

MORAVIAN COLLEGE
Syllabus
Art History 229: Modern Through Post-Modern Art

Dr. Radycki phone 610.861.1627

Office: Art Office Complex, South Hall, south campus

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

This course is a chronological survey of the development of art from the late nineteenth century to the present. It covers Europe from Impressionism through Surrealism; America through Pop Art, and after; and, as an elective in German Studies, German movements such as Expressionism, the Bauhaus, Berlin Dada and *Neue Sachlichkeit* "New Objectivity." The course ends with a look at artwork being made in America and Europe today. The purpose of the course is to give an overview, in slide lectures, of the development of modernism, and the basic tenets of contemporary art. Students will learn: 1) a core set of important images; 2) the compositional styles of the various movements; and 3) basic problems in the development of modernism. Art museum and gallery visits are required.

(This course is designated 'Writing Intensive.' Students are required to produce a cumulative total of 25 pages of written work (papers & exams). It fulfills the M6 (Multidisciplinary Categories) Requirement for LinC, and is a German Studies elective.)

REQUIRED TEXTS for purchase

- 1) George Heard Hamilton, PAINTING & SCULPTURE IN EUROPE 1880-1940
- 2) Herschel Chipp, THEORIES OF MODERN ART

RECOMMENDED

- Patricia Hills, MODERN ART IN THE USA
- Hal Foster, Rosalind Krauss, et al, ART SINCE 1900, vol II: 1945 TO PRESENT
- ART IN AMERICA (monthly periodical)
- ARTFORUM (monthly periodical)
- THE NEW YORK TIMES (Friday edition)

COURSE REQUIREMENTS

Students must attend all classes and bring the required text to each class.

Two short papers (4 pages each) and one research paper (12 pages)

Mid-Term and Final exams (essay format, 5 pages)

A field trip to New York (to be announced)

Visits to Payne Gallery, local museums/ galleries, etc.

Grading: 50% of your grade is determined by written work; 40% by exams; and 10% by attendance. (Each short paper is worth 10%; research paper 30%; mid-term 15%; and final 25%.)

RECOMMENDED READINGS in Reeves Library

- Art Nouveau: Art and Design at the Turn of the Century, The Museum of Modern Art, NY 1960 [N6465.A7 S4 1975]
- Callen, Anthea, Women Artists of the Arts and Crafts Movement, 1870-1914, Pantheon, 1979 [NK 1149.5.C34 1979]
- Clark, Tim, The Painting of Modern Life: Paris in the Art of Manet and His Followers, Princeton University Press, 1984 [ND 550.C55 1986]
- Clarke, Jay, Becoming Edvard Munch: Influence, Anxiety, and Myth [N7073.M8 C58 2009]
- Friedel, Helmut, Vasily Kandinsky [N6999.K33 V37 2008]
- Hinton, David B., The Films of Leni Riefenstahl [PN 1998.3.R54 H56 2000]
- Hockney, David, Secret Knowledge
- Kracauer, Siegfried and Leonardo Quaresima, From Caligari to Hitler: A Psychological History of the German Film, Princeton U Press, 2004 [PN 1993.5.G3 K7]
- Lewis, Beth Irwin, Art for all? The Collision of Modern Art and the Public in Late-Nineteenth-Century Germany, Princeton U Press, 2003 [NX 550.A1 L48 2003]
- Rishel, Joseph, Cézanne and Beyond [N6853.C45 A4 2009]
- Rosenblum, Robert, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko, Harper & Row, 1975 [ND 192.R6 R67 1975]
- Schaefer, Iris, Painting Light: The Hidden Techniques of the Impressionists [ND 1482.I6 S33 2008]
- Schapiro, Meyer, Modern Art, 19th & 20th Centuries, George Braziller, 1982 [N 6447.S33]
- Steinke, Rene, Holy Skirts, William Morrow, 2004 [PS 3569.T37926 H65 2005]
- Stout, Myron, The Journals of Myron Stout, ed. Tina Dickey, MidMarch Arts Press, 2005
- Taylor, Joshua, Learning to Look: A Handbook for the Visual Arts, U of Chicago Press, 1981 [N 5305.T3]
- Weber, N.F. et al, Josef and Anni Albers: Designs for Living [ND 237.D25 A4 2004]

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.

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 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 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 loosely strung 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.

In Part III you are considering patterns, associations, or disconnections between the 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, 10 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, the following visual description is taken from the Museum of Modern Art's audio tour. The picture in question is The Bather by Cezanne.

"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."

AR229 PROPOSED SCHEDULE OF MEETINGS for FALL 2010

Week 1/ Aug 30th

Lecture #1 INTRODUCTION

Lecture #2 *Payne Gallery*

Week 2/ Sep 6th

LABOR DAY

Lecture #3 POST-IMPRESSIONISM

Required reading: Hamilton, ch. 2 (Later Impressionism) and selections from Chipp, ch 1 (Post-Impressionism)

Recommended viewing: **lithographs by Toulouse-Lautrec**, artworks by Cezanne, **Van Gogh (especially those influenced by Japanese woodcuts)**

Week 3/ Sep 13th

Lecture #4 *Bethlehem City Sculpture Garden (off Church St.)*

Lecture #5 SYMBOLISM

Required: Hamilton, ch. 3 (Symbolist Art) and selections from Chipp, ch. 2 (Symbolism . . .)

