

MORAVIAN COLLEGE  
Syllabus  
AR 114: Art History since the Renaissance  
M-W 5B / 1:10-2:20 pm / Room PPHAC 330

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Office: Art Office Complex, South Hall (south campus) / phone 610-861-1627  
Hours: Mon & Wed 4:00-5:00 pm in office (& by chance or appointment)

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### COURSE DESCRIPTION

This course is an introductory survey of the major movements in Western art from the 14th to the present. 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 of the development and basic problems of Western art since the Renaissance, and provide a foundation for more advanced study. The class includes power point presentations, textbook readings, written assignments, tests, and field trips (art museums and galleries). Readings emphasize the development of style, materials of art, and voice of the artist.

This course fulfills the M6 (Multidisciplinary Categories) requirement for LinC; and it is one of the five required courses for an art history minor.

### GOALS

Students will learn to identify a core set of masterpieces from each period, as well as learn the appropriate vocabulary for composition and media.

### REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. II (The 14<sup>th</sup> Century to the Present), 4<sup>th</sup> ed.
- 2) Joshua Taylor, Learning to Look
- 3) William Strunk, Jr. and E.B. White, The Elements of Style

### RECOMMENDED READINGS on reserve at Reeves Library

Sylvan Barnet, A Short Guide to Writing About Art

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 such absence, the final grade will be dropped one full letter. After the fourth unexcused absence, the student will receive a failing grade.
- Two short papers, 4 quizzes, and a comprehensive final exam
- A field trip to the Metropolitan Museum of Art, New York

Total Time Required 174 hours (estimated)

Class attendance (70 mins/lecture x 26 lectures) = 30.5 hrs

Reading the text (4 hrs/wk x 15 wks) = 60 hrs

Looking assignments (8 hrs/paper x 2 papers) = 16 hrs

Studying for quizzes (8 hrs/quiz x 4 quizzes) = 32 hrs

Preparation for final exam = 10 hrs

Final exam time = 2 hrs

Field trip to NYC = 12 hrs

Exhibition attendance (Payne, HUB, etc.) = 8 hrs

Convocation = 1.5 hrs

Visiting artist presentation = 2 hrs

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 is 10%; and the final 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 later will be marked down (minus one grade per class meeting). All papers must be completed in order to receive a grade.  
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 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.)  
(Sample "Looking Assignments" from previous semesters are on reserve in Reeves Library.)
- Quizzes and Final Exam: four quizzes identifying and comparing illustrations in the 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.  
Quiz review power points are on Blackboard.  
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 grade you may receive.

Disability: Students who wish to request accommodations in this class for a disability should contact Learning Services for Disability Support. Accommodations cannot be provided until authorization is received from the office of Learning Services.

QUIZ SLIDE LIST from Adams, 4<sup>th</sup> edition  
**Blackboard password: Renaissance**

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

Renaissance, Mannerism, Baroque, Rococo, Neo-Classicism, Romanticism, Naturalism, Realism, Impressionism, Post-Impressionism, Neo-Impressionism (or Pointilism), Symbolism, Art Nouveau, Modernism, 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

USA: New York

**MEDIUM** (identify—consult *LEARNING TO LOOK* by Joshua Taylor)**2-d'l art** (painting, drawing, print making, photography)

1) Painting = pigment + binder on a support

Pigment = color

Pigment binders = water, egg, linseed oil

Painting supports = wall, wood panel, canvas)

- pigment + water 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

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, clay)

2) carved, or subtractive (marble, wood)

SUBJECTS (define/ identify)

Abduction, or Rape  
 Adoration of the Magi, or Epiphany (Jan. 6<sup>th</sup>)  
 Allegory  
 Annunciation  
 Ascension of Christ  
 Assumption of Mary  
 Crucifixion  
 David (patron saint of Florence)  
 Deposition & Entombment  
 Equestrian monument  
 Expulsion from the Garden of Eden  
 Flagellation of Christ  
 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*  
*contrapposto*  
 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 a standard identification of the artwork (artist / *title* / date / medium), as well as its location, that is, where you found the artwork.

