from top to bottom. (This results in just so many randomly piled facts, like unstrung beads.) The point of this exercise is to hone your powers of observation so that you can rapidly identify what is relevant or extraneous. Ultimately, your goal is to develop a richly structured information base of visual knowledge. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance as you perceive it.

In Part III you are considering patterns, associations, or disconnections between the two works.

Attention! Ignore the following at the peril of a markdown!

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1" all around; 3) use a standard font, such as Times New Roman, 12 point).

The quality of your writing is an important component of your grade. Papers that are not proofread will be marked down. Consult *THE ELEMENTS OF STYLE* by Strunk & White. Titles of paintings are treated the same as titles of books (underline or *italicize*, but do not put in “quotation marks”).

Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."

Finally, do not split an infinitive.

SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library for you to consult. In addition, consider the following visual description taken from the Museum of Modern Art's audio tour. The picture in question is The Bather by Cézanne.

“This is a framed, vertical, rectangular picture, over four feet in height. It's dominated by the figure of a young man. He's wearing only a pair of white briefs and is standing alone in a bare landscape. The ground is pinkish and flat and suggests a sandy beach. It is tinged in some areas with green. In places, there appear to be shallow, bluish pools—left behind by the tide perhaps. The figure's naked body is painted in pale pinkish flesh tones, but shadowed by the same greens, blues and violets as the sky and watery ground. . . . He seems poised to move towards us. But he's caught in a moment of stillness in the hazy, dream-like landscape.”

AR114 PROPOSED SCHEDULE OF MEETINGS for Spring 2009

Week 1/ Jan 19 and Jan 21

Lecture #1 INTRODUCTION
Recommended reading: Adams, chapters 5, 7

Lecture #2 PAYNE GALLERY PRACTICUM

Week 2/ Jan 26 and Jan 28

Lecture #3 PRECURSORS OF THE RENAISSANCE
Required reading: Adams, chapter 12

Lecture #4 EARLY RENAISSANCE IN ITALY
Required: Adams, ch. 13 to p. 549
Recommended reading: Holt I, "Cennino Cennini"
Suggested looking: Donatello; Masaccio (chiaroscuro), Uccello (perspective),
Piero della Francesca; Fra Angelico, Botticelli

Week 3/ Feb 2 and 4

Lecture #5 **LOOKING ASSIGNMENT #1 DUE (Local Museum)**
HIGH RENAISSANCE IN ITALY
Required: Adams, ch. 14
Recommended: Holt I, "Leonardo da Vinci"
Suggested: Leonardo (sfumato), Michelangelo (painting, architecture), Raphael

Lecture #6 MANNERISM
Required: Adams, ch. 15
Recommended: Holt II, "Michelangelo"
Suggested: Michelangelo (sculpture); Pontormo, El Greco; Palladio (architecture)

Week 4/ Feb 9 and Feb 11

Lecture #7 15TH & 16TH CENTURY NORTHERN EUROPE
Required: Adams, ch. 13, pp. 549-63; ch. 16
Recommended: Holt I, "Albrecht Durer"
Suggested: Campin, van Eyck, van der Weyden; Bosch, Bruegel, Durer (prints:
woodcuts, intaglio/ engravings), Grunewald, Holbein

Lecture #8 REVIEW for Quiz #1

Week 5/ Feb 16 and Feb 18

Lecture #9 QUIZ #1/ 4

Lecture #10 BAROQUE IN ITALY
Required: Adams, ch. 17
Suggested: Bernini (sculpture); Caravaggio, Artemisia Gentileschi

Week 6/ Feb 23 and Feb 25

Lecture #11 BAROQUE IN THE NORTH

Required: Adams, ch. 17

Recommended: Holt II, "Rembrandt"

Suggested: Rubens, Rembrandt, Velazquez, Poussin

Lecture #12 ROCOCO & NEOCLASSICISM

Required: Adams, chs. 18, 19

Recommended: Holt III, "Diderot," "Jacques-Louis David"

Suggested: Hotel de Soubise (Paris), Fragonard; Wieskirche (Bavaria); Hogarth, Chardin, David; Thomas Jefferson (architecture: Monticello, UVA)

Week 7/ SPRING BREAK

Week 8/ Mar 9 and Mar 11

Lecture #13 ROMANTICISM & REALISM

Required: Adams, chs. 20, 21

Recommended: Holt III, "Delacroix," "Gustave Courbet"

Suggested: Delacroix, Goya, Courbet; early photography (Nadar, Cameron, Brady); Sullivan (early skyscrapers)

Lecture #14 LOOKING ASSIGNMENT #2 DUE (Regional Museum)

IMPRESSIONISM

Required: Adams, ch. 22

Recommended: Holt III, "Edgar Degas"

Suggested: Baron Haussmann (Paris boulevards), Monet, Rodin; Whistler

Week 9/ Mar 16 and Mar 18

Lecture #15 QUIZ #2/ 4

Lecture #16 POST-IMPRESSIONISM

Required: Adams, ch. 23

Recommended: Holt III, "Vincent van Gogh," "Paul Cézanne"

Suggested: Lautrec (lithography), Cézanne, van Gogh (& Japanese prints)

Week 10/ Mar 23 and Mar 25

Lecture #17 FAUVISM & EXPRESSIONISM

Required: Adams, ch. 24

Recommended: Holt III, "Edvard Munch"

Suggested: Matisse, Munch, Kollwitz, Kirchner, Nolde

Lecture #18 CUBISM

Required: Adams, ch. 25 to p. 895

Recommended: Chipp, "Picasso"

Suggested: Picasso (& African masks)

Week 11/ Mar 30 and Apr 3

Lecture #19 Tentative THE METROPOLITAN MUSEUM OF ART
Required: Wink & Phipps

Lecture #20 Tentative CLASS TRIP

Week 12/ Apr 6 and Apr 8

Lecture #21 FUTURISM, ABSTRACT & NONOBJECTIVE ART
Required: Adams, ch. 25, pp. 896-912
Recommended: Chipp, "Kandinsky"
Suggested: Mondrian; Kandinsky, Bauhaus; Frank Lloyd Wright (architecture)

Lecture #22 QUIZ #3/ 4

Week 13/ Apr 13 and Apr 15

EASTERBREAK

Lecture #23 LOOKING ASSIGNMENT #3 DUE (National Museum)

DADA & SURREALISM

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

Suggested: de Chirico, Arp, Klee, Duchamp, Dali, Miro, Magritte; Stieglitz; Jacob Lawrence, Van Der Zee, Horace Pippin

Week 14/ Apr 20 and Apr 22

Lecture #24 ABSTRACT EXPRESSIONISM

Required: Adams, ch. 27

Recommended: Hills, ch. 4, pp. 140-59

Suggested: Gorky, Pollock, De Kooning, Rothko, Frank Stella; David Smith (sculpture)

Lecture #25 POP & OP ART and MINIMALISM

Required: Adams, ch. 28

Recommended: Hills, ch. 5, pp. 218-35

Suggested: Warhol (serigraphy), Johns, Lichtenstein, Rosenquist, Oldenburg

Week 15/ Apr 27 and Apr 29

Lecture #26 PHOTO-REALISM, EARTHWORKS, CONTEMPORARY ART

Required: Adams, ch. 29

Recommended: The Friday New York Times

Suggested: Chuck Close, Cindy Sherman (photography), Smithson, Christo, Kiefer; I.M.Pei (architecture)

Lecture #27 REVIEW

Week 16/ EXAM WEEK: Quiz #4/ 4 and Final Exam