

Prof. Victor Coonin
412 Clough, x3824

Art 232: History of Western Art II
Spring 1999

MWF;

Course Objectives and Description

The objectives of the course are as follows: (1) to provide students with a comprehensive overview of major images, artists, and movements in Western art from the Renaissance to the Present; (2) to integrate these images with the broader cultural history of the respective period; and (3) to develop visual and analytical skills appropriate to further study in Art History. This course is the second half of a year-long survey of Western Art, though students are not required to have completed any previous courses in Art History.

Required Textbook:

- Gardner's Art Through the Ages, 10th edition, New York, 1996.
- Supplemental readings will also be assigned.

Optional Resource:

- The Art Historian CD-ROM, Part II

Grading:

- 3 exams (each counts 25% towards the final grade)
- 1 Paper (25% of final grade)
- Note: Attendance is mandatory and more than two unexcused absences may result in a lower grade. Class participation is highly encouraged though lack thereof will not affect your grade.

Each exam will consist of three parts:

- Identification and Discussion of Known Works (3)
- Identification and Discussion of Unknown Work (1)
- Comparison of Two Works and Their Respective Cultures (1)

The paper assignment will consist of two parts:

- Visual Analysis
- Historical Analysis

Students will write the paper based on a work of art selected from the Memphis Brooks Museum. Further instructions are provided below.

All exams and assignments are to be completed and pledged in accordance with the Rhodes College Honor Code.

Schedule of Classes, MWF, 10:20-11:20

<u>Dates</u>	<u>Lecture Topics</u>
Renaissance	
Jan 13	Introduction
15	Late Gothic Art in Italy
20	Early Netherlandish Painting
22	Northern European Art
25	Early Renaissance Sculpture
	Prof. Kim Smith lecture on Schiele, time TBA
27	15th-Century Architecture
29	Early Renaissance Painting
Feb 1	Renaissance Art to Leonardo
3	Leonardo da Vinci
5	Michelangelo
8	High Renaissance in Rome
10	Mannerism
12	Venetian Painting
15	Palladio and Later Renaissance Architecture
17	16th-Century Painting in the North
19	*Visit to Memphis Brooks Museum*
22	First Exam
24	Italian Baroque Painting
26	Italian Baroque Sculpture and Architecture
Baroque, Rococo, and 18th-Century Art	
Mar 1	Flemish Baroque Painting
3	Dutch Baroque Painting
5	Baroque Painting in Spain
Spring Recess	

Schedule of Classes (cont.)

15	Baroque and Rococo in France
17	Baroque and Rococo in England and Germany
19	Neo-Classicism
*Brooks Symposium Saturday, March 20th, time TBA (Required)	
22	Romanticism
24	Realism
26	Second Exam
29	French Impressionism
31	Post Impressionism
Easter Break	

Modern Movements

Apr	5	Impressionism and Post Impressionism (cont.)
	7	19th-century Architecture
	9	*Class Rescheduled*

*Note that a visit to the Dixon Gallery will be scheduled for one of the following weekends.

12-16 Papers are due this week!

12	Early 20th-century Architecture
14	Fauvism and Expressionism
16	Cubism and Early Picasso
20	Dada and Surrealism
19	Abstract Expressionism
21	Pop Art
23	20th-Century Sculpture & Earth Art
26	Post-War Architecture
28	Contemporary Art
30	Final Exam

Students should prepare for each class by reading the appropriate chapters in Gardner and any supplemental readings assigned.

Paper Assignment, Art 232

Choosing a Work of Art

A vital component of the course is to encourage students to visit museums and art galleries. The history of art should not be studied merely from slides and pictures in books! Therefore your paper assignment involves analysis of an actual painting or object produced during the period and in the context we are studying. Due to its proximity and breadth of its collection, the Memphis Brooks Museum provides the easiest access to works from most of the periods we will study. Alternatively, you may choose an object from the Dixon Gallery. Students who wish to choose a work from another collection may do so only with the PRIOR approval of the instructor.

Three Preliminary Items:

- 1) You may choose any work produced after 1300 in Europe or the U.S.A. Make sure to identify the painting or object you have chosen by writing the gallery in which you found it and the display number of the piece on the cover sheet of your paper.
- 2) You must include a brief sketch of the work you choose. Even if you can't draw worth beans I assure you the exercise will help your visual analysis (and will help me identify the work you have chosen). Your drawing will NOT influence your grade in any way. A photograph or postcard is not acceptable does not satisfy this requirement but may be included if so desired.
- 3) The Brooks Museum is located in Overton Park. Though it is close enough to walk, it is safer to travel by car. Students who chose to walk should do so only in groups. Both the Brooks Museum and Dixon Gallery are free to Rhodes students so bring your Rhodes ID.

