

## **Syllabus**

### **Art History 229: Modern Through Post-Modern Art**

**Spring 2009 Tuesday and Thursday 1:00-2:10 pm Main Comen 005**

Professor Kearns

MarthaKearns@Msn.com

**Availability:** Best time for a conference is immediately before or after class. If this is inconvenient, a meeting can be scheduled in advance in my office Tuesday or Thursday, 3:45 to 4:45 pm.

### **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 and presentations, 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

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**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 II** is 20% 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** each count for 5% of your grade.

**AR 229 Proposed Schedule of Meetings for Spring 2009**  
**Tuesday and Thursday 1:00-2:10 pm**  
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**Week 1/ January 20 and 22**

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

**Week 2/ January 27 and 29**

The Impressionists, 1870s-1880s  
Read Hamilton, pp 21-49  
Read Chipp, pp 11-47  
**MODERN CLASSIC GROUPS MEETING #1 1/27**

**Week 3/ February 3 and 5**

Impressionists and Post-Impressionists, 1880s-1890s  
Read Hamilton, pp 49-73  
Read Chipp, pp 48-86  
**EXHIBIT REVIEW I DUE 2/3**

**Week 4/ February 10 and 12**

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s Read  
Hamilton, pp 75-104  
Read Chipp, pp 87-107  
**AESTHETIC ANALYSIS I DUE 2/10, PEER I DUE 2/12**

**Week 5/ February 17 and 19**

Symbolist Art (continued) and the Nabis  
Read Hamilton, pp 105-156  
Read Chipp, pp 108-123  
**MODERN CLASSIC GROUPS MEETING #2 2/19**

**Week 6/ February 24 and 26**

Fauvism and Expressionism, 1903-1909  
Read Hamilton, pp 157-204  
Read Chipp, pp 124-145  
**PEER SESSION II DUE 2/26**

**Week 7/ March 3 and 5**

**Spring Break No Class**

**Week 8/ March 10 and 12**

Expressionism (continued) and Cubism, 1906-1920s  
Read Hamilton, pp 205-279  
Read Chipp, pp 146-280

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**Week 9/ March 17 and 19**

Cubism (continued), Futurism and Vorticism 1913-1920s  
Read Hamilton, pp 279--301  
Read Chipp, pp 281-308  
**MODERN CLASSIC GROUPS MEETING #3 3/19**

**Week 10/ March 24 and 26**

Abstract and Non-Objective Art, 1912-1920s  
Read Hamilton, pp 303-363  
Read Chipp, pp 309-325  
**PEER SESSION III DUE 3/26**

**Week 11/ March 31 and April 2**

Dada and Surrealism  
Read Hamilton, pp 365-423  
Read Chipp, pp 366-455  
**EXHIBIT REVIEW II DUE 4/2**  
**Note: Required NYC bus Field Trip To MOMA**  
**Tentatively scheduled for Friday, April 3**

**Week 12/ April 7 and 9**

School of Paris, 1920s-1940s  
Read Hamilton, pp 425-471  
Read Chipp, pp 456-500  
**FIELD AESTHETIC ANALYSIS II DUE 4/9**

**Week 13/ April 14 and 16**

The New York School,  
Read Hamilton, pp 473-498  
Read Chipp, pp 501-524  
**MODERN CLASSIC GROUPS MEETING #4 4/16**

**Week 14/ April 21 and 23**

Towards Postmodernism and 21<sup>st</sup> Century Art  
Read Hamilton, pp 499-519  
Read Chipp, pp 525-623

**Week 14/ April 28 and 30**

**MODERN CLASSIC PRESENTATIONS 4/28, 4/30**  
**FINAL ANALYSIS III DUE 4/30**