
INTRODUCTION TO ART AND ARCHITECTURE

COURSE DESCRIPTION

This course is an introductory survey of art with a focus on materials, techniques, forms and styles of painting, architecture and sculpture across time and place.

The course makes use of slides, textbooks, and online sources, to develop students' knowledge of art through the particular issues, historical contexts and methodology.

COURSE OBJECTIVES

This course is designed to introduce students to the art, artists and art institutions in a non-chronological manner with a special focus on the development of different kinds of artistic techniques and genres. Students will develop an appreciation and deeper understanding of art in general through the acquisition of a certain bank of information and the necessary tools for managing and analyzing this information. Students will become acquainted with a range of terms and concepts to help them identify, describe, and characterize works of art. Students will develop skills to recognize differences in style across time and place. These skills will enable students to analyze and effectively critique works of art. Class lectures, discussion, and assignments will focus on the nature of works of art in relation to each other. Upon completion of the course, students will have a sense of the overall development of art and the different contexts within which these works were created.

LEARNING OUTCOMES

Students will be able to demonstrate their ability to recognize and identify particular art works, as well as the work of particular artists, from particular periods, and from particular areas. They will be able to name the various characteristics of works of art according to stylistic differences based on period and location. Students will be able to analyze works of art using the terms and concepts covered in the course. Students will be able to discuss works of art in terms of formal characteristics, style, meaning, and context. They will be able to engage in a critical discussion of works of art considered either singly or in compare-and-contrast relation. Students will be able to demonstrate their acquisition and ability to integrate new information, terms, and concepts in ongoing evaluations and a final examination. Students will also be able to demonstrate their ability to interpret and analyze information, and think creatively in their assignments.

INSTRUCTIONAL METHODS AND ACTIVITIES

Information will be presented in a series of visual lectures and through assigned readings, videos, and website material. Students are expected to be on time, and to come to class prepared, having done any set readings or other assignments. Students are expected to participate in class discussions. In-class quizzes or short written assignments will be asked of students on a regular basis. The quizzes are intended to help students keep up with the readings and will cover basic information in the readings or other assigned materials. Written assignments are designed to focus students on key points and to help them develop their analytical and critical faculties in relation to the material under consideration.

Requirements:

- quizzes or assignments based on readings or other materials
- two exams (slide IDs, definition of terms, essays)
- class participation

Reading Assignments:

Required reading assignments are in Lois Fichner-Rathus, *Understanding Art*, 10th edition, 2013; Mark Getlein, *Living with Art*, 9th Edition, 2010. These will be supplemented by a selection of photocopied journal articles to be distributed in class. Readings listed for each class are due for that class.

Website material:

Related website material (texts, images, videos) is listed for each class. You should have a look at this material as it complements and supplements the readings. It also presents the material in easy-to-grasp formats; virtual visits, 3D reconstructions, etc. Your ability to refer to this material in written work and in class discussions will improve your grade.

Email Contact:

Communication by email is essential. Students are expected to check their email for information concerning the course on a daily basis. They are likewise encouraged to contact their professor to discuss any academic questions they may have.

Study Questions:

Students will periodically be given 'study questions' to help them focus on important issues connected with the readings and help them to prepare for quizzes and exams. These questions will be sent by email and discussed in the following class period.

Quizzes/Short Writing Assignments:

Quizzes are on the readings in Getlein and Rathus. They will be held at the beginning of class and will not be announced in advance. There are no make-up quizzes. In lieu of a quiz, you will sometimes be asked to write a brief paragraph on a particular discussion topic.

Extra Credit Papers:

You may write about a work of art or monument related to our time period that you encounter during your travels. Please consult with me before you go and clear your choice of topic with me before you begin writing.

PRIMARY TEXTBOOK

Lois Fichner-Rathus, *Understanding Art*, 10th edition, 2013.

Mark Getlein, *Living with Art*, 9th Edition, 2010.