Writing the Paper

Visual Analysis (2-3 pages)

Discuss the salient visual characteristics of your chosen work. Write as if you are describing the piece to someone who is completely unfamiliar with it. Concentrate on the things you can actually see. Begin with the basics: describe the materials used, the basic forms, the colors chosen, etc. Identify the subject and how the artist responds to its portrayal. Is it abstract or representational? Is it intellectually stimulating or appealing more towards the emotions? How does the artist use shapes, colors, lines and composition to convey meaning?

Historical Analysis (3-4 pages)

Now think about the meaning of your chosen work. Why does it appear the way it does? What was the artist attempting to express? What are the cultural imperatives that may have influenced the depiction? How is the piece representative of larger cultural and artistic issues? What does the piece itself tell us about the historical context in which it was produced? In this section it is essential to compare and/or contrast the work with others you have studied either in class or through outside research. Is the piece typical of the artist's other work (from what you can tell)? How

does it relate to a period or artistic movement? The main idea is to integrate your piece within the larger framework of Art History.

References (1 page bibliography)

One purpose of this paper assignment is to introduce students to research methods appropriate to art historical inquiry. Therefore students are required to consult and cite at least two relevant art historical sources in addition to any collateral material you may use. Though you will probably not find much written about your specific piece, appropriate sources to consult include art books covering the period in question, books on the artist, and any book that helps establish a specific context for your piece (books on Impressionism, Expressionism, etc.). Other sources that may be extremely helpful but will not be counted towards the research requirement include encyclopedias, dictionaries, museum guide cards or brochures, Brooks Museum or Dixon Gallery catalogues (other catalogues are acceptable and encouraged), and introductory textbooks such as Gardner's, Janson, or Hartt.

You may also find information on the World Wide Web and can locate various research sites on my Homepage to get you started. However, be very careful since the information on the web is often incomplete, unreliable, or inaccurate so use good critical judgement. You should cite the web pages you consult and give me the complete URL. Only one web address may count towards the bibliographic requirement.

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Format

The entire paper should be about 5-7 double-spaced typed pages. Pay attention to presentation! There should be a minimum of typographical and grammatical errors, and the clarity and thoroughness of your discussion will count. You should also photocopy any images that are important for making visual points unless the work is already in your textbook. Remember to cite any sources you have consulted (including guide cards or textbooks) and give full credit to those persons whose ideas you have presented. Place direct quotes in quotation marks and note instances in which you are paraphrasing. If anything is unclear please ask me or consult a manual of style. Finally, try to be creative. You should feel free to present your own well-supported interpretations and arguments, and the paper should be written in a stimulating and engaging manner. Don't be shy about coming to me with any problems, but start early and give it your best shot before panicking. This assignment is intended to be as enjoyable as it is educational.

Due Date: You may turn in your paper to me at any time during the week of **April 12-April 16**. Think of it as having an automatic extension of four days should you need it. No other extensions will be granted nor excuses accepted!

Prof. Victor Coonin
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Spring 1998

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Optional Resource:

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Grading:

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Each exam will consist of three parts:

- Identification and Discussion of Known Works (3)
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The paper assignment will consist of two parts:

- Visual Analysis
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Schedule of Classes, MWF, 10:20-11:20

<u>Dates</u>	<u>Lecture Topics</u>
<u>Renaissance</u>	
<u>Jan 14</u>	<u>Introduction</u>
<u>16</u>	<u>Proto Renaissance Art</u>
<u>21</u>	<u>Early Netherlandish Painting</u>
<u>23</u>	<u>*Class Rescheduled*</u>
<u>26</u>	<u>Northern European Art</u>
<u>28</u>	<u>Early Renaissance Sculpture</u>
<u>30</u>	<u>15th-Century Architecture</u>
<u>Feb 2</u>	<u>Early Renaissance Painting</u>
<u>4</u>	<u>Renaissance Art to Leonardo</u>
<u>6</u>	<u>Leonardo da Vinci</u>
<u>9</u>	<u>Michelangelo</u>
<u>Feb. 10th (Tues.) Moss Lecture by Giselle Amontea in Blount Auditorium, 7:00 p.m.</u>	
<u>11</u>	<u>High Renaissance in Rome</u>
<u>13</u>	<u>Mannerism</u>
<u>16</u>	<u>Venetian Painting</u>
<u>18</u>	<u>Palladio and Later Renaissance Architecture</u>
<u>20</u>	<u>*Visit to Memphis Brooks Museum*</u>
<u>23</u>	<u>16th-Century Painting in the North</u>
<u>25</u>	<u>First Exam</u>
<u>27</u>	<u>*Class Rescheduled*</u>
<u>Baroque, Rococo, and 18th-Century Art</u>	
<u>Mar 2</u>	<u>Italian Baroque Painting</u>
<u>4</u>	<u>Italian Baroque Sculpture and Architecture</u>
<u>6</u>	<u>Flemish Baroque Painting</u>
<u>Spring Recess</u>	

Schedule of Classes (cont.)

