

Syllabus

Art History 229: Writing Intensive: Modern Through Post-Modern Art Fall 2015

8/31/15-12/18/15 Monday and Wednesday.W 2:20-3:45 pm Hill 410

Professor Kearns

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Availability: Best time for a conference is immediately before or after class. If this is inconvenient, a meeting can be scheduled in advance in my office Monday or Wednesday. The office is in the Art Department, South Campus, and hours are 12:30 pm to 1 pm, or another time by pre-arrangement.

Course Goals

Students 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 to Post-Modern Architecture will be included, with less emphasis. In written aesthetic analyses, reviews, and oral and written peer discussions and presentations, students will apply the vocabulary of the fine arts interpreted through critical, historical and original perspectives.

Required Texts for purchase

H. H. Arnason, History of Modern Art, Seventh Edition, Upper Saddle River, New Jersey, Prentice Hall, Inc., 2013.

Herschel B. Chipp, Theories of Modern Art, Berkeley, University of California Press, 1968.

Course Requirements

1. Students must attend all classes and bring the required texts as needed to class.
2. Students must complete a total of twenty-five pages of written assignments, comprised of two aesthetic analyses, two exhibit reviews, and three peer presentations according to the requirements of each.
3. Students must attend the New York City Field Trip, and complete **The Field Aesthetic Analysis** per the requirements.
4. Students must present a final **Modern Classic** Power Point Presentation per the requirements.
5. Students must complete **Exhibit Review I** and **II** per the requirements.
6. Students must complete **Peer Groups I, II** and **III** per the requirements.

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Attendance: The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week: **After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.**

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

Estimated time required outside of class:

Reading of texts, 5 hrs per week

Writing

Analysis I, 10 hrs

Exhibit I, 5 hrs

Peer I, 5 hrs

Analysis II, 6 hrs

Exhibit II, 5 hrs

Peer II, 5 hrs

Field Trips

New York/MOMA, 12 hrs

Exhibit I and II, 8 hrs

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Estimated time required outside of class(continued)

Modern Classic Presentation, 15 hrs
Seat time, 33 hrs

Evaluation

1. **Attendance Policy of the Department of Art and Moravian College** will be followed and will impact your grade level as previously noted.
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 20% of your grade.
4. **Exhibit Review I** counts for 10% of your grade, and **Review II** 15%.
5. **Peer Groups I, and II** each count for 5% of your grade.

Disability Statement:

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, lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Academic Honesty Policy: Please refer to College policy in the Student Handbook.

Example: Use of an undocumented source in written material is plagiarism, the practice of stealing in academic research and scholarship. Plagiarism will not be tolerated and will result in an automatic F for that assignment. A second infraction of plagiarism will result in automatic failure of the course. The internet and the texts are sources of information, and must be cited appropriately if used.

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Week 1/ August 31 and September 2

Introduction. Beginnings of Modern Painting, 1860s-1870s
Read Arnason Chapter 1, pp 1-1
Read Chipp, pp 1-9

Week 2/ September 7 and 9

The Impressionists, 1870s-1880s
Read Arnason Chapter 2, pp 14-41
Read Chipp, pp 11-47
MODERN CLASSIC GROUPS MEETING #1 9/7

Week 3/ September 14 and 16

Impressionists to Post-Impressionists, 1880s-1890s
Read Arnason, Chapter 3, pp 42-69
Read Chipp, pp 48-86
EXHIBIT REVIEW I DUE 9/14

Week 4/ September 21 and 23

Art Nouveau, Arts and Crafts, 1880s-1890s
Read Arnason, Chapter 4, pp 70-84
Read Chipp, pp 87-107

Week 5/ September 28 and 30

Towards Expressionism
Read Arnason, Chapter 4, pp 84-89
Read Chipp, pp 108-123
AESTHETIC ANALYSIS I DUE 9/28
MODERN CLASSIC GROUPS MEETING #2 9/30

Week 6/ October 5 and 7

Fauvism, Sculpture, Turn of the Century, 1903-1909
Read Arnason, Chapter 5 pp 90-110
Read Chipp, pp 124-145
PEER SESSION I DUE 10/5

Week 7/ Wednesday October 14 only

Note: Fall Recess No Class Monday 10/12
Expressionism, 1906-1920s
Read Arnason, Chapter 6, pp 111-135
Read Chipp, pp 146-280
PEER SESSION I (continue if needed 10/14)

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Week 8/ October 19 and 21

Cubism, 1913-1920s
Read Arnason, Chapter 7, pp 136-168
Read Chipp, pp 281-308
MODERN CLASSIC GROUPS MEETING #3 10/19

Week 9/ October 26 and 28

Early Modern Architecture, WWI
Read Arnason, Chapters 8-10, pp 169-241
Read Chipp, pp 309-325
EXHIBIT REVIEW II DUE 10/26

Week 10/ November 2 and 4

School of Paris
Read Arnason, Chapters 11-12, pp 242-274
Read Chipp, pp 366-455
Note: Required NYC bus Field Trip To MOMA
Scheduled for Friday, 11/6
PEER SESSION II DUE 11/2

Week 11/ November 9 and 11

Bauhaus, Modern Art in Design, 1920s-1933
Read Arnason, Chapter 13, pp 273-296
Read Chipp, pp 456-500
FIELD AESTHETIC ANALYSIS II DUE 11/11

Week 12/ November 16 and 18

Surrealism
Read Arnason, Chapter 14, pp 297-337
Read Chipp, pp 501-524
MODERN CLASSIC GROUPS FINAL MEETING #4 11/18

Week 13/ Monday November 23 only, Happy Thanksgiving

The New York School
Read Arnason, Chapters 15-16, pp 338-410
Read Chipp, pp 525-589

Week 14/ November 30 and December 2

Towards Postmodernism to 21st Century Art
Read Arnason, Chapters 19 and 21, pp 456-489, 527-556
Read Chipp, pp 590-623

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Week 15/ December 7 and 9

Modern Classic Presentations 12/7 and 12/9

Week 16/ December 14 Final Exam Week

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 that is built 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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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 eight pages of writing and must follow the required format.
3. The required **due date** is top of the class **Monday, September 28**.

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 Fall 2015
Review I

Assignment

1. You may choose any art exhibit you would like to review, running to or through September 14. You may review any venue, a gallery, museum, and/or artist's studio which has been publicized.
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, **due top of the class Monday, September 14.**

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.** (Creativity in the Header encouraged!) Middle of Page.
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? That is to say, 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. Curatorship is the design of the show, and includes the theme, lighting, and blurbs identifying the work. If you do make a negative criticism, which is fine, state your reason.
 - 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.
- 3. Addenda.** One copy of publicity—postcard, brochure, email download etc.