

## **Syllabus**

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

**Spring 2011 Monday and Wednesday 1:10-2:20 pm Hill 311**

Professor Kearns

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**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 Monday or Wednesday.

### **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 20% of your grade, and **Field Aesthetic Analysis II** is 25% of your grade.
3. The **Modern Classic** Power Point Presentation is 15% of your grade.
4. **Exhibit Review I** counts for 15% of your grade, and **Review II** 20%.
5. **Peer Groups I** and **II** each count for 5% of your grade.

**AR 229 Proposed Schedule of Meetings for Spring 2011**  
**Monday and Wednesday 1:10-2:20 pm**  
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**Week 1/ January 17 and 19**

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

**Week 2/ January 24 and 26**

The Impressionists, 1870s-1880s  
Read Hamilton, pp 21-49  
Read Chipp, pp 11-47  
**MODERN CLASSIC GROUPS MEETING #1 1/26**

**Week 3/ January 31 and February 2**

Impressionists and Post-Impressionists, 1880s-1890s  
Read Hamilton, pp 49-73  
Read Chipp, pp 48-86  
**EXHIBIT REVIEW I DUE 1/31**

**Week 4/ February 7 and 9**

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s Read  
Hamilton, pp 75-104  
Read Chipp, pp 87-107  
**AESTHETIC ANALYSIS I DUE 2/7**

**Week 5/ February 14 and 16**

Symbolist Art (continued) and the Nabis  
Read Hamilton, pp 105-156  
Read Chipp, pp 108-123  
**MODERN CLASSIC GROUPS MEETING #2 2/16**

**Week 6/ February 21 and 23**

Fauvism and Expressionism, 1903-1909  
Read Hamilton, pp 157-204  
Read Chipp, pp 124-145  
**PEER SESSION I DUE 2/21**

**Week 7/ February 28 and March 2**

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

**Week 8/ March 7 and 9 Spring Break No Class**

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**Week 9/ March 14 and 16**

Cubism (continued), Futurism and Vorticism 1913-1920s  
Read Hamilton, pp 279--301  
Read Chipp, pp 281-308  
**MODERN CLASSIC GROUPS MEETING #3 3/16**

**Week 10/ March 21 and 23**

Abstract and Non-Objective Art, 1912-1920s  
Read Hamilton, pp 303-363  
Read Chipp, pp 309-325  
**PEER SESSION II DUE 3/21**

**Week 11/ March 28 and March 30**

Dada and Surrealism  
Read Hamilton, pp 365-423  
Read Chipp, pp 366-455  
**EXHIBIT REVIEW II DUE 3/30**

**Week 12/ April 4 and 6**

School of Paris, 1920s-1940s  
Read Hamilton, pp 425-471  
Read Chipp, pp 456-500  
**MODERN CLASSIC GROUPS MEETING #4 4/6**  
**Note: Required NYC bus Field Trip To MOMA**  
**Scheduled for Friday, April 8**

**Week 13/ April 11 and 13**

The New York School,  
Read Hamilton, pp 473-498  
Read Chipp, pp 501-524  
**FIELD AESTHETIC ANALYSIS II DUE 4/13**

**Week 14/ April 18 and 20**

Towards Postmodernism and 21<sup>st</sup> Century Art  
Read Hamilton, pp 499-519  
Read Chipp, pp 525-623  
**MODERN CLASSIC PRESENTATIONS 4/20**

