

MORAVIAN COLLEGE
Syllabus
Art History 310
ART HISTORY WORKSHOP: METHODS, CRITICISM & EXHIBITION PRACTICE
(SPECIAL EDITION 2011)

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What is it you want to know about a work of art? Who made it? What's it about? When and where was it made? Why was it made? Is it "good" or "bad" art? The questions that you ask, and how you go about finding the answers, lead straight to issues of methodology.

This course will 1) survey the major art historians, the questions they asked (and the answers they proposed), from the "who" of biography and connoisseurship through the "what" of iconography to the "when, where, why" of social history; 2) survey modern art criticism in America; and 3) consider contemporary exhibition practice.

The goal of the course is to become familiar with the development of the discipline and practice of art history and its theoretical underpinnings, both in the classroom and in museums.

Class format is lecture, discussion and student projects/ presentations.

REQUIRED TEXTS for purchase

- 1) W. Eugene Kleinbauer, MODERN PERSPECTIVES IN WESTERN ART HISTORY
- 2) Patricia Hills, MODERN ART IN THE USA: ISSUES AND CONTROVERSIES OF THE 20TH CENTURY
- 3) One art magazine subscription: either ART IN AMERICA or ART NEWS or ARTFORUM
- 4) Wink & Phipps, MUSEUM GOERS GUIDE

RECOMMENDED READINGS in Reeves Library, as well as *Art in America*, *Art News*, *Artforum*, and *The New York Times* (Friday edition)

COURSE REQUIREMENTS

- Organizing curatorial files on selected artworks and artists
- Preparing an exhibition plan, with accompanying didactic materials
- Writing a power point presentation, to be given to an audience in the community
- Field trip to New York City, and short paper (exhibition critique)

Grading: 1/3 is determined by written work; 1/3 by exhibition plan; and 1/3 by oral presentation.

CURATORIAL FILE TEMPLATE

1. Name of Artist
2. Nationality of Artist
3. Birth and Death Dates of Artist
4. Title of Art Work
5. Short description of subject matter, color, brushstroke, and condition of painting.
6. Date (e.g., c. 1876)
7. Media & support (e.g., oil on canvas)
8. Size of art work (give both inches & centimeters: 1cm = .3937 in.). Do not include size of frame.
9. Internal Verification: Signed? Initialed? Dated? Inscribed? Where (front &/ or back)? If on front, in which quadrant? (upper or lower, left or right—abbreviate as: u.l., l.l., u.r., l.r.)?
10. Note if anything on verso of canvas, including exhibition labels on stretchers.
11. Is frame contemporary, or otherwise noteworthy?
12. If there is a catalogue raisonné for the artist, give full citation and number for this artwork. (Full citation includes author, title, place of publication, publisher, and date.) If the painting is of a local landscape, can a contemporary photograph of the location be had?
13. Present Owner: Payne Gallery, Moravian College
14. Inventory number: 2010.XXXX (i. e., year the artwork entered the collection, followed by a number designating its place in that year's acquisition queue)
15. Provenance (a list in chronological order of all previous owners—institutional and private—of this artwork, with date of acquisition)
16. Exhibition History (a list in chronological order of all previous exhibitions of this artwork prior to its acquisition by Payne Gallery). An Exhibition History records date, place, name of exhibition, whether or not there was a catalogue, and, if there was, the number of this artwork in said catalogue.
17. Literature (a list in chronological order all published material in which this artwork is illustrated). Literature gives a full citation and illustration number.

I/ III: CURATORIAL FILES, Weeks 1-4

Week 1: Introduction to the Course, Syllabus, & Project

- Kleinbauer . . . (What is Art History?)

