

ART 231	Dr. Harold J. Baxter
ART APPRECIATION	Office: Acad.349
McLennan, Room 174	Office phone: X7167
Tuesday/Thursday 8:00 a.m.-9:05 a.m.	Home phone: 360-8977

SPRING, 2008

Catalog Description:

A survey of painting, sculpture, and other art forms designed to provide the student with an understanding and appreciation of the creative work produced in these fields.

What **is** ART? Big question! Who **needs** Art? Big question! Why is there Art? As you can see, there are some basic concepts to master and questions to grapple with as we proceed through the millennia of human creativity. This is not simply a course in "pretty pictures" nor is it an attempt to make you, the student, falsely erudite in the area of aesthetics. It **is** an attempt to make you think about the place and history of human creativity, and to become conversant as a college student with some of the most famous (and notorious) examples of this creativity. Truly, it is an investigation of the human spirit.

Course objectives:

1. You will develop a discerning eye in the area of Art and appreciate the form and content and skill represented.
2. You will understand the language of art and artists and be able better to "think" along with the artists as they present their ideas.
3. You will learn to recognize the periods of art through a historical survey of significant works, examining the ages, cultures, styles, and techniques that produced them.
4. You will make the leap from the studio/gallery to the "real world" and understand the place of art in everyday life.
5. You will see ideas, beliefs, and arguments in canvas, bronze, and marble if they are there.

Text:

Richard and Susan I. Lewis. **The Power of Art**. Harcourt-Brace, 1995. This text is **required** for all students.

Hilary Brand & Adrienne Chaplin: **Art and Soul**. Inter-Varsity Press, 2001. This text is **not required** but necessary if "option A" under "Journals" is chosen by the student.

Policies:

Attendance: It will be important that you do not miss class. Some of the images shown in the class period will appear on tests and if you do not see them, you will have to make arrangements to see them on your own. Also, as with many other courses, this course

builds on material from preceding classes. It is to your distinct advantage, then, to be present at all classes. If you miss more than 6 classes (unexcused), you will fail the course.

Quizzes and Tests:

There will be regular quizzes on assigned material. The cumulative quiz scores will be equal to one major test grade. If you miss a quiz for an excused reason, no penalty is assessed and you do not have to make up the quiz. If you miss a quiz for an unexcused reason, you get a zero for that quiz. There will be four tests in this course (along with the final during finals week, which will be cumulative). If you miss a test for an unexcused reason, you must make the test up **within 3 calendar days** to get credit for it. If you miss a test for an excused reason, you have **one week** to take the test, unless the absence is longer (again, excused). If you do not make up the test within this time, the grade assigned will be lowered substantially. Keep current. See the secretary in the Faculty Services Office to take missed tests. The tests plus the averaged quiz score will make up the bulk of the final grade prior to the Final Exam. The "final" is worth 12% of the total final grade. **ALL TESTS MUST BE TAKEN TO PASS THE COURSE.**

GRADES:

Tests: 45% for all ("final" is 12%)

Quizzes: 10%

Journals/Book Responses: 25%

Gallery visits: 20% (AIC is 15 % / 3 other galleries are 5%)

Extra sources: there are excellent sources on the Internet for the student who wants to expand his/her knowledge of great art. Popular browsers like Lycos and Yahoo have sites especially for Art. Not only do these sites house info, but they often have excellent reproductions of art images. Another fine source comes from the US government and has loads of free images to download: ed.gov/free/s-arts.html. I urge you to take advantage of these cyberspace "galleries". Also, there are now over 3000 images from our collection on the computer lab screens under the folder "ARTWORKS". These images will include ALL images shown in class whether they are in the textbook or not. Therefore, the ARTWORKS program will be invaluable as a reference tool and as a help in preparation for texts and exams. I will keep you updated about the availability of this program.

GALLERY VISITS: An important part of the course is the opportunity you will take to get to know art "on your own". I am requiring that you visit three art galleries/museums/"experiences" on your own and then report on those visits in written form. There are three visits **in addition to** the Art Institute of Chicago visit which most of you will take in the last week of classes. This will make a total of four visits. As we get closer to the due date for the first reporting, I will give you a form telling you what I am looking for – essentially, it will be "What did you see? And what did you think about what you saw? (very subjective report). The Art Institute form is different and much

more specific than the other three. The reports will probably be about 2-3 pages long (more if you desire a better grade and are more thorough). You may visit museums (and there are several in Chicago; in Milwaukee, there is a fine museum), galleries (both commercial and collegiate), stores (the Kinkade stores in Northbrook Mall and elsewhere), and you may visit online galleries (and there are many - see paragraph above). Also, I have about 35 videos on art and artists in my personal video collection. You may also use these for the "visits". Please see me personally about borrowing these. The list of them follows the schedule of classes. I am going to insist that these videos be lent to **one person only** and that person will be accountable for the videocassette. You may **watch** them in groups, but don't circulate them around. I lost one in a past incarnation of this class that way. Finally, there is now an expanding DVD collection of Art and artists in Roling Library available for you to check out. I am constantly requesting more titles and generally getting them. So check out there as well. This could be the easiest way to go.