**Week 14/ April 25 No Class Easter Monday**

**Week 15/ April 27**

**MODERN CLASSIC PRESENTATIONS 4/27**

## Aesthetic Elements of Painting

1. **Line**, visible or invisible, is used to create directionality, compositional focus, and/or dimension. It may be **regular**, i.e., dotted, vertical, spiral, or **lines in relation to one another**, i.e. converging or parallel, or **irregular**, i.e., an uneven wave.
2. **Shape** is **regular two dimensional geometric**, i.e., an oval or triangle, or **irregular or biomorphic two dimensional**, i.e. organic. **Shape** may be **open** or **closed**, and used to represent known objects, express emotions or ideas.
3. **Color** is light at differing wave lengths. **Hue** is full or diffused light and most often refers to a change in a **primary color**, red, yellow, and blue, or the **seven principal colors** on the visible spectrum—red, orange, yellow, green, blue, indigo (or blue-violet) and violet.
4. **Light Value** is the comparative lightness or darkness of an object, i.e., the amount of light reflected on its surface. **Light Value** is used in **achromatic works**, consisting of black, white, or grey, and **chromatic** ones, those having color. **Light Source**, showing a source of light and shading, may also influence **Light Value**.
5. **Space** is primarily divided into **foreground, middle ground, and background**.
6. **Plane** is a flat surface having a direction in space; the direction is often diagonal.
7. **Subject matter** is the actual thing, figure, or scene represented.
8. **Media** is stone, wood, canvas or any material to which oil paint, dye, pigment can be applied and layered. Included in **media** is the **texture** of the surface.
9. **Balance** or **Composition** is the overall arrangement of the above formal elements. **Balance** is **symmetrical**, where an axis or line divides an exact correspondence of parts on either side, or **asymmetrical**, where an equilibrium exists between each side, or has **radial symmetry**, equidistant parts of a circle emerging from a center point.
10. **Emotional Intensity** or **Passion** is the emotion, mood, or tone the viewer feels and receives directly before the work. The feeling may be joy, sorrow, wonder, etc.
11. **Iconology** is the implied and universal meaning, and reveals the *Weltanschauung*, or world vision and beliefs of the time of the modern period. It addresses these questions: “What does this work communicate about modern society?” “What does this work communicate about the experience of human beings in modern society ?
12. **Value** is the importance of the work. It can be historic, i.e., the first of its kind, critical, or of primary importance to critics and other artists, or religious or spiritual, psychological, social, or political.
13. **Style** is the use of key elements, and the omission of others, to form a unique and recognizable composition. Modern styles include Impressionism, Cubism etc.
14. **Artistic Unity** is the harmonizing of the above elements into a work of visual beauty.

## Aesthetic Elements of Sculpture

1. **Shape**, the primary element, creates the interplay of positive and negative space. There are two basic categories of **shape**: **regular** or **geometric**, or **organic**, **irregular**, or **biomorphic**. When the **human figure** is the dominant shape, it is said to be **representational**, i.e., representing the human figure.
2. **Space** is internal and external. **Internal space** is both **negative** and **positive**. **Negative space** is devoid of media but helps form the overall space of the work. **External space** is what the work demands for an optimum viewing distance, i.e. a small sized work may possess monumentality.
3. **Mass** is the overall volume or weight of the work.
4. **Proportion** is the correct or balanced relationship of shape and space within the work. Proportion is often, but not always, based on the human figure.
5. **Scale** is more than size. It is how small or large it is in relation to its surroundings, in its setting or context, i.e., *in situ*. Categories are **human scale**, i.e., based on the size of a human being, **grand**, larger than a human being, and **colossal**, the largest, a scale in relation to mountains.
6. **Subject matter** is the actual object or figure being represented, i.e., a man, animal.
7. **Media** is primarily stone, wood, or clay, any material which can be modeled, or carved, incised, or cut away from. Included in **media** is the **texture** of the surface. Color, i.e., paint or pigmentation may be added to enhance shape and other elements.
8. **Balance** or **Composition** is the overall arrangement or design of the above formal elements. The basic designs are **symmetrical**, an equal balance divided by an axis or line, **asymmetrical**, an equilibrium of corresponding parts exists between each side, or **radial symmetry**, equidistant parts of a circle emerging from a center point. Note: the *genre*, **sculpture in the round**, almost always has radial symmetry.
9. **Emotional Intensity** or **Passion** is the emotion, mood or tone the viewer feels and receives directly before the work. The feeling may be joy, sorrow, wonder, etc.
10. **Iconology** is the implied and universal meaning. In the modern period, it addresses these questions: “What does this work communicate about modern society? What does this work communicate about human beings in modern society?”
11. **Value** is the importance of work to society. It can be historic, i.e., the first of its kind, or critical, of primary importance to critics and other artists, or religious or spiritual, psychological, social, or political.
12. **Style** is the use of key elements, and the omission of others, to form a unique and recognizable composition. **Naturalistic** shows great detail; **stylized** abstracts forms.
13. **Artistic Unity** is the harmonizing of the above elements into a work of visual beauty.

## Aesthetic Elements of Architecture

A building that is built on the following artistic elements is judged to be beautiful, or a work of architecture.