	<u>16</u>	<u>Dutch Baroque Painting</u>
	<u>18</u>	<u>Baroque Painting in Spain</u>
<u>March 19th (Thurs.) Moss Lecture by Fred Wilson in Hardie Auditorium, 8:00 p.m.</u>		
	<u>20</u>	<u>Baroque and Rococo in France</u>
	<u>23</u>	<u>Baroque and Rococo in England and Germany</u>
	<u>25</u>	<u>Neo-Classicism</u>
	<u>27</u>	<u>Romanticism</u>
	<u>30</u>	<u>Realism</u>
Apr	1	Second Exam (This is not an April fool's joke!)

Modern Movements

Apr	3	French Impressionism
	6	Post Impressionism
	8	19th-century Architecture

Easter Recess

The week following Easter we will schedule a visit to the Dixon Gallery.

Papers are due this week!

	<u>13</u>	<u>Early 20th-century Architecture</u>
	<u>15</u>	<u>Fauvism and Expressionism</u>
	<u>17</u>	<u>Cubism and Early Picasso</u>
	<u>20</u>	<u>Dada and Surrealism</u>
	<u>22</u>	<u>Abstract Expressionism</u>
	<u>24</u>	<u>20th-Century Sculpture</u>
	<u>27</u>	<u>Pop Art</u>
	<u>30</u>	<u>Post-War Architecture</u>
May	1	Contemporary Art

Wednesday, May 6th (9:00 a.m.) Final Exam

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Schedule of Classes, MWF, 10:20-11:20

<u>Dates</u>	<u>Lecture Topics</u>
<u>Renaissance</u>	
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<u>22</u>	<u>Early Netherlandish Painting</u>
<u>24</u>	<u>Northern European Art (cont.)</u>
<u>27</u>	<u>Early Italian Renaissance Sculpture</u>
<u>29</u>	<u>15th-Century Architecture</u>
<u>31</u>	<u>Early Renaissance Painting</u>
<u>Feb 3</u>	<u>Renaissance Painting to Leonardo</u>
<u>5</u>	<u>Michelangelo</u>
<u>7</u>	<u>Rome of Bramante, Raphael, Michelangelo</u>
<u>10</u>	<u>Mannerism</u>
<u>12</u>	<u>Venetian Painting</u>
<u>14*</u>	<u>Class rescheduled for evening of April 3rd</u>
<u>17</u>	<u>Palladio and Venetian Architecture</u>
<u>19</u>	<u>16th-Century Germany and the Netherlands</u>
<u>21</u>	<u>16th-Century France and Spain</u>
<u>24</u>	<u>First Exam</u>
<u>Baroque, Rococo, and 18th-Century Art</u>	
<u>26</u>	<u>Baroque Italy: Sculpture and Architecture</u>
<u>28</u>	<u>Baroque Italy: Painting</u>
<u>Mar 3</u>	<u>Holland and Flanders</u>
<u>5</u>	<u>Rembrandt and Rubens</u>
<u>7</u>	<u>France, Spain, and England</u>
<u>17</u>	<u>The Rococo</u>
<u>19</u>	<u>Architectural Revivals</u>
<u>21</u>	<u>Neo-Classicism</u>
<u>24</u>	<u>Romanticism</u>
<u>26</u>	<u>Realism</u>
<u>31</u>	<u>Second Exam</u>

Modern Movements

<u>Apr</u>	<u>2</u>	<u>Impressionism</u>
	<u>3</u>	<u>Moss Lecture by Mel Chin</u>
	<u>4</u>	<u>Post Impressionism</u>
		<u>Papers due this week</u>
	<u>7</u>	<u>19th-century Architecture</u>
	<u>9</u>	<u>Early 20th-century Architecture</u>
	<u>11</u>	<u>Fauvism and Expressionism</u>
	<u>14</u>	<u>Cubism</u>
	<u>16</u>	<u>Nonobjective Art</u>
	<u>18</u>	<u>Dada and Surrealism</u>
	<u>21</u>	<u>Social Realism</u>
	<u>23</u>	<u>Abstract Expressionism</u>
	<u>25</u>	<u>Abstract and Minimalist Sculpture</u>
	<u>28</u>	<u>Pop Art</u>
	<u>31</u>	<u>Post-War Architecture</u>
<u>May</u>	<u>2</u>	<u>Art since 1970</u>

May 7th (9:00 a.m.) Final Exam

Students should prepare for each class by reading the appropriate chapters in Gardner and any supplemental readings assigned.