MORAVIAN COLLEGE
Syllabus

Art History 229: Modern Through Post-Modern Art

Dr. Radycki  phone 610.861.1627
Office: Art Office Complex, South Hall, south campus
Hours: Mon & Wed 4:00-5:00 (& by chance or appointment)

This course is a chronological survey of the development of art from the late nineteenth century to the present. It covers Europe from Impressionism through Surrealism; America through Pop Art, and after; and, as an elective in German Studies, German movements such as Expressionism, the Bauhaus, Berlin Dada and Neue Sachlichkeit. The course ends with a look at artwork being made in America and Europe today. The purpose of the course is to give an overview, in slide lectures, of the development of modernism, and the basic tenets of contemporary art. Students will learn: 1) a core set of important images; 2) the compositional styles of the various movements; and 3) basic problems in the development of modernism. Art museum and gallery visits are required.

(This course is designated ‘Writing Intensive.’ Students are required to produce a cumulative total of 25 pages of written work (papers & exams). It fulfills the M6 (Multidisciplinary Categories) Requirement for LinC, and is a German Studies elective.)

REQUIRED TEXTS for purchase
1) George Heard Hamilton, PAINTING & SCULPTURE IN EUROPE 1880-1940
2) Herschel Chipp, THEORIES OF MODERN ART
3) Patricia Hills, MODERN ART IN THE USA
4) Hal Foster, Rosaling Krauss, et al, ART SINCE 1900, vol II: 1945 TO PRESENT

RECOMMENDED
- ART IN AMERICA (monthly periodical)
- ARTFORUM (monthly periodical)
- THE NEW YORK TIMES (Friday and Sunday editions)

COURSE REQUIREMENTS
Students must attend all classes and bring the required text to each class.
Two short papers (4 pages each) and one research paper (12 pages)
Mid-Term and Final exams (essay format, 5 pages)
A field trip to the Metropolitan Museum of Art, New York (to be announced)
Visits to Payne Gallery and galleries/ museums in the Bethlehem/ Allentown area

Grading: 50% of your grade is determined by written work; 40% by exams; and 10% by attendance. (Each short paper is worth 10%; research paper 30%; mid-term 15%; and final 25%).
RECOMMENDED READINGS on library reserve

Anthea Callen, Women Artists of the Arts and Crafts Movement, 1870-1914, Pantheon, 1979
Herschel Chipp, Theories of Modern Art; A Source Book by Artists and Critics, U of California Press, 1968
Patricia Hills, Modern Art in the USA; Issues and Controversies of the 20th Century, Prentice Hall, 2001
Siegfried Kracauer and Leonardo Quaresima, From Caligari to Hitler: A Psychological History of the German Film, Princeton U Press, 2004
Beth Irwin Lewis, Art for all? The Collision of Modern Art and the Public in Late-Nineteenth-Century Germany, Princeton U Press, 2003
Robert Rosenblum, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko, Harper & Row, 1975
Meyer Schapiro, Modern Art, 19th & 20th Centuries, George Braziller, 1982
Selections from the Journals of Myron Stout, ed. Tina Dickey, MidMarch Arts Press, 2005
Rene Steinke, Holy Skirts, William Morrow, 2004
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 consists of three parts.
Part I: describe a work of art in one and a half to two pages (no less, no more);
Part II: describe a second work in a like number of pages; and
Part III: compare/ contrast the two artworks in one page, answering a question that will be given to you in class.

Start your description with materials (marble, oil paint, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before you describe a scene as Virgin and Child with two Saints, step back and realize that it is a composition with four figures in a certain setting (such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; then make note of where the figures are placed in the composition (center or off-center).
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 description accordingly. In other words, do not describe the work simply from left to right, nor from top to bottom. 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.

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, 10 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).
Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."
Finally, do not split an infinitive.
SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library for you to consult. In addition, the following visual description is taken from the Museum of Modern Art’s audio tour. The picture in question is The Bather by Cezanne.

“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.”
AR229 PROPOSED SCHEDULE OF MEETINGS for FALL 2005

Week 1/ Aug 29th
Lecture #1 INTRODUCTION
Lecture #2 Payne Gallery

Week 2/ Sep 5th
Lecture #3 POST-IMPRESSIONISM
   Required reading: Hamilton, ch. 2 (Later Impressionism) and selections from Chipp, ch 1 (Post-Impressionism)
   Recommended viewing: lithographs by Toulouse-Lautrec, artworks by Cezanne, Van Gogh (especially those influenced by Japanese woodcuts)

Week 3/ Sep 12th
Lecture #4 Kemerer Museum (on New Street, off Church)
   Required: stick sculpture by Patrick Dougherty, “Rough Around the Edges,” at the corner of Fifth & Linden, Allentown Art Museum
Lecture #5 SYMBOLISM
   Required: Hamilton, ch. 3 (Symbolist Art) and selections from Chipp, ch. 2 (Symbolism . . .)
   Recommended: artworks by Gauguin, Munch