I will expect the first report to be in **no later than** March 13. If you do not have one in by that date, you will get zero credit for one visit! You may not turn in this visit report at the end of the semester – I will not accept it. It must be in on time. The second of two reports (two actual visits) will be due **no later than** April 22. If you do not have two in by that date, you will get zero credit for two visits! Don't ask me for lenience. The population of this class is large, and I must pace my own grading to be assured of getting materials back to you in an appropriate and timely fashion. The Art Institute report is separate and will be due by May 2 at 3 pm. After that, don't bother turning it in, because I will not accept it.

JOURNALS: Beginning after the second week of classes, I will be asking you to keep a personal journal about your interaction with Art. This is for you, but I will be responding to it twice in the semester. Write about the chapters you're reading, about art you see in the "world", about questions you may have about art, and so on. My grading of these journals is highly subjective, and you are more likely to get a higher grade if you genuinely interact with ideas, concepts, and specifics. Try to show that you are understanding what you are learning in the text and in the class. There are two due dates for these journals: Feb.12 and Apr.1. The entries should be about 3-4 one-page entries per week.

OPTION A: For those of you who prefer a more academic challenge, less subjective responses, and less frequent writing, I offer you this alternative to the Journals - Read all of Brand/Chaplin: **Art and Soul** and two hand-out articles: Prescott: "Artist and Christian - Two Identities" and Wolfe: "Art, Faith and the Stewardship of Culture". Then write a 5-6 (or more) page paper in which you interact with the ideas presented in these works. These are very stimulating works and very provocative, especially as the writers relate Faith to Art. I will need to know if you want to chose this option fairly early in the semester. Once you chose this option, you must stick with it - you cannot "go back to" the Journal option. So think this choice through carefully. This optional report is **due Friday, May 2 at 2 PM.**

FIELD TRIP:

We will make every effort to take a field trip on Tues., Apr.29, to the Art Institute of Chicago (the cost is \$7 for students – have your ID with you). There will be a small charge for transportation. This trip is NOT an option, but a required part of this course. The Art Institute is a world-class exhibition of great art. More about expectations from this trip later. If you **must** go at another time (work conflict, last week of the semester class conflict, etc.), be sure to let me know. I would prefer that you still try to go as close to the scheduled class visit as possible, not during the first two weeks of classes.

SCHEDULE

- Jan. 10: Introduction/overview/discussion
- 15: PA, Chapter 1, pp.1-33. Be ready for quiz and discussion.
17: PA, Chapter 2, pp.34-61.
- 22: PA, Chapter 3, pp.63-73.
24: PA, Chapter 4, pp.74-83.
- 28: **Test #1**
31: PA, Chapter 5, pp.84-95.
- Feb. 5: PA, Chapter 6, pp.96-107.
. 7: PA, Chapter 7, pp.108-123.
- 12: PA, Chapter 8, pp.124-149. **DUE:** first journal reports
14: **TEST #2**
- 19: PA, Chapter 9, pp.150-179.
21: PA, Chapter 10, pp.182-213.
- 26: PA, Chapter 11, pp.214-247.
28 to March 9 **SPRING Break - no classes**
- March 11: PA, Chapter 12, pp.248-279.
13: PA, Chapter 13, pp.280-315. **Due:** report on one "gallery visit".
- 18: **Test #3**
20 to 25 **Easter Recess – no classes**
- 27: **PA**, Chapter 14, pp.317-363.
- April 1: **PA**, Chapter 15, pp.364-381. (to "Modern Warfare")
3: **PA**, Chapter 15, pp.381-393.

8: **PA**, Chapter 16, pp.394-417. **DUE:** 2nd journal report
10: **PA**, Chapter 17, Part 1 (pp.418-431)(to "Alternative Architecture")

15: **PA**, Chapter 17, Part 2 (pp.431-447)

17: **Test #4**

22: **PA**, Chapter 18, pp.448-463. **DUE:** report on two "gallery visits".

24: Catch-up Day; no reading assignment; review and video?

29: **TRIP TO ART INSTITUTE OF CHICAGO (AIC)**

May 1: Final discussion period; review; looking toward the final.

2: **DUE:** report on visit to AIC by 2 pm.

FINAL EXAMINATION during exam week.