1. **Function** is primary, as it is built from “inside out” according to human use or purpose. Function may be domestic, religious, political, or societal.
2. **Form Follows Function, exterior.** The exterior should readily and visually communicate the purpose. **Exterior Form** includes:
  - a. **Scale** can be human, grand, or colossal.
  - b. **Entranceway** includes the approach to the primary entrance.
  - c. **Façade** or facing or front wall is media, color, and line  
And may include **architectural sculpture**, sculpture set in niches, or on the cornice and/or columns. Media is stone, wood, brick etc and color is the dominant or contrasting colors. Line is vertical, horizontal etc.
  - d. **Contextual environment** or *in situ* is how well the work fits is set in relation to its environment, i.e next door buildings, landscaping.
3. **Form Follows Function, interior.** This should readily and visually show you how you are to use or function in this building, and addresses the question, what does the **Interior Form** encourage you to do?
  - a. **Interior Scale** can be human, grand, or colossal and/or a mix of these.
  - b. **Light and Shadow** is the use of light from inside or the use of natural light and shadow to support the function.
  - c. **Composition** is symmetrical or radial symmetry, and enhances use.
  - d. **Interior Space** should be the same as or in harmony with **scale**.
  - e. **Media, color, line** and **architectural details** or **architectural elements** support the façade in replication or in a complimentary way.
4. **Emotional Intensity or Passion.** A work of architecture should generate a distinct emotion or emotions when you experience being inside it; what do feel when in it?
5. **Style.** The styles of architecture in the Modern and Postmodern periods include **Art Nouveau, Cubism, Art Deco, Prairie Style, Futurism, International Style, Bauhaus, and Postmodernism.**
6. **Artistic Unity:** does **Form Follow Function**? Which of the above elements are most successful or dominant in achieving **Form Follows Function**?

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**Aesthetic Analysis I**

**Assignment:**

1. Choose a painting you aesthetically judge to be beautiful, 1870s to 1920s, by an artist included in the text.
2. **Analysis I** is a minimum of eight pages of writing and must follow the required format.
3. The required **due date** is top of the class **Monday, February 7**.

**Aesthetic Analysis I Format**

1. **Title Page.** Top: Title of Work, Name of Artist, Genre, Media, Date of Work.  
Title Page, Bottom: Your Name, Title of Course, Due Date
2. **Aesthetic Analysis**
  - a. **Introductory first paragraph.** This addresses the reason or reasons why you believe the painting is beautiful. The reason or reasons are those that are genuine for you.
  - b. **Artist's Statement.** Identify and choose one statement by the artist you feel is particularly illuminating about painting in general, the painting you chose, and/or the creative process, and offer your perception why the statement is a revelatory one. The statement should be no more than five lines, and documented from one source only (1) in the Addenda.
  - c. **Analysis.** Analyze each element of the work. Include as much precise, concrete detail as possible. Address each element in a discrete paragraph.
  - d. **Conclusion.** Address either of the issues, whichever is most appropriate for you.
    - a. If you received an aesthetic experience, identify and discuss the new *understanding* you received.
    - b. What did you learn about Modern Art, painting, the Modern period, or the perceptual process that is of value to you?
3. **Addenda.** Download of painting, followed by one source of documentation, MLA style.



**ART 229 Modern Art      Spring 2011**  
**Review I**

**Assignment**

2. You may choose any art exhibit you would like to review, running to or through February 15. You may review any venue, a gallery, museum, and/or artist's studio which has been publicized.
  
2. Your review is for a general interest paper, a daily or weekly newspaper. Your reading audience is broad based, ranging from those who are sophisticated in art to those who are not. Your style is accessible, fast-paced; above all, you want to maintain interest and curiosity.
  
3. **Review I** is three pages of writing, **due top of the class Monday, January 31.**

**Review I Format**

4. **Page One.** Left Hand Corner, Top, Title of Exhibit, Venue Name, Venue Address, Opening and Closing Date, and Days/Hours Open
5. **Your Title.** Middle of Page.  
Byline (Your Name) under
  - a. First paragraph. The art review or critique is a hybrid form combining standard journalistic requirements with pointed, perceptive art analysis. The review uses short words, short sentences and active verbs. The first paragraph answers the questions Who? What? When? Why? and How?
  
  - b. Second to third paragraph. What is important, or unique, or of value about this exhibit? That is to say, communicate to the reader objectively why they should see it.
  
  - c. Fourth paragraph and continuing. Analyze the show. Choose a "best of show" and give a detailed analysis of the dominant elements and the intentions of the artist. After this, you may choose another work or two which you liked, and analyze these, but more briefly.
  
  - d. Next to the last paragraph. Summarize the show according to your overall artistic perception. If there is a negative criticism about the work or the curatorship, put it here. Curatorship is the design of the show, and includes the theme, lighting, and blurbs identifying the work. If you do make a negative criticism, which is fine, state your reason.
  
  - e. Conclusion. This is the feeling or perception you want to leave in the reader's imagination. It can be one sentence. It's *your* "cap" or "button."
  
  - f. After the final sentence, double space and put in -30- in the middle of the page. It means the end of the article.
  
3. **Addenda.** One copy of publicity—postcard, brochure, email download etc.