

Syllabus

Art History 229: Modern Through Post-Modern Art

Independent Study Spring 2013 1/14/13-4/27/13 Hill 310, 2:35 pm, M/W as scheduled

Professor Kearns

marthamkearns@gmail.com

Availability: The first class will meet Monday, 1/14/13, 2:35 pm, Hill 310. Subsequent classes will be held Mondays or Wednesdays at 2:35 pm as scheduled. Best time for individual student conferences is before or after class, or a pre-arranged meeting in my office in the Art Department, South Campus.

Course Goals

The student 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, the student 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

- The student will apply the fine arts vocabulary of painting, sculpture and architecture to analyze works in the Modern tradition verbally and orally
- The student will apply Modern historical, cultural and aesthetic influences to analyze works verbally and orally
- The student will deepen his/her 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 scheduled sessions and bring the required texts to each.
2. Students must complete a total of twenty-five pages of written assignments, comprised of two aesthetic analyses, two exhibit reviews, and a peer review per the requirements.
3. Students are required to visit a museum, preferably the Museum of Modern Art in New York City, to complete **The Field Aesthetic Analysis** on site and per the requirements.
4. Students must prepare and present a **Modern Classic** Power Point Presentation according to the guidelines.

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 10% of your grade, and **Review II** 20%.

5. **The Peer Review** oral and written presentation counts for 10% of your grade.

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Independent Study Monday/Wednesday Hill 310
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Week 1/ January 14 and 16

First Meeting Monday 1/14, 2:35 pm 1 pm

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

Week 2/ January 23 only

The Impressionists, 1870s-1880s
Read Hamilton, pp 21-49
Read Chipp, pp 11-47

**EXHIBIT REVIEW I DUE 1/23 (Submit by email
or in my Art Dept. mailbox by noon 1/23)**

Week 3/ January 28 and 30

Impressionists and Post-Impressionists, 1880s-1890s
Read Hamilton, pp 49-73
Read Chipp, pp 48-86

**Modern Classic Groups Meeting #1
IN CLASS SESSION 1/28**

Week 4/ February 4 and 6

Post-Impressionists (continued) and Symbolist Art, 1880s-1890s Read
Hamilton, pp 75-104
Read Chipp, pp 87-107

Week 5/ February 11 and 13

Symbolist Art (continued) and the Nabis
Read Hamilton, pp 105-156
Read Chipp, pp 108-123

**AESTHETIC ANALYSIS I DUE 2/13 (Submit by email
or in my Art Dept. mailbox by noon 2/13/13)**

Week 6/ February 18 and 20

Fauvism and Expressionism, 1903-1909
Read Hamilton, pp 157-204
Read Chipp, pp 124-14

**IN CLASS SESSION 2/18
IN CLASS PEER REVIEW ORAL AND WRITTEN
PRESENTATIONS DUE 2/18**

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Week 7/ February 25 and 27

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

Week 8/ March 4 and 6
Spring Break

Week 9/ March 11 and 13

“The Second Artistic Renaissance”
Cubism (continued), Futurism and Vorticism 1913-1920s
Abstract and Non-Objective Art, 1912-1920s
Read Hamilton, pp 279-319
Read Chipp, pp 281-317
EXHIBIT REVIEW II DUE 3/13/13

Week 10/ March 18 and 20

Abstract and Non-Objective Art Continued
Read Hamilton, pp 319-363, Read Chipp, pp 317-325
IN-CLASS SESSION 3/18
In-Class Modern Classics Meeting #2

Week 11/ March 25 and 27

Dada and Surrealism
Read Hamilton, pp 365-423
Read Chipp, pp 366-455

Week 12/ April 3 only

School of Paris, 1920s-1940s
Read Hamilton, pp 425-471
Read Chipp, pp 456-500
Note: Required field trip to MOMA, NYC, scheduled for Friday, April 5

Week 13/ April 8 and 10

The New York School,
Read Hamilton, pp 473-498
Read Chipp, pp 501-524
FIELD AESTHETIC ANALYSIS II DUE 4/10
In-Class Session 4/10
In-class Modern Classic Meeting #3

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Week 14/ April 15 and 17

Towards Postmodernism and 21st Century Art
Read Hamilton, pp 499-519
Read Chipp, pp 525-623

Week 14/ April 22 and 24

MODERN CLASSIC PRESENTATIONS DUE 4/22

Week 15/ Final Exam Week (No Final Exam)

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 constructed 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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Independent Study Fall 2013 Professor Kearns**

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 six pages of writing and must follow the required format.
3. The required **due date** is **February 13, 2013 by noon.**

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 2013
Review I

Assignment

1. You may choose any art exhibit you would like to review, running to or through January 23. You may review any venue, a gallery, museum, and/or artist's studio which has been publicly advertised.
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, **and due January 23 by noon.**

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. (*Be creative with your "header!"*)
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? Here 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. However, if you do have a negative criticism, and that is fine, always offer a recommendation for improvement. Curatorship is the design of the show, and includes the theme, lighting, and blurbs identifying the work.
 - 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.
2. **Addenda.** One copy of publicity—postcard, brochure, email download etc.

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Peer Review I Assignment, Due in class, February 18, 2013

On the web, find two works, not included in the text, of the following artists: Edgar Degas, Auguste Renoir, Claude Monet, Paul Cezanne, Georges Seurat, Paul Signac, James McNeill Whistler, Philip Wilson Steer, Walter Sickert, August Rodin, Antoine Bourdelle, Medardo Rosso, Gustave Moreau, Odilon Redon, Paul Gauguin, Vincent Van Gogh, and Emile Bernard.

Power Point Presentation. Oral Assignment: Present on power point your choice for # 1, discussing your responses, And do the same for your choice of #2. In your first slide of each work, include the primary identification or blurb.

Power Point Presentation. Written Assignment is a minimum of three pages of writing, though it may be longer. Type your responses to the #1 and #2, following the format below.

Format, Top Left hand corner: Peer Presentation I
Work #1, Title and Artist
Work #2, Title and Artist
Your Name
Due Date

Please type your responses to questions 1 and 2, following the format below, and attach a download of your choices.

1. Which work most challenges your perception?
 - A. Give the primary identification: Title, Artist, Media, Date, Genre
 - B. Why is your aesthetic perception challenged?
 - C. Discuss and analyze the elements creating your response.

2. Which work do *you* aesthetically judge to be “a masterpiece,” though it is a lesser known work of the artist?
 - A. Give the primary identification: Title, Artist, Media, Date, Genre
 - B. Please identify and analyze succinctly the dominant elements, at least three.
 - C. Please analyze and discuss your aesthetic reasons, not covered in B above, why *you* judge the work to be "a masterpiece," though critically or historically it is not often included as one in this artist's *oeuvre* or body of work.

3. Ask for and respond to questions, responses, insights, comments from your peers.