

MORAVIAN COLLEGE
Syllabus
Art History 229: 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 Modern Art. 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 today. The purpose of the course is to give an overview, in slide lectures, of the development of modernism, and some of the current movements in 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 fulfills the M6 (Multidisciplinary Categories) Requirement for LinC, and is a German Studies elective. It is designated '**Writing Intensive**' and, as such, requires a cumulative **total of 25-30 pages of written work** (papers & exams).

GOALS

Students will learn to identify a core set of masterpieces of modernism, as well as learn the appropriate vocabulary to describe composition and media.

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.
- Only two unexcused absences are allowed. After the second unexcused absence, the final grade will be dropped by one full letter. After the fourth unexcused absence, a student will receive a failing final grade.
- One or two short papers ("Looking Assignment," 4 pages each), and one research paper (12-16 pages). A research paper requires footnotes and bibliography

(which are additional to the text). The topic for research should focus on a work(s) of art, or an art movement(s), etc., but not on an artist's biography. There is a penalty for submitting papers that are not proofread.)

- Mid-Term (3 pages) 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: 55% of your grade is determined by written work; 35% by exams; and 10% by attendance and participation.

(Each short paper is worth 10%; research paper 35-45%; mid-term 15%; and final exam 20%.)

You may substitute a short class presentation of your research paper for the “Looking Assignment” not based on the New York trip.

Extra-credit is given for independent visits to museums and galleries. Such a visit will boost any split grade may you receive during the term (one split grade boost per written assignment or quiz).

Disability: Students who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support, 1307 Main Street. Call 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

RECOMMENDED READINGS in Reeves Library

- Barron, Stephanie, “Degenerate Art” : The Fate of the Avant Garde in Nazi Germany
- Clarke, Jay, Becoming Edvard Munch: Influence, Anxiety, and Myth [N7073.M8 C58 2009]
- Friedel, Helmut, Vasily Kandinsky [N6999.K33 V37 2008]
- Harris, Ann Sutherland, and Linda Nochlin, Women Artists 1550-1950
- Hinton, David B., The Films of Leni Riefenstahl [PN 1998.3.R54 H56 2000]
- 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]
- Lavin, Maude, Cut With the Kitchen Knife: the Weimar Photomontages of Hanna Höch
- Meskimmon, Marsha, and Shearer West, Visions of the Neue Frau: Women and the Visual Arts in Weimar Germany
- Miesel, Victor, Voices of German Expressionism Paris/Berlin 1900-1933
- Rosenblum, Robert, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko [ND 192.R6 R67 1975]
- Selz, Peter, German Expressionist Painting
- 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 [N 5305.T3]
- Tuchman, Maurice, The Avant Garde in Russia
- Weber, N.F. et al, Josef and Anni Albers: Designs for Living [ND 237.D25 A4 2004]
- Willett, John, Art and Politics in the Weimar Period

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 (35-46 lines);

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 2012

Week 1/ Week of Aug 27th

Lecture #1 INTRODUCTION I: The Course (European & American modern art)
Required assignment: 4-person team hunt for art on campus

Lecture #2 *Meet at PAYNE GALLERY*

INTRODUCTION II: Art at Moravian College
Required looking: Sculpture walk at Lehigh University

Week 2/ Sep 5th

LABOR DAY

Lecture #3 LATER IMPRESSIONISM

Required reading: Hamilton, ch. 2; Chipp, ch. I (selections)
Recommended looking: Cézanne, **Toulouse-Lautrec lithographs**

Week 3/ Week of Sep 10th

Lecture #4 SYMBOLISM

Required reading: Hamilton, ch. 3; Chipp, ch. II (selections)
Recommended reading: skim Clark, Becoming Edvard Munch
Recommended looking: Gauguin, **Van Gogh (especially works influenced by Japanese woodcuts)**, Munch

Lecture #5 EXPRESSIONISM: THE FRENCH (FAUVISM)

Required reading: Hamilton, ch. 4, pp. 157-179; Chipp, ch. III (Fauvism)
Recommended looking: Matisse, Derain, Vlaminck

Special event: FALL COLLOQUIUM on Sustainability, Sept 13th, 10:30am-12:00pm

Week 4/ Week of Sep 17th: LOOKING ASSIGNMENT #1 DUE

Lectures #6 & #7 EXPRESSIONISM (THE GERMANS)

Required reading: Hamilton, ch. 4, pp. 180-221; Chipp, ch. III (Expressionism)
Recommended reading: Taylor, Learning to Look (“Graphic Arts”); skim Selz, German Expressionist Painting; skim Kracauer and Quaresima, From Caligari to Hitler
Recommended looking: Kollwitz, Kirchner; Kokoschka, Schiele

Week 5/ Week of Sep 24th

Lectures #8 & #9 CUBISM

Required reading: Hamilton, ch. 4, pp. 222-27 (Henri Rousseau), & ch. 5; Chipp, ch. IV
Recommended looking: **Picasso (especially works influenced by African masks)**

Week 6/ Week of Oct 1st

Lecture #10 FUTURISM IN ITALY & ABSTRACT ART IN RUSSIA

Required reading: Hamilton, ch. 5, pp. 279-290, & ch. 6, pp. 303-318;
Chipp, ch. V & ch. VI, pp. 337-365
Recommended reading: Harris and Nochlin, "Exter" and "Goncharova";
skim Tuchman
Recommended looking: **Boccioni**, Malevich

Lecture #11 MID-TERM EXAM

Week 7/ Week of Oct 8th

FALL BREAK

Lecture #12 NEO-PLASTICISM & Brancusi
Required reading: Hamilton, ch. 6, pp. 319-31; Chipp, ch. VI
Recommended looking: Mondrian, Brancusi

