

MORAVIAN COLLEGE

Art History 114 B: Art History since the Renaissance

Syllabus Spring 2005

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Office: Art Office Complex, South Hall, Priscilla Payne Hurd Campus

Hours: Mon & Wed 4:00-5:00pm in office (& by chance or appointment)

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This course is an introductory survey of the major movements in Western art from the 15<sup>th</sup> century to the present day. 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, in slide lectures, of the development and basic problems of Western art since the Renaissance. Lectures and readings emphasize the development of style, the materials of art and the voice of the artist. Art museum and gallery visits are required.

This course fulfills the M6 (Multidisciplinary Categories) Academic Requirement for LinC.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. II, Second Edition
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) Joshua Taylor, Learning to Look
- 4) Wink & Phipps, Museum-Goers Guide

RECOMMENDED READINGS on reserve at Reeves Library

- 1) Herschel B. Chipp, Theories of Modern Art
- 2) Patricia Hills, Modern Art in the USA: Issues and Controversies of the 20<sup>th</sup> Century
- 3) Elizabeth Gilmore Holt, A Documentary History of Art, vols. I-III

COURSE REQUIREMENTS

Students must attend all classes and bring the required text (Adams) to each class.

One short paper and 4 quizzes

A field trip to the Metropolitan Museum of Art, New York (tentatively Friday, April 8)

## GRADING

60% is determined by quizzes; 30% by the paper; and 10% by attendance.

Quizzes: four quizzes identifying and comparing slides of illustrations in the text. The final quiz grade is averaged from 3 of 4 quizzes (one is forgiven).

Paper ("Looking Assignment"): 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness. The paper must be completed in order to receive a grade. (Sample "Looking Assignments" from previous semesters are on reserve for you to consult at Reeves Library.)

Extra-credit is given for independent visits to art museums and galleries. Such a visit will boost any split grades may you receive on any paper or quiz (one boost per one paper or quiz).

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## QUIZ SLIDE LISTS (prepared from Adams, second edition)

For each illustration be prepared to identify

- Artist
- Title
- Date
- Medium
- Significance

### Quiz #1 (40 images)

Chapter 12: illustration #2, 3, 4, 8, 13b, 17, 23, 27

Chapter 13: #2, 3, 4, 10, 15, 18, 24, 28, 30, 48, 59

Chapter 14: #1, 7, 9, 14, 16, 18, 19, 25, 28, 30, 31, 36, 46, 47, 50, 52, 53

Chapter 15: #1, 3, 17, 19

### Quiz #2 (40 images)

Chapter 13: #62, 64, 69, 71, 72, 74

Chapter 16: #3, 6, 10, 11, 13, 14, 16, 19, 23

Monocacy Hall, Heller Seminar Room (2<sup>nd</sup> floor, across from reception desk): Albrecht Durer, Whore of Babylon, 1497, woodcut

Chapter 17: #1, 19, 21, 28, 31, 34, 38, 40, 46, 48, 54, 56

Chapter 18: #4, 7, 10, 12, 19, 24

Chapter 19: #3, 4, 5, 14, 16, 20

Quiz #3 (40 images)

Introduction: #4

Chapter 20: #8, 12, 18, 20, 21, 22

Payne Gallery, Albert Bierstadt, In the Rocky Mountains, 1859, oil on paper

Chapter 21: #1, 2, 3, 13, 14, 15, 23, 24, 31

Chapter 22: #7, 8, 11, 15, 16, 17, 24

Chapter 23: #2, 6, 7, 8, 12, 13, 17, 21, 27

Chapter 24: #3, 4, 11

Chapter 25: #2, 4, 6, 10

Quiz #4 (40 images)

Introduction: #5, 11

Chapter 25: #14, 17, 23, 29, 31, 35, 36, 37, 39

Chapter 26: #1, 6, 8, 10, 11, 23, 25, 31, 36, 40

Payne Gallery: Gertrude Kaesebier, Willie Spotted Horse, c1901, platinum print

Chapter 27: #10, 12, 15, 18, 26

Chapter 28: #2, 4, 5, 7, 13, 19

Chapter 29: #3, 14, 23, 28, 39, 40, 4

## LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

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 are on reserve in the Library for you to consult.)

AR114 PROPOSED SCHEDULE OF MEETINGS – Spring 2005

Week 1/ Jan 10 and Jan 12

Lectures #1 and #2 SYLLABUS & INTRODUCTION

Recommended reading: Adams, chapters 5, 7

Week 2/ Jan 19

NO CLASS MARTIN LUTHER KING JR DAY, January 17

Lecture #3 PRECURSORS OF THE RENAISSANCE

Required reading: Adams, chapter 12

Recommended reading: Holt I, “Procession at the Completion of Duccio’s Majesty”

Suggested looking: Pisano, Cimabue, Giotto (monumental), Duccio (decorative)

Week 3/ Jan 24 and Jan 26

Lecture #4 EARLY RENAISSANCE IN ITALY

Required: Adams, ch. 13 to p. 549

Recommended: Holt I, “Cennino Cennini”

Suggested: Ghiberti, Brunelleschi, Donatello; Masaccio (chiaroscuro), Uccello (perspective), Piero della Francesca; Gentile da Fabriano, Fra Angelico, Botticelli

Lecture #5 HIGH RENAISSANCE IN ITALY

Required: Adams, ch. 14

Recommended: Holt I, “Leonardo da Vinci”

