

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; and it is one of the five required courses for an art history minor.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. II, 4th ed.
- 2) Joshua Taylor, Learning to Look
- 3) William Strunk, Jr. and E.B. White, The Elements of Style
- 4) Sylvan Barnet, Writing About Art

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 15% (#1) and 30% (#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 LIST from Adams, 4th edition

For each illustration be prepared to identify:

- Artist
- Title
- Date [+/- 10 years]
- Medium (*in situ* give Location)
- Significance

Quiz #1 (40 slides)

Chapter 12: illustration #2, 3, 4, 6, 15b, 19

Chapter 13: 2, 3, 13, 17, 23, 24, 29, 43, 49, 59, 62, 64, 69, 71, 74

Chapter 14: 13, 16, 18, 19, 23, 30, 35, 45, 46, 51

Chapter 15: 1, 16, 18

Chapter 16: 3, 9, 13, 14, 15, 16

Quiz #2 (40 slides)

Chapter 17: 19a, 21, 28, 30, 32, 34, 39, 44, 58, 61

Chapter 18: 4, 6, 7, 9, 12, 15, 22

Chapter 19: 3, 5, 6, 13

Chapter 20: 8, 12, 13, 17, 19, 20, 21, 22

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, 33, 34

Chapter 24: 1, 3, 7, 8, 10, 12, 14, 15, 16

Chapter 25: 1, 2, 6, 8, 10, 12, 14, 17, 18, 19b, 23, 25, 30, 32, 33, 35, 38

Quiz #4 (40 slides)

Introduction: 5, 11

Chapter 26: 1, 2, 6, 8, 9, 10, 12, 13, 25, 34, 35, 40

Chapter 27: 2, 8, 12, 14, 16, 18, 27, 28

Chapter 28: 1, 2, 5, 6, 7, 8, 10, 14, 16, 18, 22, 23, 25

Chapter 29: 17, 26, 31, 35, 49

AR 114 VOCABULARY

TIME PERIODS/ STYLES (define)

Trecento, Quattrocento, Cinquecento, Modernism

Renaissance, Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Naturalism, Realism, Impressionism, Post-Impressionism, Neo-Impressionism (or Pointilism), Symbolism, Art Nouveau, Expressionism, Fauvism, Cubism, Futurism, Non-Objective Art, De Stijl, DaDa, Bauhaus, Surrealism, Harlem Renaissance, Abstract Expressionism, Pop Art, Minimalism, Earthworks, Photo-Realism

GEOGRAPHY (locate)

Italy: Florence, Padua, Rome, Siena (Tuscany), Venice

The North: Germany, The Netherlands; England, France, Spain

New York

MEDIUM (identify)

2-d'l art (painting, drawing, print making, photography)

Painting media = pigment (i.e., color) + binder

- pigment + binder on a wall = fresco (when on wet plaster = *buon* fresco, or true fresco; when on dry plaster = fresco *secco*, or dry fresco)
- pigment + egg = tempera painting
- pigment + linseed oil = oil painting

Painting supports = wall, wood panel, canvas

Drawing media = charcoal, ink, silverpoint, watercolor (pigment + water)

Drawing supports = paper, parchment

Print: woodcut, engraving & intaglio, etching, lithography, serigraphy

Photography

3-d'l art: free-standing sculpture; relief sculpture (deep relief, shallow relief)

Sculpture media: 1) molded, or additive (bronze)

2) carved, or subtractive (marble, wood)

SUBJECTS (define/ identify)

Abduction, or Rape

Adoration of the Magi, or Epiphany (Jan. 6th)

Allegory

Annunciation

Ascension of Christ

Assumption of Mary

Crucifixion

David (patron saint of Florence)

Deposition & Entombment

Equestrian monument

Expulsion

Flagellation
Kiss of Judas
Last Judgment
Last Supper
Maestà
Nativity
Noli me Tangere
Pietà, or Lamentation
Sacra Conversazione
Sacrifice of Isaac
Temptation of. . .
Transfiguration
Tribute Money
Venus

TERMS (define)

altarpiece (diptych; triptych; polyptych; panels (inc. wings), predella)
attribute
balance & symmetry
cartoon
chiaroscuro
circa
contraposto
donor portrait
fresco cycle
in situ
monumental vs decorative styles (inc. International Gothic)
perspective (linear one-point, or mathematical; atmospheric; horizon line & vanishing point; foreshortening)
picture planes (foreground, middleground, background)
provenance
sfumato
terribilità
tondo
trompe l'oeil & *grisaille*

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 is to be done from looking at actual works of art, and not reproductions.

Part I: describe a work of art in one and a half to two pages (35-46 lines--no less, no more);

Part II: describe a second work in a like number of pages; and

Part III: answer the question given to you in class by comparing/ contrasting the two artworks.

Begin Parts I and II with standard identification of the artwork, as well as location, that is, the museum where the artwork can be found (viz.: Artist; Title; Date; Medium; Location).

First consider the materials (oil paint, marble, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the painter's brushstroke or the sculptor's touch: that is, address the physical reality of the object that cannot be seen in reproduction.

