

MORAVIAN COLLEGE

Syllabus

AR 114: Art History since the Renaissance

Spring 2016 / M-W 5B (1:10-2:20pm) / Room 204 Hall of Science

Dr. Radycki/ radyckid@moravian.edu

Office: Art Office Complex, South Hall (south campus) / phone 610-861-1627

Hours: South campus M-W 4:00-5:00 pm & North campus M-W 1/2 hour before/ after class
(& by chance or appointment)

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 in 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.

Blackboard Password: Renaissance

N.B. This course fulfills the M6 (Multidisciplinary Categories) requirement for LinC; and is one of 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 14th Century to the Present), 4th 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

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

- Two short papers, 4 quizzes, and a comprehensive final exam
- A field trip to the Metropolitan Museum of Art, New York
- Students must attend all classes and bring the required text (Adams, 4th edition) to each class. Art Department policy: Only two unexcused absences allowed. After the second unexcused absence, the final grade will be dropped one full letter. After the fourth unexcused absence, the student will receive a failing final grade.

BE PREPARED to be in the classroom for the entire class period (no cigarette breaks, no bathroom breaks). Leaving the classroom while a lecture is in progress constitutes an unexcused absence.

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. A death in the family should be confirmed with Student Services.

N.B. Documentation is required for sports. With advanced notice, students may be excused from class for games or matches, but not for practice. Students must make their own arrangements to cover any missed class material and turn in assignments on time.

Total Time Required 174 hours (estimated)

Class attendance (70 mins@lecture x 28 lectures) = 33 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.) = 6 hrs

Convocation = 1.5 hrs

Visiting artist presentation = 1.5 hrs

Grading: 10% of your grade is determined by attendance; 40% by written work; 50% by quizzes and final (first paper 15%; second paper 25%; each quiz 10%; final exam 20%).

- 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. All papers must be completed in order to receive a grade. These written assignments are designed to engage you with material covered in class through examination and reflection. Papers must be your own thoughts, impressions, and reactions. While the Internet can provide source material, you must look at the artwork yourself and offer your own viewpoint. Plagiarism in any form will not be tolerated. (Be aware that faculty is familiar with art and museum websites.) CITE IT—DON'T PLAGIARIZE IT. (Sample "Looking Assignments" from previous semesters are on reserve in Reeves Library.)
- Quizzes and Final Exam: four quizzes identifying and comparing illustrations from the textbook. The final quiz grade is averaged from 3 of 4 quizzes (one is forgiven). The final exam question will be given in advance, and will cover the breadth of the course.

Honesty Policy: DO NOT BE A CHEATER. You will be instructed to sign an honesty statement when you sit quizzes & exams. Cheating will not be tolerated and will result in an F.

Extra-credit is given for extracurricular visits to museums and galleries, as well as attending college-sponsored art exhibition receptions and artists' talks. Such activity will boost any split grade you may receive. (One split-grade boost per paper or quiz.) For a list of events, see Proposed Schedule of Meetings at the end of this syllabus.

Disability: Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

AR114 PROPOSED SCHEDULE OF MEETINGS

Week 1/ Jan 18, 2016

- Lecture #1 INTRODUCTION: Syllabus, Moravian College and Payne Gallery collections
Recommended reading: Adams, chapters 5, 7
- Lecture #2 *PRACTICUM meet at Payne Gallery, South Campus*

Extra Credit event: Thurs, Jan 21st, 6:30pm, Payne Gallery: exhibition opening reception for Poverty—We Are All Homeless

Week 2/ Jan 25

- 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
- 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

Week 3/ Feb 1

LOOKING ASSIGNMENT #1 DUE (*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.*)

- 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

Lecture #6 TBA

Week 4/ Feb 8

Lecture #7 MANNERISM

Required: Adams, ch. 15

Recommended: Holt II, "Michelangelo"

Suggested: Michelangelo (sculpture); Pontormo, El Greco

Lecture #8 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: woodcut by Dürer in Monocacy Hall (Dean Heller Seminar Room)

Extra Credit event: Wed, Feb 10th, 4:15pm, talk by Visiting Artist Kurt Kauper

Week 5/ Feb 15

Lecture #9 REVIEW for Quiz #1

Lecture #10 QUIZ #1/ 4

Week 6/ Feb 22

Lecture #11 BAROQUE IN ITALY

Required: Adams, ch. 17

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

Lecture #12 BAROQUE IN THE NORTH

Required: Adams, ch. 17

Recommended: Holt II, "Rembrandt"

Suggested: Rubens, Rembrandt, Velazquez, Poussin

Week 7/ Feb 29

Lecture #13 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 #14 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 RECESS

Week 9/ Mar 14

Lecture #15 IMPRESSIONISM

Required: Adams, ch. 22

Recommended: Holt III, "Edgar Degas"

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

Lecture #16 QUIZ #2/ 4

Extra Credit event: Thurs, Mar 17th, 6:30pm, Payne Gallery: exhibition opening reception for Biennial Faculty Show