Suggested: Bramante & Michelangelo (architecture); Leonardo (sfumato), Michelangelo (painting), Raphael, Titian

Week 4/ Jan 31 (meet at Payne Gallery) and Feb 2

Lecture #6 PAYNE GALLERY

Lecture #7 MANNERISM

Required: Adams, ch. 15

Recommended: Holt II, “Michelangelo”

Suggested: Michelangelo (sculpture); Pontormo, Parmigianino, El Greco; Palladio (architecture)

Week 5/ Feb 7 and Feb 9 (quiz)

Lecture #8 REVIEW for Quiz #1

Lecture #9 QUIZ #1

Week 6/ Feb 14 and Feb 16

Lecture #10 15<sup>TH</sup> CENTURY NORTHERN EUROPE

Required: Adams, ch. 13, pp. 549-63

Recommended: TBA

Suggested: Campin, van Eyck, van der Weyden, van der Goes

Lecture #11 16<sup>TH</sup> CENTURY NORTHERN EUROPE

Required: Adams, ch. 16

Recommended: Holt I, "Albrecht Durer"

Suggested: Bosch, Bruegel, Durer (prints: woodcuts, intaglio/ engravings),  
Grunewald, Cranach, Holbein

Week 7/ Feb 21 and Feb 23

Lecture #12 BAROQUE

Required: Adams, ch. 17

Recommended: Holt II, "Rembrandt"

Suggested: Bernini (sculpture); Caravaggio, Artemisia Gentileschi, Rubens,  
Rembrandt, Velazquez, Poussin

Lecture #13 ROCOCO & NEOCLASSICISM

Required: Adams, chs. 18, 19

Recommended: Holt III, "Diderot," "Jacques-Louis David"

Suggested: Hotel de Soubise (Paris), Watteau, Boucher, Fragonard; Wieskirche  
(Bavaria); Hogarth, Chardin, David, Ingres; Thomas Jefferson (architecture:  
Monticello, U of VA)

Week 8/ Feb 28 (quiz) and Mar 2

Lecture #14 QUIZ #2

Lecture #15 ROMANTICISM & REALISM

Required: Adams, chs. 20, 21

Recommended: Holt III, "Delacroix," "Gustave Courbet"

Suggested: Gericault, Delacroix, Goya, Friedrich, Constable, Turner, Millet,  
Bonheur, Courbet; early photography (Nadar, Cameron, Brady); Sullivan (early  
skyscrapers)

Week 9 SPRING BREAK

Week 10/ Mar 14 and Mar 16

Lecture #16 IMPRESSIONISM

Required: Adams, ch. 22

Recommended: Holt III, "Edgar Degas"

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

Lecture #17 POST-IMPRESSIONISM

Required: Adams, ch. 23

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

Suggested: Lautrec (lithography), Cezanne, Seurat, van Gogh (& Japanese prints), Gauguin

Week 11/ Mar 21 and Mar 23

Lecture #18 FAUVISM & EXPRESSIONISM

Required: Adams, ch. 24

Recommended: Holt III, "Edvard Munch"

Suggested: Matisse, Munch, Kollwitz, Kirchner, Nolde, Kandinsky, Marc

Lecture #19 CUBISM

Required: Adams, ch. 25 to p. 895

Recommended: Chipp, "Picasso"

Suggested: Picasso (& African masks), Braque

Week 12/ EASTER RECESS and Mar 30 (quiz)

Lecture #20 Quiz #3

Week 13/ Apr 4 and Apr 8 (meet at MMA)

Lecture #21 Tentative THE METROPOLITAN MUSEUM OF ART

Required: Wink & Phipps

Lecture #22 Tentative CLASS TRIP

Week 14/ Apr 11 and Apr 13 (paper due date)

Lecture #23 FUTURISM, ABSTRACT & NONOBJECTIVE ART

Required: Adams, ch. 25, pp. 896-912

Recommended: Chipp, "Kandinsky"

Suggested: Boccioni, Mondrian, Malevich; Brancusi (sculpture); Kandinsky, Bauhaus (architecture), Le Corbusier, Mies van der Rohe; Frank Lloyd Wright (architecture: Robie House, Fallingwater)

Lecture #24 Tentative LOOKING ASSIGNMENT DUE

DADA & SURREALISM

Required: Adams, ch. 26

Recommended: Chipp, "Salvador Dali"

Suggested: de Chirico, Arp, Klee, Duchamp, Dali, Miro, Magritte; Stieglitz; Jacob Lawrence, Van Der Zee, Horace Pippin

Week 15/ Apr 18 and Apr 20

Lecture #25 ABSTRACT EXPRESSIONISM

Required: Adams, ch. 27

Recommended: Hills, ch. 4, pp. 140-59

Suggested: Gorky, Pollock, De Kooning, Rothko, Frank Stella; David Smith (sculpture)

Lecture #26 POP & OP ART and MINIMALISM

Required: Adams, ch. 28

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

Suggested: Warhol (serigraphy), Johns, Lichtenstein, Rosenquist, Oldenburg; Bridget Riley

Week 16/ Apr 25 and Apr 27

Lecture #27 PHOTO-REALISM, EARTHWORKS, CONTEMPORARY ART

Required: Adams, ch. 29

Recommended: The Friday New York Times

Suggested: Chuck Close, Cindy Sherman (photography), Smithson, Christo, Kiefer; I.M.Peii (architecture)

Lecture #28 REVIEW

Week 17 EXAM WEEK QUIZ #4