VIDEOS OF ART AND ARTISTS (Remember, also, to check out the videos in Rolwing Library – the number increases every semester)

Andrew Wyeth - documentary account of the life and work of this 20th century American artist. (69')

Andy Warhol: Living Close to the Edge - about the Pop artist and his flaky world. (45')

Art in Ancient Greece - documentary examining sculpture, architecture, and artifacts which describe the religion and politics of Golden Age Greece. (28')

Art on Trial - brief account of the controversy in Cincinnati surrounding the exhibit of Robert Mapplethorpe. (15')

The Book of Kells - fascinating short documentary on one of the most lavishly illustrated and illuminated Gospel manuscripts ever discovered. (25')

Bosch - documentary investigating the life and work of this "strange" Flemish artist. His Christian focus and interest are also considered at length. (48')

The Boundaries of Time - about the life and work of Romantic German artist, Kaspar David Friedrich. (39')

Caravaggio - brief introduction to the life and work of this artist. Many of his paintings discussed. Strange music score! (25')

Caravaggio and the Baroque - good overview of the period of the Baroque with a longer focus on Caravaggio. Also includes focus on Tintoretto, Bernini, and other Italian Baroque artists. (52')

Christo's Valley Curtain - about the planning and hanging of this monumental drapery in Colorado. (28')

Constable: The Changing Face of Nature - documentary about the landscapes of this English Romantic artist. (25')

De Kooning: Strokes of Genius - documentary including interviews with the artist, his wife, and his critics. (57') Flawed copy, but watchable.

Degenerate Art - documentary investigating the state of art in Germany under the Third Reich. Good examination of the relevant artists and works of the time. (56')

Faberge: Imperial Jeweler - biography of the Russian goldsmith who created spectacular miniatures with jewels and eggs. (44')

The Fame and Shame of Salvador Dali - about the Surrealist artist, his work, and his bizarre life. (90')

The Fantastic World of M. C. Escher - Introduction to the life of this mathematician/logician and his "illogical" works. (48')

French Gothic Cathedrals - introduction to the period and styles of 4 French cathedrals. (23')

Gothic Cathedrals - general overview of the history and style of many cathedrals, particularly the National Cathedral in Washington, D. C. (45')

Grandeur in Granite - about the building of the Cathedral-Basilica of St. Louis, MO, with its mosaic collection (largest in the world). (29')

Homes of Frank Lloyd Wright - an overview of four homes that Wright built for himself. (45')

Jackson Pollock - about the Abstract Expressionist artist and his life. (52')

Jasper Johns: Ideas in Paint - about the American Pop artist and his work. (56')

Kandinsky: a film - an introduction to the life and work of this early Abstract artist.

Landscapes of Frederick Edwin Church - the Romantic landscapes of the American frontier of the 19th century. (29')

Mondrian from Naturalism to Abstraction - documentary about the pilgrimage of Mondrian from Realist to abstract artist. Focuses on his Theosophical interests, his dabbling in Cubism, and his unending search for the Absolute in art. (51')

Monet's Garden in Giverny - a fascinating documentary about the garden at Monet's home which served as the site of so many of his great works. Not so much about his work, as about the milieu. (60')

Mysteries of the Pyramids - In spite of occasional over-the-top performance by narrator, Omar Sharif, this is a truly unique look outside and inside the pyramids. Of historic and artistic value. (52')

Norman Rockwell: Painting America - documentary offering insights into the motives and character of the great "illustrator" of an American landscape we all wish were so. Many works shown. (86')

The Post-Impressionists - a two part series about Van Gogh and Gauguin and their relationship. A very fine film, with excellent graphics and a great inter-connected look at the lives of these two artists (90' total)

Running Fence - documentary about Christo's California project through the hills of Marin County. (58')

Salisbury Cathedral - brief tour of this ecclesiastical monument in the south of England. Good intro to the concept of varieties of Gothic. (29')

Seurat: the realm of light - documentary about the ideas of Pointillism and the works of the French artist.

The Sphinx - a brief examination of the ancient statue as art and as cultural artifact. Computer reconstruction shown as well as current progress on restoration. (43')

The Tiffanys: Mark of Excellence - A&E Biography program. Focus is on entire family with most of the second half devoted to Louis Comfort Tiffany and his glass. (44')

Vermeer in America - about an American exhibition of Vermeer's work. (57')

Wegman's World - good introduction to this photographer/performance artist. His Weimaraner dogs never looked more charming - or funny. (59')

William Wegman's Mother Goose - ok, admittedly this is a Sesame Street tape! But it does demonstrate photographer Wegman's way with Weimaraners, occasionally to hilarious effect. (25')

Why We Create - clever animated Saul Bass short playing with the ideas of creativity with a rather surprising conclusion! (24')