Week 2: Biography

-Historical

- Vasari, LIVES OF THE ARTISTS (Giotto, Michaelangelo & two selections of your own choosing) [N7445.2.P35 1982]
- Lipton, Eunice, ALIAS OLYMPIA: A WOMAN'S SEARCH FOR MANET'S NOTORIOUS MODEL & HER OWN DESIRE [ND553.M3 L56 1992b]

-Contemporary

- Current issues of *Art News* and *The Art Newspaper*

Week 3: 19th-century Art History

-German Art

- GERMAN MASTERS OF THE NINETEENTH CENTURY, New York: Metropolitan Museum of Art, 1981
- Rosenblum, Robert and H. W. Janson, 19TH-CENTURY ART, New York: Harry N. Abrams, 1984
- Eisenman, tephem F, NINETEENTH CENTURY ART: A CRITICAL HISTORY, London: Thames & Hudson, 2002

-American Art

- Novak, Barbara, AMERICAN PAINTING OF THE NINETEENTH CENTURY: REALISM, IDEALISM, AND THE AMERICAN EXPERIENCE, New York: Icon Editions, Harper & Row, Publishers, 1979.
- Jacobs, Michael, THE GOOD & SIMPLE LIFE: ARTIST COLONIES IN EUROPE AND AMERICA, Oxford: Phaidon Press, Ltd., 1985.

Week 4: Class Presentation of Curatorial Files

II/ III. EXHIBITION PLAN, Weeks 5-10

Weeks 5 & 6: How to Think About Exhibiting Art (Intrinsic & Extrinsic Perspectives)

- Period Distinctions

- Kleinbauer . . . (Woelfflin, PRINCIPLES OF ART HISTORY)

- Iconography and Iconology

- Kleinbauer . . . (Panofsky, JAN VAN EYCK'S 'ARNOLFINI PORTRAIT'; Lehmann, THE DOME OF HEAVEN)

-Art History and Perception

- Kleinbauer . . . (Gombrich, LIGHT, FORM, AND TEXTURE IN FIFTEENTH-CENTURY PAINTING)
- Baxandall, Michael, THE LIMWOOD SCULPTORS OF RENAISSANCE GERMANY ("The Period Eye," 143-63) [NB1255.G3 B39]

Art History, Society, and Culture

- Berger, John, WAYS OF SEEING, 1972 [N7430.5.W39 1991]
- Kleinbauer . . . (Antal, REFLECTIONS ON CLASSICISM AND ROMANTICISM)

- Kleinbauer . . . (Egbert, RELIGIOUS EXPRESSION IN AMERICAN ARCHITECTURE)
- Pollock, Griselda, DIFFERENCING THE CANON: FEMINIST DESIRE AND THE WRITING OF ART'S HISTORIES (selections) [N72.F45 P63 1999]
- Recommended Field Trip to the Princeton University Art Museum (note didactic exhibition materials)

Weeks 7: National and Regional Museums

- Hills, ch 7, The Construction of Knowledge: Museums, Art History and Studio Practices, pp 423-32.
- Taylor, Joshua, "The Art Museum in the United States" in: ON UNDERSTANDING ART MUSEUMS, 1975 [personal copy]
- Wallach, Alan, EXHIBITING CONTRADICTION: ESSAYS ON THE ART MUSEUM IN THE UNITED STATES ("Long-Term Visions, Short-Term Failures: Art Institutions in the United States, 1800-1860" and "Regionalism Redux") [personal copy]
- Week-end editions of The Morning Call and The Express Times.
- Recommended Field Trip to Allentown Art Museum (note didactic exhibition materials)

Week 8: SPRING RECESS

Week 9: College & University Galleries

- Malraux, Andre, MUSEUM WITHOUT WALLS [N70.M33]
- Wallach, Alan, EXHIBITING CONTRADICTION: ESSAYS ON THE ART MUSEUM IN THE UNITED STATES ("Revisionism Has Transformed Art History but Not Museums" and "Museums and Resistance to History")
- Recommended Field Trips to Zollner Center, Lehigh University (note didactic exhibition materials)

Week 10: Class Presentation of Exhibition Project, including rationale and text for didactic materials (panels, labels)

III/ III. ADVERTISING THE EXHIBITION, Weeks 11-16

In this part of the course you will be concerned with Exhibition Design (layout, panels, labels, announcement); Print Advertising (Morning Call newspaper, Lehigh Valley Style magazine, American Artist magazine); and both Ethernet and Internet Advertising.

Each student will be responsible for creating a Power Point Presentation about the exhibit and arrange to present it somewhere in the college/ local community. (Seniors will want to consider exhibiting this project in the Senior Show.)

Week 12: REQUIRED FIELD TRIP TO MMA Short paper comparing galleries of Ancient Greek, American & 19th c. Art

Week 13: Paper Due

Week 15 (Easter Monday Recess)

Week 16: EXAM WEEK