

FEE '00
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ART 101: INTRODUCTION TO THE VISUAL ARTS
INSTRUCTOR: LINDA KANE

COURSE DESCRIPTION:

Art 101 is an introduction to the visual arts. It is designed for students with no previous art experience. It will give students a broad overview of the history of art in a cultural context and also an understanding of the art making processes. Students will be encouraged to take an open minded approach to the analysis of art and to develop an appreciation and understanding of art as an integral part of culture.

COURSE GOALS AND OBJECTIVES:

1. Students will learn to differentiate between the many diverse applications of art such as Fine Art, Applied Art, Illustration, Advertising Art and so on.
2. Students will develop skills to use in the critiquing of art works.
3. Students will become aware of the many ways in which art permeates our lives and our culture.
4. Students will learn the techniques of art making processes in order to promote understanding.
5. There will be an emphasis on content so that students may build meaning into their own work as well as recognize it in the works they critique.
6. Students will be encouraged to look at work within its context in order to understand art as an expression of multiculturalism.
7. Students will become aware of the uniqueness of Hawaii through various exposures to art and architecture located here.

ATTENDANCE:

Attendance is mandatory. Attendance will be monitored through progress on in class assignments in the sketchbooks.

During the first 5 minutes of most class periods a response question will be given. Students will write a response to the question and the response will be collected by the instructor immediately. During the five minutes students will be encouraged to discuss the question, or look up pertinent information in the text. These response questions will add up to 25 points which will be part of the final grade. These points cannot be made up later. They must be done during the first five minutes of class!

TESTS AND QUIZZES: Two exams and two quizzes will cover assignments, lectures, films, videos, handouts, the text and cultural location visits. Exams will primarily consist of multiple choice, true- false, slide identification and short answer objective questions. It is necessary to bring a notebook which is separate from your sketchbook with you to class each session. Use this note book to take notes on lecture material.

SKETCHBOOK / JOURNAL Bring sketchbook and art supplies with you each session. Students are required to keep a 9x12" sketchbook in which they record experiences within the course. You will be working in this book both during class time and outside of class. Students will be given written assignments and shown examples for these exercises. Demonstrations will be given in class to clarify assignments.

GRADING CRITERIA:

PROJECTS AND SKETCHBOOKS: Each project and sketchbook assignment will be evaluated for thoroughness of investigation, depth of thinking, vitality, craftsmanship, creativity and effort. We realize that you are a beginner and will be looking for growth.

Effort in the sketchbook is necessary for your successful completion of the course. You will be spending at least one hour on homework for each hour in class. Projects count three times as much as sketchbooks assignments.

- PLUS: Exceptional efforts and results.
- CHECK: **Fulfills** the criteria of the assignment. Contains all parts of assignment. Sufficient work effort and time done on project.
- MINUS: Missing some part of the assignment, or not complete enough. Not enough effort or time put into the assignment.
- ZERO: Missing assignment.

GRADING SYSTEM

The grading system is based on two parts:

I. TESTS:

POINT SYSTEM:

Midterm	50 pts.
Final	75 pts.
Quiz I	25 pts.
Quiz II	25 pts.
Class Participation	<u>25 pts.</u>

Total 200 pts.

POINT SYSTEM GRADING CURVE - THIS IS NOT THE FINAL GRADE!

A = 90 - 100%	(180 - 200 pts.)
B = 80 - 89%	(160 - 179 pts.)
C = 70 - 79%	(140 - 159 pts.)
D = 60 - 69%	(120 - 139 pts.)
F = less than 60%	(less than 120 pts.)

2. SKETCHBOOK AND PROJECT GRADE: The AVERAGE of Sketchbook and Projects grades effects the Point System grade in the following ways.

An average of PLUS raises the point grade one letter grade.

An average of CHECK does not change the point grade.

An average of MINUS lowers the point grade one letter grade.

An average of ZERO lowers the point grade two letter grades.