Week 10/ Mar 21

Lecture #17 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 #18 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 28

Lecture #19 CUBISM

Required: Adams, ch. 25 to p. 857

Recommended: Chipp, "Picasso"

Suggested: Picasso (& African masks), Braque

Lecture #20 FUTURISM, ABSTRACT & NONOBJECTIVE ART

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

Recommended: Chipp, "Kandinsky"

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

Week 12/ Apr 4

Lecture #21 THE COLLECTIONS OF THE METROPOLITAN MUSEUM OF ART, NY

Web site: metmuseum.org

Required: Wink & Phipps

Lecture #22 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 11**Lecture #23 QUIZ #3/ 4****Lecture #24 DADA & SURREALISM**

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

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

Extra Credit event: Wed, Apr 13th, 4:30pm, HUB Gallery: exhibition closing reception for Moravian College Women's Show

Week 14/ Apr 18**Lecture #25 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 #26 POP ART

Required: Adams, ch. 28

Recommended: Hills, ch. 5, pp. 218-35

Suggested: Johns, Warhol (serigraphy), Lichtenstein, Rosenquist, Oldenburg

Extra Credit event: Thurs, Apr 21st, 6:30pm, Payne Gallery: exhibition opening of Senior Thesis Show

Week 15/ Apr 25**Lecture #27 MINIMALISM, EARTHWORKS, PHOTO-REALISM**

Required: Adams, ch. 29

Lecture #28 REVIEW for COMPREHENSIVE FINAL EXAM**Week 16/ EXAM WEEK**Thurs, May 5th, 11:30-1:30pm: Final Exam & Quiz #4/ 4

STUDY AIDS

QUIZ SLIDE LIST from Adams, 4th edition

For each illustration be prepared to identify:

- Artist
- Title
- Date [+/- 10 years]
- Medium (when *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

Early Renaissance, Renaissance, High 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-DIMENSIONAL ART

PAINTING = pigment + binder on a support

Pigment = color

Binder = water, egg, linseed oil (from flaxseed)

Support = wall, wood panel, canvas

- pigment + water on a wall = fresco (if on wet plaster = *buon* fresco, or true fresco; if on dry plaster = fresco *secco*, or dry fresco)
- pigment + egg = tempera painting
- pigment + linseed oil = oil painting

DRAWING = artworks on paper

Media = charcoal, graphite, ink, silverpoint, watercolor

Support = paper, parchment

PRINTS/ GRAPHIC ARTS = woodcut, engraving & intaglio, etching, lithography, serigraphy

PHOTOGRAPHY

3-DIMENSIONAL ART

SCULPTURE (free-standing, engaged, or relief [deep relief, shallow relief])

- molded, or additive (bronze, clay)
- 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 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
 Transfiguration
 Tribute Money
 Venus

TERMS (define)

altarpiece (diptych; triptych; polyptych; panels [inc. wings, shutters], 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 has three parts:

Part I (graded): describe a work of art in one-and-a-half to two pages (35-46 lines--no less, no more);

Part II (graded): describe a second work in a like number of pages; and

Part III (ungraded): compare/ contrast the two artworks in one page, answering the question that will be given to you in class

Introduce Parts I and II with a standard identification of the artwork (artist / *title* / date / medium), as well as its location (i.e., where you saw the artwork).

Begin with 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 cannot 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.

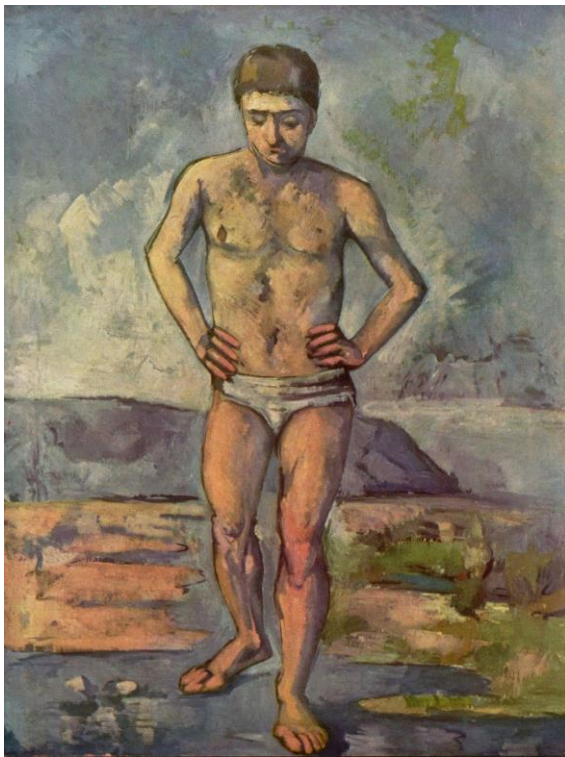
In Part III you are considering patterns, associations, or disconnections between the two works.

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*, 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/ *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?*

1/7/16