Next, before you join any image or narrative that is represented, 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 2012

Week 1/ Jan 16 and Jan 18

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

Lecture #2 PAYNE GALLERY PRACTICUM

Week 2/ Jan 23 and Jan 25

Lecture #3 PRECURSORS OF THE RENAISSANCE
Required reading: Adams, chapter 12
Recommended reading: The Gospels
Suggested looking: painters Cimabue, Giotto (monumental), Duccio (decorative);
sculptor Nicola Pisano

Lecture #4 THE RENAISSANCE IN ITALY
Required: Adams, ch. 13 to p. 527
Recommended: Holt I, “Cennino Cennini”
Suggested looking: painters Masaccio, Uccello (perspective), Piero della
Francesca, Fra Angelico, Botticelli; sculptors & architects Donatello,
Brunelleschi, Ghiberti

***Extra Credit: Thursday, Jan 26th, 6:30 p.m. Payne Gallery: Opening reception, exhibition of
sculpture by Steve Tobin***

Week 3/ Jan 30 and Feb 1

Lecture #5 THE HIGH RENAISSANCE
Required: Adams, ch. 14
Recommended: Holt I, “Leonardo da Vinci”
Suggested looking: Leonardo (*sfumato*), Michelangelo (*terribilità*), Raphael,
Bellini, Giorgione, Titian

Lecture #6 MANNERISM
Required: Adams, ch. 15
Recommended: Holt II, “Michelangelo”
Suggested: Michelangelo (sculpture); Pontormo, El Greco

Week 4/ Feb 6 and Feb 8

Lecture #7 **LOOKING ASSIGNMENT #1 DUE (Payne Gallery exhibition: Compare one
artwork to which you have a strong reaction—positive or negative—with one to
which you find yourself indifferent. Using the method of comparing/ contrasting,
reflect on what causes these aesthetic reactions in you.)**
THE RENAISSANCE IN THE NORTH
Required: Adams, ch. 13, pp. 528-40; ch. 16
Recommended: Holt I, “Albrecht Durer”

Suggested: Campin, van Eyck, van der Weyden; Bosch, Bruegel, Durer (prints: woodcuts, intaglio/ engravings), Grunewald, Holbein

Extra Credit: in Monocacy Hall (Dean Heller Seminar Room) view the woodcut by Dürer

Lecture #8 REVIEW for Quiz #1

Week 5/ Feb 13 and Feb 15

Lecture #9 QUIZ #1/ 4

Lecture #10 BAROQUE IN ITALY

Required: Adams, ch. 17

Suggested: Bernini (sculpture); Caravaggio (*chiaroscuro*), Artemisia Gentileschi

Week 6/ Feb 20 and Feb 22

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/ Feb 27 and Feb 29

Lecture #13 ROMANTICISM & REALISM

PHOTOGRAPHY

Required: Adams, chs. 20, 21

Recommended: Holt III, “Delacroix,” “Gustave Courbet”

Suggested: Goya, Ingres, Delacroix, Courbet; early photography (Nadar, Cameron, Brady)

Extra Credit: in Colonial Hall (Ground Floor) view the paintings by Grunewald

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 RECESS

Week 9/ Mar 12 and Mar 14

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

Week 10/ Mar 19 and Mar 21

Lecture #17 FAUVISM & EXPRESSIONISM

Required: Adams, ch. 24

Recommended: Holt III, "Edvard Munch;" Radycki, "'Pictures of Flesh':

Modersohn-Becker and the Nude" (link to article on my faculty page)

Suggested: Matisse, Munch, Kollwitz, Modersohn-Becker, Kirchner, Nolde

Lecture #18 CUBISM

Required: Adams, ch. 25 to p. 857

Recommended: Chipp, "Picasso"

Suggested: Picasso (& African masks), Braque

Extra Credit: Thursday, March 22nd, 6:30 p.m., Payne Gallery opening reception: Faculty Show

Week 11/ Mar 28 and Mar 30

Lecture #19 THE COLLECTIONS OF THE METROPOLITAN MUSEUM OF ART, NY

Web site: metmuseum.org

Required: Wink & Phipps

Lecture #20 CLASS TRIP to the Metropolitan Museum of Art

LOOKING ASSIGNMENT: *Compare one artwork from a time period that we have already studied with one from a time period that we have yet to study.*

(Choose works in the same genre: figure, landscape, or still life.) Consider what each painting is about, what has been retained vs what has changed over time, that is, what is at stake here?

Week 12/ Apr 2 and Apr 4

Lecture #21 FUTURISM, ABSTRACT & NONOBJECTIVE ART

Required: Adams, ch. 25, from pp. 858

Recommended: Chipp, "Kandinsky"

Suggested: Mondrian; Kandinsky, Bauhaus; Frank Lloyd Wright (architecture)

Lecture #22 QUIZ #3/ 4

Week 13/ EASTER RECESS and Apr 11

Lecture #23 **LOOKING ASSIGNMENT #2 DUE**

DADA & SURREALISM

AMERICAN ART BEFORE WWII

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

Suggested: de Chirico, Klee, Duchamp, Dali, Miro, Magritte; Stieglitz, Käsebier, O'Keeffe, Jacob Lawrence

Extra Credit: Sunday, May15th, 2:00 p.m., Payne Gallery opening reception: Senior Show

Week 14/ Apr 16 and Apr 18

Lecture #24 ABSTRACT EXPRESSIONISM

Required: Adams, ch. 27

Recommended: Hills, ch. 4, pp. 140-59

Suggested: Gorky, Pollock, De Kooning, Rothko; David Smith (sculpture)

Lecture #25 POP ART

Required: Adams, ch. 28

Recommended: Hills, ch. 5, pp. 218-35

Suggested: Johns, Warhol (serigraphy), Lichtenstein, Rosenquist, Oldenburg

Week 15/ Apr 23 and Apr 25

Lecture #26 MINIMALISM, EARTHWORKS, CONTEMPORARY ART

Required: Adams, ch. 29

Recommended: The Friday New York Times

Suggested: Frank Stella, Smithson, Christo, I.M.Pei (architecture), Kiefer, Cindy Shearman (photography)

Lecture #27 REVIEW

Week 16/ EXAM WEEK: Quiz #4/ 4 and Final Exam