Week 8/ Week of Oct 15th

Lecture #13 THE SCHOOL OF PARIS
Required reading: Hamilton, ch. 8
Recommended reading: Harris and Nochlin, "Laurencin" and "Delaunay"
Recommended looking: Chagall, Modigliani; the later Marisse, Picasso

Lecture #14 DADA in Zurich, Berlin, Cologne, and Hannover
Required reading: Hamilton, ch. 7, pp. 365-87 (Dada); Chipp, ch. VII, pp. 376-82
Recommended reading: Harris and Nochlin, "Höch" and "Taeuber-Arp";
Willet, pp. 25-33; skim Lavin, Cut with the Kitchen Knife; Meskimmon &
West; Steinke, Holy Skirts
Recommended looking: Duchamp, Höch, Hausmann, Heartfield,
Schwitters

Week 9/ Week of Oct 22nd

Lecture #15 THE BAUHAUS
Required reading: Hamilton, ch. 6, pp. 331-58
Recommended reading: skim Friedel, Vasily Kandinsky
Recommended looking: Bauhaus artists (especially Klee, Kandinsky)

Lecture #16 THE NEW OBJECTIVITY (NEUE SACHLICHKEIT)
Required reading: Hamilton, ch. 9; selections from Chipp, ch. VIII
Recommended reading: Miesel, pp. 105-109 (Beckman); Willet, pp. 95-
117; skim Weber, Josef and Anni Albers: Designs for Living
Recommended looking: Beckmann; Grosz, Dix

Week 10/ Week of Oct 29th

Lectures #17 & #18 **SURREALISM: Abstract & Figurative**
Required reading: Hamilton, ch. 7, pp. 388-420; Chipp, ch. VII, pp. 397-
444
Recommended reading: Harris and Nochlin, "Sage" and "Fini"; skim
Paris/ Berlin 1900-1933; skim Barron, "Degenerate Art"; skim Hinton,
The Films of Leni Riefenstahl
Recommended looking: Dali, Miro

Week 11/ Week of Nov 5th

Lecture #19 Modern Art in the NY museums (MMA, MoMA, Neue Galerie, Guggenheim, Whitney Museum of American Art, New Museum, et al.)
Recommended reading: Web site: metmuseum.org; current issues of *Art in America*, *Artforum*, and *Weekend Arts section of the Friday New York Times*

Lecture #20 TRIP TO NYC

Week 11 (Week of Nov 5th): ELECTION DAY, TUESDAY, NOV. 5TH !

Lecture #21 Meet at PAYNE GALLERY

EARLY 20TH C. AMERICAN ART I: Alfred Stieglitz & Photography;
The Armory Show

Required reading: Hills, ch. 1, pts. 10-22; Chipp, ch. IX, pp. 501-31

Required looking: the photos by Gertrude Kaesebier in the basement of Colonial Hall

Recommended looking: Georgia O'Keeffe

Lecture #22 EARLY 20TH C. AMERICAN ART II: Social Realism, New York & Regional Schools, Popular Art (Folk & Illustration), The Harlem Renaissance

Recommended reading: Hills, ch. 1 (pts. 1-9), ch. 2, ch. 3; selections from The Journals of Myron Stout

Recommended looking: photos by **James van der Zee**; artworks by **Jacob Lawrence, Horace Pippin**

Week 13/ Week of Nov 19th: LOOKING ASSIGNMENT #2 DUE

Lecture #23 **ABSTRACT EXPRESSIONISM**

Recommended reading: Foster, 1945-49; Hills, ch. 4; Chipp, ch. IX, pp. 546-584

Recommended reading: skim Rosenblum, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko

Recommended looking: Jackson Pollock, David Smith

THANKSGIVING BREAK

Week 14/ Week of Nov 26th: RESEARCH PAPER DUE by the end of this week

(A research paper requires footnotes and bibliography. The research topic should focus on a work(s) of art, or an art movement(s), etc., but not primarily on an artist's biography. There is a penalty for submitting papers that are not proofread.)

Lecture #24 **POP ART**

Recommended reading: Foster, 1960-69; Hills, ch. 5, pts. 82-92

Recommended looking: Andy Warhol (especially **serigraphs**), Jasper Johns, Robert Rauschenberg

Lecture #25 **MINIMAL ART & EARTHWORKS**

Recommended reading: Foster, 1970-79; Hills, ch. 5, pts. 93-97; ch. 6, pp. 253-75

Recommended looking: Frank Stella

Week 15/ Week of Dec 3rd

Lecture #26 FEMINIST ART

Recommended reading: Foster, 1943; Hills, ch. 6, pts. 119-123

Recommended looking: Elizabeth Catlett, Judy Chicago

Lecture #27 POSTMODERNISM

Recommended reading: Foster, 1990-2003; Hills, ch 7, pts. 124-35

Recommended looking: **Anselm Kiefer, Cindy Sherman**, Mark Tansey

Week 16

FINAL EXAM: Wed, Dec 12th, 8:30 AM

AR 229 Final exam question:

I. ABSTRACT EXPRESSIONISM

- A. Jackson Pollock, *Blue Poles*, 1953
- B. David Smith, *Cubi series*, early 1960s

II. POP ART

- A. Jasper Johns, *American Flag*, 1954
- B. Robert Rauschenberg, *Bed*, 1955

Choose one work from each of the above pairs. Using examples, construct a modern art history for it, starting with Cubism. Discuss the American work's relationship to European art. Open book, one hour writing time. Bonus question: what is the work's impact on contemporary art?