

MORAVIAN COLLEGE/ Syllabus for AR 114: Art History since the Renaissance

Dr. Radycki phone 610.861.1627

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 actual (not virtual) 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 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)

- 1) Painting media = pigment (i.e., color) + binder
(Painting supports = wall, wood panel, canvas)
 - 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 + binder of egg = tempera painting
 - pigment + binder of linseed oil = oil painting
- 2) Drawing media = charcoal, ink, silverpoint, watercolor
(Drawing supports = paper, parchment)
- 3) Print: woodcut, engraving & intaglio, etching, lithography, serigraphy
- 4) 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 2013

Week 1/ Jan 14 and Jan 16

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

Lecture #2 PAYNE GALLERY PRACTICUM

Extra Credit: Thursday, Jan 17th, 6:30 p.m. in Payne Gallery: Opening reception, exhibition of paintings by Constance Darrow Diamond

Week 2/ MLK JR DAY and Jan 23

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

Week 3/ Jan 28 and Jan 30

Lecture #4 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 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

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

Week 4/ Feb 4 and Feb 6

Lecture #6 MANNERISM

Required: Adams, ch. 15

Recommended: Holt II, “Michelangelo”

Suggested: Michelangelo (sculpture); Pontormo, El Greco

Lecture #7 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

Week 5/ Feb 11 and Feb 13

Lecture #8 REVIEW for Quiz #1

Lecture #9 QUIZ #1/ 4

Week 6/ Feb 18 and Feb 20

Lecture #10 BAROQUE IN ITALY

Required: Adams, ch. 17

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

Lecture #11 BAROQUE IN THE NORTH

Required: Adams, ch. 17

Recommended: Holt II, "Rembrandt"

Suggested: Rubens, Rembrandt, Velazquez, Poussin

Extra Credit: Thursday, Feb 21st, 6:30 p.m. in Payne Gallery: Opening reception, exhibition of sculpture by Karl Stirner

Week 7/ Feb 25 and Feb 27

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)

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: view paintings by Grunewald and photographs by Kasebier in Colonial Hall (Ground Floor)

Week 8/ SPRING RECESS

Week 9/ Mar 11 and Mar 13

Lecture #14 IMPRESSIONISM

Required: Adams, ch. 22

Recommended: Holt III, "Edgar Degas"

Suggested: Baron Haussmann (Paris boulevards), Manet, Degas; Monet, Renoir, Rodin; Whistler

Lecture #15 QUIZ #2/ 4

Week 10/ Mar 18 and Mar 20

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

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

Week 11/ Mar 25 and Mar 27

Lecture #18 CUBISM

Required: Adams, ch. 25 to p. 857

Recommended: Chipp, "Picasso"

Suggested: Picasso (& African masks), Braque

Lecture #19 FUTURISM, ABSTRACT & NONOBJECTIVE ART

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

Recommended: Chipp, "Kandinsky"

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

Week 12/ EASTER and Apr 3

Lecture #20 THE COLLECTIONS OF THE METROPOLITAN MUSEUM OF ART, NY

Web site: metmuseum.org

Required: Wink & Phipps

Lecture #21 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 13/ Apr 8 and Apr 10

Lecture #22 QUIZ #3/ 4

Lecture #23 DADA & SURREALISM

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

Suggested: de Chirico, Klee, Duchamp, Dali, Miro, Magritte

Extra Credit: Sunday, Apr 14th, 2:00 p.m. in Payne Gallery: Opening reception, Senior Show

Week 14/ Apr 15 and Apr 17

Lecture #24 **LOOKING ASSIGNMENT #2 DUE**

AMERICAN ART BEFORE WWII

ABSTRACT EXPRESSIONISM

Required: Adams, ch. 27

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

Suggested: Stieglitz, Käsebier, O'Keeffe, Jacob Lawrence; 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 22 and Apr 24

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 **FINAL EXAM REVIEW**

Week 16/ EXAM WEEK: Quiz #4/ 4 and Final Exam on April 29th at 1:30-4:30pm