Week 4/ Sep 19th
LOOKING ASSIGNMENT #1 DUE [Kemerer & Allentown Art Museums]
Lectures #6 & #7 FAUVISM & EXPRESSIONISM
   Required: Hamilton, ch. 4 (Expressionism) and selections from Chipp, ch. 3 (Fauvism and Expressionism)
   Recommended: artworks by Matisse, Kirchner

Week 5/ Sep 26th
Lectures #8 & #9 CUBISM & FUTURISM
   Required: Hamilton, ch. 5 (Cubism) and selections from Chipp, ch. 4 (Cubism)
   Recommended: artworks by Picasso (especially those influenced by African masks), Boccioni

Week 6/ Oct 3rd
Lectures #10 & #11 REVIEW and MID-TERM EXAM

Week 7/ Oct 10th
Lecture #12 ABSTRACT ART I/ SUPREMATISM & NEO-PLASTICISM
   Required: Hamilton, ch. 6 (Abstract . . . Art), pp. 305-31 and selections from Chipp, ch. 6 (Neo-Plasticism . . .)
   Recommended: artworks by Mondrian
Week 8/ Oct 17th
Lecture #13  ABSTRACT ART II/ THE BAUHAUS
   Required: Hamilton, ch. 6 (Abstract . . .), pp. 331-58
   Recommended: artworks by Kandinsky, Klee
Lecture #14  DADA
   Required: Hamilton, ch. 7 (Dada), pp. 365-88
   Recommended: artworks by Duchamp

Week 9/ Oct 24th
Lecture #15  THE 1920s I/ School of Paris
   Required: Hamilton, ch. 8 (School of Paris)
   Recommended: sculpture by Brancusi
Lecture #16  THE 1920s II/ Germany
   Required: Hamilton, ch. 9 (Other Schools . . .) and
   selections from Chipp, ch. 7 (Art and Politics)
   Recommended: artworks by Grosz, Dix

Week 10/ Oct 31st
Lecture #17  TBA [R. Steinke, “Holy Skirts”]
Lecture #18  Tentative: THE METROPOLITAN MUSEUM OF ART

Week 11/ Nov 7th
Tentative  LOOKING ASSIGNMENT #2 DUE [MMA/ MoMA]
Lectures #19 & #20  SURREALISM
   Required: Hamilton, ch. 7 (Dada and Surrealism), pp. 388-420 and
   selections from Chipp, ch. 7 (Surrealism)
   Recommended: artworks by Dali, Miro

Week 12/ Nov 14th
Lectures #21 & #22  THE AMERICANS & ABSTRACT EXPRESSIONISM
   Required: Foster, 1945-49; Hills, ch. 4 (1940s to Mid-1950s)
   Recommended: “Selections from the Journals of Myron Stout;” and
   photos by James van der Zee, Alfred Stieglitz and artworks by Jackson
   Pollock, Jacob Lawrence, Horace Pippin

Week 13/ Nov 21st
Lecture #23  POP ART
   Recommended: artworks by Andy Warhol (especially serigraphs)

Week 14/ Nov 28th
RESEARCH PAPER DUE
Lecture #24  OP ART, MINIMAL ART & EARTHWORKS
   236-52, and ch. 6 (1968-80/ . . . Earth Art), pp. 253-75
Recommended: artworks by Frank Stella

Lecture #25 **PHOTO REALISM & FIGURATION**  
Recommended: Current issues of ART IN AMERICA and ARTFORUM and artworks by Chuck Close

Week 15/ Dec 5th  
Lecture #26 **BLACK ARTS MOVEMENT & WOMEN’S MOVEMENT**  
Required: Foster, 1943; Hills, ch. 6 (1968—1980/ Black Arts . . . Women’s Movement), pp. 275-87 and 316-34  
Recommended: artworks by Elizabeth Catlett, Judy Chicago

Lecture #27 **POSTMODERNISM**  
Recommended: Friday and Sunday NEW YORK TIMES and artworks by **Anselm Kiefer, Cindy Sherman,** Mark Tansey  
Online and phone exhibitions:  
- Dancing Baby  burningpixel.com/Baby/Babygif.htm  
- Black People Love Us!  www.blackpeopleloveus.com/  
- ‘Nike Sweatshop’  www.shery.net/niked.html  
- Fundrace  www.fundrace.org/  
- Hot or Not  www.hotornot.com  
- ‘All Your Base Are Belong To Us’  www.planettribes.com/allyourbase/AYB2.swf  
- The Rejection Line  (212) 479-7990

Week 16/ Dec 12th  **EXAM WEEK**

Lecture #28  **Review**