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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 it's 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 some class **periods** a response question will be given.

Students will write a response to the question and this **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 museum and cultural **visits**. Exams **will** primarily **consist** of **multiple** choice **objective** questions, slide **identification** and brief written answers. **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 I JOURNAL:** Bring sketchbook and art supplies with you each session. Students are required to keep a 9"x12" 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. Put your name on **back** right corner of sketchbook and on the front cover. One assignment per page with the name of the assignment on the **back**. Attach tabs numbering each week in the semester in your sketchbook. When projects are turned in **they** should **clearly** marked.

## 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 sketchbook **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:

### 1. TESTS:

#### POINT SYSTEM:

Midterm	50 pts.
<b>Final</b>	75 pts.
Quiz I	25 pts.
Quiz II	25 pts.
Class <b>Participation</b>	25 pts.
<b>Total</b>	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  
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## CALENDAR

### SESSION 1: TUE. JAN. 9

**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.

### SESSION 2: TUE. JAN. 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:** **Dipylon** 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 Ttus. The Colosseum. **The Pantheon**. Roman **Wall** Painting

### SESSION 3: TUE. JAN. 23

### 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. Sernin. 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

#### **SESSION 4: TUE. JAN. 30**

**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. : Madonna Enthroned. Giotto: Madonna Enthroned. Linear perspective. Masaccio: The Holy Trinity. Naturalism in Northern European Art. Jan Van 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.

#### **SESSION 5: TUE. FEB. 6 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

#### **SESSION 6: TUE. FEB. 13**

**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 Sardanapalus. The Romantic Landscape: Caspar: Davis  
 Friedrich: The Polar Sea. Turner: Hannibal Crossing the Alps. John  
 Constable: The Haywain.

#### SESSION 7. TUE. FEB. 20

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 Femmes d'Alger (O. J. R. M.).

#### SESSION 8: TUE. FEB. 27

#### QUIZ 11

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 Santisima Trinidad.  
 Early African American: Ogun Pendant, Ogun Caldron. Yoruba: Benin, Bronze  
 casting. Chalice Quilt.  
 Henry Ossawa Tanner: The Banjo Lesson. Jacob Lawrence: Race Riots.  
 The Artist as Social Critic: Diego Rivera: Night of the Rich. PreColumbian Figures. Jose  
 Orozco: Victims. Frida Kahlo: The Two Fridas, Marxism will give Health to the  
 Side.  
 Chapter 9: pages 402-433  
 Cubism. Picasso and Braque. Futurism: Umberto Boccioni, Balla.  
 Collage. Dada and its Legacy. Jean Arp. Marcel Duchamp. Meret Oppenheim.  
 Surrealism: Max Ernst, Rene Magritte, Dali.

The Quest for Purer Art: **Abstraction**, Mondrian, Kandinsky, Malevich.  
Modernism in Architecture: Frank Lloyd Wright. The Bauhaus: Walter Gropius, Mies  
Van Der Rohe and Phillip Johnson: The Seagram Bldg.

SKETCHBOOKS DUE TUESDAY MARCH 6 !!!!!!!

SESSION 9: TUE. MARCH 6

Chapter 9: pages 434-449

Abstract Expressionism: **Jackson** Pollack: Lavender Mist (Number 1)

Franz Kline. Willem **deKooning**. Mark Rothko. Helen Frankenthaler.

Chapter 10: Contemporary Art. Issues and Ideas: pages 452-494

Irony and the Decline of the Modern. Pop Art. The Lesson of Duchamp.

Marcel Duchamp: Nude **Descending** the Staircase, The Bicycle Wheel, [L. H. O. O. Q.](#)

**Rauschenberg** and Jasper Johns. Robert Rauschenberg: Bed, Canyon.

Jasper Johns: Flag Above with White Collage.

The Pop **Sensibility**, Lichtenstein and **Warhol**.

Performance **and Video** Art. **Performance** Art as a Tool for Social Criticism.

Jeff Koons: Ushering in Banality. David Salle: Dusting Powders. Bruce Nauman:

**Hanging** Carousel.

Women's Art and Feminine **Criticism**.

SKETCHBOOKS DUE!!!!!!

SESSION 10: TUE. MARCH 13  
REVIEW AND FINAL EXAM.