ART 101: INTRODUCTION TO ART
CHAMINADE UNIVERSITY OF HONOLULU
INTERIM SESSION
INSTRUCTOR: LINDA KANE
PHONE: 671-4354
[E-MAIL: kuakane@pixi.co.m](mailto:kuakane@pixi.co.m)

CALENDAR

SESSION 1: FRI. SEPT. 15

Introduction: pages 16- 35
Chapter 1: The Beginnings of Art: pages 38-69
Paleolithic: Hall of the Bulls, Lascaux. Venus of Willendorf.
Neolithic: Stonehenge. Architecture. Post and Lintel.
Egypt: The Great Pyramids, Temple of Ramses II, The Palette of Narmer, Bust of Queen Nefertiti, Akhenaten.
Mesopotamia: Stele of Hammurabi, Cuneiform, Ziggurat.
Assyrian: The Dying Lioness.
Ancient China: **Bronze--Li-ting.**
Indus Valley Culture: Mohenjo-Daro.
Minoans and Mycenaeans: Wasp Pendant. Palace of Minos.
Sketchbook: Create a God and Goddess

SESSION 2: SAT. SEPT. 16

Chapter 2: Classical Art: pages 72-109
Comparison: Greek Classical Apoxyomenos vs. Italian Renaissance David.
Comparison: Praxiteles' Aphrodite vs. Indian Shiva Nataraja.
Polyclitus: Ideal proportions. Naturalism, Realism, Idealism.
Origins of Greek Art: Dyonisos Vase, Kouros, Kore. Anavysos Kouros. Archaic.
Vase Painting: Black figure, Red figure.
Architecture: The Basilica (Archaic) vs. the Parthenon (Classical). The Erechthleum: Caryatids.
Classical: Kritios Boy, Myron: Discobolos. Polyclitus: Doryphorus. Plato vs. Aristotle.
Hellenistic: Alexander the Great. The Winged Nike of Samothrace. The Dying Gaul.
The Barberini Faun
Transition to Rome: The Etruscans.
The Rise of Rome: The Republican Period. Veras. Patrician holding the busts of his Ancestors.
Temple of Portunus. Augustus and the Empire, The Ara Pacis. The Arch of Titus. The Colosseum. The Pantheon. Roman Wall Painting
Sketchbook: Line Drawings, Gesture, Contour

SESSION 3: MON. SEPT. 18

QUIZ 1

Chapter 3: Art and Religion: Pages: 112-165
The Jewish Tradition: Iconoclasm. The Temple of Solomon. Ivory Lions of Samaria.
Dura Europas. Curtain for the Ark of the Torah.
The Christian Tradition: The Good Shepherd. Wall paintings from the Catacombs.
Early Christian Architecture: Old St. Peter's Basilica: Narthex, Nave, Transept, Apse.
Byzantine Architecture: Hagia Sophia. Dome of Pendentives. Mosaic-Roman: Head

of Autumn.

Byzantine: Cross, Stars and Evangelist. The Icon- Our Lady of Vladimir, Icon of the Mother of God.

Romanesque Art: Barrel Vaults, St. Semin. Pentecost scene from the Church of La Madeleine at Vezelay. Jeremiah from the Church of St. Pierre, Mosaic.

Gothic Art: Abbot Suger and the Church of St. Denis. Gothic Arch, Flying Buttresses, Stained Glass. Notre Dame de Paris. Chartres Cathedral. Ste. Chapelle.

Gothic Illuminated Manuscripts.

Buddhist Art: Great Stupa at Sanchi. Lotus. Seated Buddha, Gandhara. Colossal Buddha. Tathagata Buddha, Tibet.

Buddhist Painting in China: The Idea of Spirit, Mu Chi's Six Persimmons.

Bodhidharma by Hakuin Zenji. Circle

Sketchbook: Shape Assignment

SESSION 4: WED. SEPT. 20

Chapter 4: Issues and Ideas in the Renaissance: pages 168-223

Neo-Platonism vs. Empiricism. The Gutenberg printing press. Individuality and Humanism. Giotto: The Arena Chapel. Hildesheim Cathedral: Adam and Eve reproached by The Lord. The Bank's Counting House.

Tempera Painting. Cimabue: Madonna Enthroned. Duccio: Madonna Enthroned. Giotto: Madonna Enthroned. Linear perspective. Masaccio: The Holy Trinity. Naturalism in Northern European Art. Jan Van Eyck: The Arnolfini Wedding Portrait Oil Painting Campin: Triptych of the Annunciation.

High Renaissance: Donatello, Leonardo, Michelangelo and Raphael. Botticelli: The Birth of Venus. Donatello: David. Leonardo Da Vinci: Virgin of the Rocks, The Last Supper.

Chiaroscuro. Sfumato. Atmospheric Perspective.

Michelangelo: David. Fresco: The Sistine Chapel. Raphael: The School of Athens.

Venetian Printing: Titian: Le Concert De Champetre, The Death of Actaeon.

Northern European Painting in the High Renaissance. . Durer: The Knight, Death and the Devil.