First consider the materials (oil paint, marble, etc), palette (colors), and size (ignore the frame and/or pedestal). 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 easily 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.

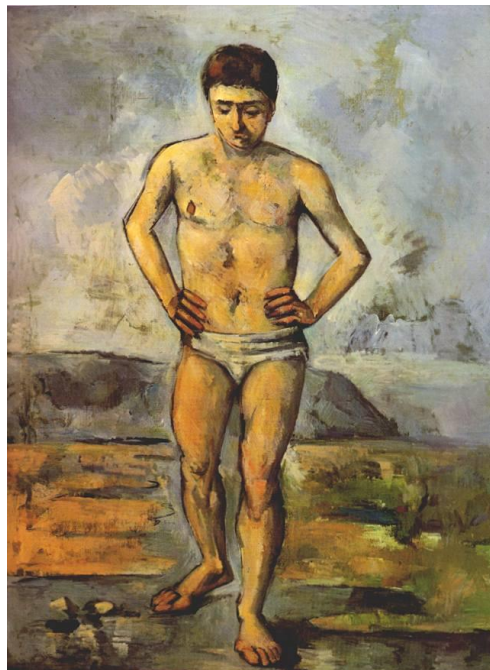
*Attention! Ignore the following at the peril of a markdown!*

The paper should be 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. 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.”



**LOOKING ASSIGNMENT #1/ Payne Gallery:** *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 compare/ contrast, reflect on what causes these aesthetic reactions in you.*

**LOOKING ASSIGNMENT #2/ Metropolitan Museum of Art:** *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?*

## AR114 PROPOSED SCHEDULE OF MEETINGS for Spring 2014

Week 1/ Jan 13

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

Lecture #2 PAYNE GALLERY PRACTICUM

***Extra Credit event: Thursday, Jan 16<sup>th</sup>, 6:30 p.m. in Payne Gallery: Opening reception, exhibition: Experiments in Art & Technology***

Week 2/ MLK JR DAY and Jan 22

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 27

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

**Lecture #5** **LOOKING ASSIGNMENT #1 DUE (Payne Gallery: 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 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 3

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 viewing: Monocacy Hall (Dean Heller Seminar Room) view the woodcut by Dürer***

Week 5/ Feb 10

Lecture #8 REVIEW for Quiz #1

**Lecture #9 QUIZ #1/ 4**

Week 6/ Feb 17

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

Week 7/ Feb 24

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 viewing: Paintings by Grunewald and photographs by Kasebier in Colonial Hall (Ground Floor)***

Week 8/ SPRING RECESSWeek 9/ Mar 10

## 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***Extra Credit event: Thursday, Mar 13<sup>th</sup>, 6:30 p.m. in Payne Gallery: Opening reception, exhibition: Faculty Show*Week 10/ Mar 17

## Lecture #16 POST-IMPRESSIONISM

Required: Adams, ch. 23

Recommended: Holt III, "Vincent van Gogh," "Paul Cézanne"

Suggested: Lautrec (lithography), Cézanne, van Gogh (&amp; Japanese prints), Gauguin, Seurat

## Lecture #17 FAUVISM &amp; 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 24

## Lecture #18 CUBISM

Required: Adams, ch. 25 to p. 857

Recommended: Chipp, "Picasso"

Suggested: Picasso (&amp; African masks), Braque

## Lecture #19 FUTURISM, ABSTRACT &amp; NONOBJECTIVE ART

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

Recommended: Chipp, "Kandinsky"

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

Week 12/ Mar 31

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 #2:** *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 7**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 event: Sunday, Apr 13<sup>th</sup>, 2:00 p.m. in Payne Gallery: Opening reception, exhibition: Senior Show*

Week 14/ Apr 14

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/ EASTER MONDAY and Apr 23

Lecture #26 REVIEW for COMPREHENSIVE FINAL EXAM (take-home)

**Week 16/ EXAM WEEK**

**Monday, April 28<sup>th</sup> at 1:30-4:30 p.m.: Quiz #4/ 4 and Final Exam**