Sylvan Barnet, *A Short Guide to Writing About Art*, 10th Edition.

Online reference sources:

Oxford Dictionary of Art

<http://www.enotes.com/oxford-art-encyclopedia/?start=3840>

<http://www.artcyclopedia.com/ARTCYCLOPEDIA>

Heilbrunn Timeline of Art History, Metropolitan Museum of Art

<http://www.metmuseum.org/toah/>

A Closer Look, Louvre Museum

<http://www.louvre.fr/en/oal>

Art Encyclopedia

www.visual-arta-cork.com

EVALUATION AND GRADING

quizzes/assignments:	20%,
oral presentation:	35%,
final exam:	35%,
class participation:	10%

ATTENDANCE AND CLASS POLICIES

Plagiarism : Submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source (plagiarism) is strictly prohibited.

Etiquette: Students are expected to be on time. No eating is allowed. No electronic devices except for computers are allowed. Computers are authorized for note-taking only. Avoid classroom disruptions, plan for bathroom breaks before you come to class and refrain from talking while others are speaking.

SCHEDULE
(Subject to change)

JULY 13 INTRODUCTION

What is Art? Formal Elements of Art and Principles of Composition - Line, Color, Shape, Space, Light and Value, Rhythm and Pattern, Time and Motion, Texture

PART I
MAKING ART

JULY 14 DRAWING AND PAINTING

Principles of design: Style Form and Content
Drawing: The Invention of a Modern Medium

What Is a Print? - MoMA

<https://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

JULY 17 SCULPTURE

Three Dimensional Art: Freestanding sculpture, low or high relief sculpture. Methods and Materials of Sculpture. The Human Figure in Sculpture from Rome to Gormley

JULY 18 ARCHITECTURE

Designing space: Construction techniques and material; From Primitive Hut to Green Architecture; Zaha Hadid,

JULY 19 PHOTOGRAPHY

Camera: Bearing Witness and Documenting?; Photography and Art; Women Photographers

JULY 20 CONCEPTUAL ART

Abstract Expressionism: Action, Color Field, Post-Painterly Abstraction, Hard Edge, L'art brut; Outsider Art: Watch film on H.D., Pop Art, Conceptual Art, Women in Art: Where are they?

Conceptual art https://www.moma.org/learn/moma_learning/themes/conceptual-art/sol-lewitt-and-instruction-based-art

JULY 21 PERFORMANCE ART

Performance Art, Video and Installation Art; Viola, Christo and Jeanne-Claude, Nam June Paik, Matthew Barney; Contemporary Art: Relational Aesthetics?

PART II
THEMES OF ART

JULY 24 FIGURES

Study of Ideal Form: Balance, Unity, Variety, Emphasis, Scale and Proportion in the Representation of the Human Body

JULY 25 THE NATURAL WORLD

The Rise of Landscape Painting to Land Art

JULY 26 PORTRAITS

The portraiture from pre-photographic era to post-photographic perspective. The truth value of the document; questions of authenticity: mimetic realism (is it an accurate portrayal) or the authenticity of the subject in relation to his/her identity (who is it?). style vs biography.

JULY 27 THE SACRED REALM

Presenting gods, goddesses and faith. Art as ritual and object of faith.

JULY 28 DEPICTION OF SPACE

The invention of the perspective, vanishing point – Alberti, Leonardo da Vinci (the Last Supper), Michelangelo (the Sistine Chapel-Creation of Adam, Last Judgment)

PART III
COLLECTING AND DISPLAYING ART

JULY 31 PRIVATE COLLECTIONS

Why do we collect?: Introduction to Collecting Issues and Museums

Pierre-Jean Mariette and the Art of Collecting Drawings

<http://www.themorgan.org/exhibitions/online/mariette>

AUGUST 1 MUSEUMS

Are Museums Necessary?

AUGUST 2 EXHIBITIONS

From the French Salon to the Biennales