

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.
- Two 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. (Papers are worth 20% (#1) and 25% (#2); each quiz 10%; final exam 15%.)

- Papers ("Looking Assignments"): two 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 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, 11, 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.

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.

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").

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 2010

Week 1/ Jan 18 and Jan 20

Lecture #1 INTRODUCTION: Syllabus, Moravian College and Payne Gallery collections
Recommended reading: Adams, chapters 5, 7

Lecture #2 PAYNE GALLERY PRACTICUM

Week 2/ Jan 25 and Jan 27

Lecture #3 PRECURSORS OF THE RENAISSANCE
Required reading: Adams, chapter 12
Suggested looking: painters Cimabue, Giotto, Duccio; sculptor Nicola Pisano

Lecture #4 EARLY RENAISSANCE IN ITALY
Required: Adams, ch. 13 to p. 527
Recommended reading: Holt I, "Cennino Cennini"
Suggested looking: painters Masaccio, Piero della Francesca, Fra Angelico, Botticelli; sculptors & architects Brunelleschi, Ghiberti, Donatello

Thursday, Jan 28th, 6:30 p.m. Payne Gallery: Opening reception, exhibition of paintings by Daniel Anthonisen

Week 3/ Feb 1 and 3

Lecture #5 HIGH RENAISSANCE IN ITALY
Required: Adams, ch. 14
Recommended: Holt I, "Leonardo da Vinci"
Suggested looking: Leonardo, Michelangelo, Raphael, Bellini, Giorgione, Titian

Lecture #6 **LOOKING ASSIGNMENT #1 DUE (Payne Gallery exhibition)**
MANNERISM
Required: Adams, ch. 15
Recommended: Holt II, "Michelangelo"
Suggested: Michelangelo; Pontormo, El Greco; Palladio (architecture)

Week 4/ Feb 8 and Feb 10

Lecture #7 15TH & 16TH CENTURY NORTHERN EUROPE
Required: Adams, ch. 13, pp. 528-40; ch. 16
Recommended: Holt I, "Albrecht Durer"
Suggested reading: Campin, van Eyck, van der Weyden; Bosch, Bruegel, Durer (prints: woodcuts, intaglio/ engravings), Grunewald, Holbein
Suggested viewing: Durer in Monocacy Hall

Lecture #8 REVIEW for Quiz #1

Week 5/ Feb 15 and Feb 17

Lecture #9 QUIZ #1/ 4

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

Week 6/ Feb 22 and Feb 24

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

Week 7/ Mar 1 and Mar 3

Lecture #13 ROMANTICISM & REALISM
Required: Adams, chs. 20, 21
Recommended: Holt III, "Delacroix," "Gustave Courbet"
Suggested reading: Goya, Ingres, Delacroix, Courbet; early photography (Nadar, Cameron, Brady); Sullivan (early skyscrapers)
Suggested viewing: Grunewalds in Colonial Hall

Lecture #14 IMPRESSIONISM
Required: Adams, ch. 22
Recommended: Holt III, "Edgar Degas"
Suggested: Baron Haussmann (Paris boulevards), Manet, Degas; Monet, Renoir, Rodin; Whistler

Week 8/ SPRING BREAK

Week 9/ Mar 15 and Mar 17

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), Gauguin, Seurat

Thursday, March 18th, 6:30 p.m., Payne Gallery opening reception, exhibition of artwork by the Art Department Faculty

Week 10/ Mar 22 and Mar 26

Lecture #17 Tentative THE METROPOLITAN MUSEUM OF ART
Required: Wink & Phipps

Lecture #18 Tentative CLASS TRIP

Week 11/ Mar 29 and Mar 31

Lecture #19 FAUVISM & EXPRESSIONISM
Required: Adams, ch. 24
Recommended: Holt III, "Edvard Munch"
Suggested: Matisse, Munch, Kollwitz, Kirchner, Nolde

Lecture #20 LOOKING ASSIGNMENT #2 DUE (Metropolitan Museum of Art, NY)
CUBISM
Required: Adams, ch. 25 to p. 857
Recommended: Chipp, "Picasso"
Suggested: Picasso (& African masks), Braque

Week 12/ EASTERBREAK and Apr 7

Lecture #21 FUTURISM, ABSTRACT & NONOBJECTIVE ART
Required: Adams, ch. 25, from pp. 858
Recommended: Chipp, "Kandinsky"
Suggested: Mondrian; Kandinsky, Bauhaus; Frank Lloyd Wright (architecture)

Week 13/ Apr 12 and Apr 14

Lecture #22 QUIZ #3/ 4

Lecture #23 DADA & SURREALISM
Required: Adams, ch. 26
Recommended: Chipp, "Salvador Dali"
Suggested reading: de Chirico, Arp, Klee, Duchamp, Dali, Miro, Magritte;
Stieglitz, Käsebier, O'Keeffe, Jacob Lawrence, Van Der Zee, Horace Pippin
Suggested viewing: Käsebiers in Colonial Hall

Week 14/ Apr 19 and Apr 21

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 26 and Apr 28

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

Thursday, April 29th, 6:30 p.m., Payne Gallery opening reception, exhibition of artwork by the Class of 2010

Week 16/ EXAM WEEK: Quiz #4/ 4 and Final Exam (For exact date and time check Amos.)