Grunewald: The Isenheim Altar piece.

Sketchbook Assignment

SESSION 5: FRI. SEPT. 22

MIDTERM

Chapter 5: The Baroque Era: pages 226-257

Michelangelo's Last Judgment. Martin Luther and the Protestant Reformation. The Catholic Counter- Reformation. Mannerism: Parmigianino: Madonna with the Long Neck. Jacopo da Pontormo: The Deposition

The Classicism of Annibale Carracci vs. the Naturalism of Caravaggio. Caravaggio: The Martyrdom of St. Matthew, The Conversion of St. Paul, Death of the Virgin.

The Art Criticism of Bellori.

Sculpture: Bernini- David, The Ecstasy of St. Teresa.

The Caravaggisti: Artemesia Gentileschi- The Penitent Magdalene. Georges de la Tour: Joseph the Carpenter.

The Reorganization of the French Academy. Le Brun: Louis XIV Adoring the Risen Christ.

Spanish Painting: El Greco: Vision of St. John. Jose de Ribera: The Martyrdom of St. Bartholomew. Velasquez: Las Meninas

Sketchbook Assignment:

SESSION 6: SAT. SEPT. 23

Chapter 5: The Baroque Era, Dutch and Flemish Art: pages 258-279

Calvinism: Iconoclastic Protestantism. Pieter Saenredam: Interior of the Choir of St. Bavo's, Haarlem. Terborch: Boy Removing Fleas from His Dog.

Rubens and Rembrandt: Descent from the Cross. Laocoon.

Rubens: The Triumph of Juliers. Terbruggen: St. Sebastian Attended by St. Irene.

Von Honthorst: The Merry Company. The Repoussoir Figure.

Rembrandt Van Rijn: Side of Beef. Rembrandt and the Art of Etching. Vermeer: Interior with a Woman Reading a Letter

Chapter 6: Reason and Revolution: pages 282-317

Rousseau's Critique of Versailles. Rococo. Watteau: The Embarkation from Cythera, Gilles.

Moralizing Tones: Diderot. Chardin: Pipe and Jug.

Boucher: After the Hunt.

Neoclassical Art. David: Oath of the **Horatii**. Death of Marat.

Art and Man's Inhumanity to Man. Francisco Goya: Family of Charles IV. **Executions** of the Third of May, 1808, Fight with Clubs.

Art and Heroic **Romanticism**. **The Industrial** and the **Scientific Revolutions**.

Gericault: The Raft of the Medusa. Delacroix vs. Ingres. Orientalizing. Ingres: La Grande Odalisque.

Delacroix: The Death of Sardanapaulus. The Romantic Landscape: Caspar: Davis

Friedrich: The Polar Sea. Turner: **Hannibal** Crossing the Alps. John

Constable: The Haywain.

Sketchbook Assignment:

SESSION 7: MON. SEPT. 25

Chapter 7: The Modern World and its Art: pages 320-369

Ideological Ferment. Theories of Progress in Art and Culture. Avant-garde.

Gustave Courbet: The Stonebreakers. Photography: and Painting. **Aesthetics** in Early Photography.

Corot and the Influence of Photography on Painting. Ville D'Avray.

The Artist at Mid Century: Color Theory. Color Schemes. Edouard Manet: Luncheon on the Grass, The Balcony. Monet: Impressions: Sunrise, Mary Cassatt:

Mother and Child. Degas: The Tub

The Art of Lithography: Daumier. **Henri** de Toulouse-Lautrec.

The Liberation of Color. Post-Impressionism: Georges Seurat: An Afternoon on La Grande Jatte.

Influence of Japanese Prints. Mary Cassatt, Gauguin, Van **Gogh**.

German Expressionism. Munch: The Kiss. Kirchner: Three Figures, Five Women on the Street.

Matisse and the Fauves.

Cezanne: Mont Sainte-Victoire.

Picasso: Les Demoiselles d'Avignon.

Sketchbook Assignment:

SESSION 8: TUES. SEPT. 26

QUIZ II

Chapter 8: Art in the Americas: pages 372-399

Art in the Nomadic Communities. Painted Buffalo Robe. **Tlingit** Mask.

Early Civilizations: **Teotihuacan**, Macchu Picchu. Masonry Wall.

Inca: Seated Female Figure. Two Worlds Collide: La Santissima Trinidad.

Early African American: Ogun Pendant, Ogun Caldron. **Yoruba**: Benin, Bronze