Recommended: artworks by Gauguin, Munch

Week 4/ Sep 20th

LOOKING ASSIGNMENT #1 DUE

Lectures #6 & #7 **FAUVISM & EXPRESSIONISM**

Required: Hamilton, ch. 4 (Expressionism) and selections from Chipp, ch. 3 (Fauvism and Expressionism)

Recommended: artworks by Matisse, Kirchner

Special event: Fall Convocation, Sept. 23rd, 10:30am-12:00pm

Week 5/ Sep 27th

Lectures #8 & #9 **CUBISM & FUTURISM**

Required: Hamilton, ch. 5 (Cubism) and selections from Chipp, ch. 4 (Cubism)

Recommended: artworks by **Picasso (especially those influenced by African masks)**, **Boccioni**

Week 6/ Oct 4th

Lectures #10 & #11 **REVIEW and MID-TERM EXAM**

Week 7/ Oct 11th

FALL BREAK

Lecture #12 ABSTRACT ART I/ SUPREMATISM & NEO-PLASTICISM

Required: Hamilton, ch. 6 (Abstract . . . Art), pp. 305-31 and selections from Chipp, ch. 6 (Neo-Plasticism . . .)

Recommended: artworks by Mondrian

Week 8/ Oct 18th

- Lecture #13 **ABSTRACT ART II/ THE BAUHAUS**
Required: Hamilton, ch. 6 (Abstract . . .), pp. 331-58
Recommended: artworks by Kandinsky, Klee
- Lecture #14 **DADA**
Required: Hamilton, ch. 7 (Dada), pp. 365-88
Recommended: artworks by Duchamp

Week 9/ Oct 25th

- Lecture #15 **THE 1920s I/ School of Paris**
Required: Hamilton, ch. 8 (School of Paris)
Recommended: sculpture by Brancusi
- Lecture #16 **THE 1920s II/ Germany**
Required: Hamilton, ch. 9 (Other Schools . . .) and
selections from Chipp, ch. 7 (Art and Politics)
Recommended: artworks by Grosz, Dix

Week 10/ Nov 1st

- Lecture #17 **TBA**
- Lecture #18 **THE METROPOLITAN MUSEUM OF ART**

Week 11/ Nov 8th

- Tentative **LOOKING ASSIGNMENT #2 DUE** [MMA/ MoMA]
- Lectures #19 & #20 **SURREALISM: Abstract & Figurative**
Required: Hamilton, ch. 7 (Dada and Surrealism), pp. 388-420 and
selections from Chipp, ch. 7 (Surrealism)
Recommended: artworks by Dali, Miro

Week 12/ Nov 15th

- Lectures #21 & #22 **THE AMERICANS & ABSTRACT EXPRESSIONISM**
Recommended reading: Foster, 1945-49; Hills, ch. 4 (1940s to Mid-1950s); "Selections from the Journals of Myron Stout"
Recommended looking: photos by **James van der Zee**, Alfred **Stieglitz**
and artworks by Jackson Pollock, **Jacob Lawrence**, **Horace Pippin**

Week 13/ Nov 22nd

- Lecture #23 **POP ART**
Recommended reading: Foster, 1960-69; Hills, ch.5 (1955-67, pp. 198-236)
Recommended looking: artworks by Andy Warhol (especially **serigraphs**)
- THANKSGIVING BREAK**

Week 14/ Nov 29th

- RESEARCH PAPER DUE**
- Lecture #24 **OP ART, MINIMAL ART & EARTHWORKS**

Recommended reading: Foster, 1970-79; Hills, ch. 5 (1955—1967/ Minimal Art), pp. 236-52, and ch. 6 (1968-80/ . . . Earth Art), pp. 253-75
Recommended looking: artworks by Frank Stella

Lecture #25 **PHOTO REALISM & FIGURATION**

Recommended reading: Foster, 1980-89; Hills, ch. 6 (1968-80/ Realism . . .), pp. 275-87

Recommended looking: Current issues of ART IN AMERICA and ARTFORUM and artworks by Chuck Close

Week 15/ Dec 6th

Lecture #26 **BLACK ARTS MOVEMENT & WOMEN'S MOVEMENT**

Recommended reading: Foster, 1943; Hills, ch. 6 (1968-80/ Black Arts . . . Women's Movement), pp. 275-87 and 316-34

Recommended looking: artworks by Elizabeth Catlett, Judy Chicago

Lecture #27 **POSTMODERNISM**

Recommended reading: Foster, 1990-2003; Hills, ch 7 (1980s-90s), pp. 335-79

Recommended looking: Friday and Sunday NEW YORK TIMES and artworks by **Anselm Kiefer**, **Cindy Sherman**, Mark Tansey

Week 16 **EXAM WEEK** Exam Tuesday, December 14, 1:30