

Warnborough College Ireland Cultural Art History Modules

Program Director: Dr Jill Kiefer
Credits per module: 8 ECTS credits

REQUIRED MODULES LISTING

CAH 701 THE HISTORY OF ART HISTORY

Required for all graduate learners, this module will be an examination of the origin, establishment, history, and evolution of the art historical discipline. Particular attention will be paid to major figures and frameworks developed over time, their advantages and disadvantages, and the application to the development of one's own approach.

CAH 702 CONDUCTING RESEARCH IN ART HISTORY

Required for all graduate learners, this course will be an examination of the bibliography of the arts, as these relate to your topic. Related fields, such as philosophy, history, and literature will also be considered for their relevance to cultural art historical research, as these relate to your topic. You will learn how to utilize library and other resources to identify applicable and appropriate materials to your scholarly research.

CAH 703 CRITICAL WRITING IN ART HISTORY

This module is a requirement for all graduate students. The goal of critical writing for art history is to acquaint readers with how to look at, see, describe, and experience a work of art, on cognitive and emotional levels. It is not the charge of the critical writer to tell readers what to think and/or how to feel about a work of art. Rather, the writer must pose questions that the reader answers for himself or herself. This module will help students to develop skills including receptivity, cognition, discretion, description, research, and communication. How do you make visible that which is often not easily seen? This module will answer that question. Also addressed will the distinctions between writing for print and other media? How does one write a teleplay as opposed to a book or article? How does the writer produce work for a survey text or an academic journal, as compared with work for a more general readership, a visual presentation, or a podcast? How does one develop a play, manuscript or screenplay for a work of fiction centered on an artist or an art movement? This module will provide guidance in these areas.

CAH 704 THEORY AND INTERPRETATION

This module will equip learners to intelligently evaluate theories put forth in scholarship. The goal will not be to foster unjustified skepticism, nor will it be to suggest that learners and/or scholars should approach other theories with an aim of finding fault with them. Instead, a thoughtful scrutiny of theoretical works will be encouraged to ensure that theories considered in scholarship are unbiased and are weighed in the context of their strengths and weaknesses.

CAH 705 THE BUSINESS OF ART HISTORY

This module will familiarize learners with the various paths and/or combination of paths taken by art historians in the professional arena. The application of art history to career paths is rich, textured, and broad. More traditional as well as alternative careers will be examined in this course, including the arenas of education, scholarship, curatorship, art criticism, art appraisal, arts administration, research, archiving, art dealership, media buying, promotion, advertising, design, merchandizing and more.

CAH 706 MUSEUM PRACTICES

This module will introduce students to the history, philosophy, and evolving purposes of museums. The practices and concerns of museum administration, education, collections, exhibitions, conservation, and public relations will be examined, in historical, cultural and contemporary contexts. We will utilize on-site and online museum facilities and resources. A formal presentation or paper comparing two distinct museum designs or suggesting a museum model will be required for successful completion of this module.

ELECTIVES LISTING

8 ECTS Credits each.

CAH 707 STUDIES IN PREHISTORIC ART

As far back in time as 40,000+ years ago, human beings were creating images of their world, for reasons that seem to us magical and mysterious. They painted animals on cave walls, they incised patterns into bones, and they carved human and animal figures out of horn and stone. Though the artists and their communities have receded into the mists of remote time, their works continue to entice us into a search to learn more about our ancient parents. This module will focus on key works of art created during the years preceding recorded history, and discussions on how and why this work remains relevant and inspiring today.

CAH 708 STUDIES IN ANCIENT ART (Egyptian and Greco-Roman)

Ancient Egyptian art includes the work produced by the civilization in the lower Nile Valley from c. 5000 BCE to 300 CE. We will focus on the art from c 3500 BCE to c. 30 BCE). Ancient Greco-Roman art from the Geometric period in Greek art through the Imperial era of ancient Rome will also be surveyed. The primary goal of this module is to identify those threads that will run throughout the history of art.

CAH 709 STUDIES IN MEDIEVAL ART: EARLY, HIGH, AND LATTER MIDDLE AGES

The *Middle Ages* was a thousand-year-long, magnificent civilization. In this module, we'll thoroughly explore the exciting art from the Fall of the Western Roman Empire through the latter Middle Ages (c. 1300). We'll examine masterworks of illuminations, metalworks, painting, sculpture and architecture and view the art in both religious and broader cultural contexts. The Middle Ages were an exceptional period in the history of art and culture, which also had a profound influence on modern art.

CAH 710 STUDIES IN THE ITALIAN RENAISSANCE

A *renaissance* took place at different times in different places in Western Europe, both prior to and during the 14th through 16th centuries C.E. In some regions, the emphasis was on literature. In others, it was on science, exploration, and philosophy. But the most well-known renaissance—realizing its greatest achievements in art—happened in Italy. *The Renaissance* generally refers to the Italian Renaissance, possibly the most exciting period in the history of art. In this course, we will explore the era from c. 1300 to 1520 C.E., to examine the glittering excitement and deadly intrigues of a culture that produced many of the world's greatest masterpieces in art. We will review the periods that preceded the Renaissance, as well, and glimpse ahead to what followed the age. Such artists as Giotto, Masaccio, Donatello, and Brunelleschi will be discussed. We will discover how they made it possible for the likes of Leonardo, Michelangelo, Raphael, and Titian to reach such extraordinary heights. The Renaissance was an age of paradoxes—and we will encounter such conflicting intellectual and cultural currents as Italian Humanism and extreme millenarianism. Such fascinating personalities as the Medici, Pico della Mirandola, Savonarola, Pope Julius II, and Machiavelli will be met on our journey, along with the literature, mysteries, myths, and scandals.

CAH 711 STUDIES IN STUDIES IN THE NORTHERN RENAISSANCE ART

This module will provide students with a survey of painting, drawing, and printmaking in the Netherlands and Germany, from c. 1380-1580. Emphasis will be placed on major artists including Jan van Eyck, Robert Campin, Rogier van der Weyden, Hugo van der Goes, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel the Elder. The relationship of their art, and its potential links to such developments as the new naturalism of Northern art and devotional piety, the character and function of symbolism in art, the parallels and distinctions between Early Netherlandish and Italian Quattrocento art, the role of art in Reformation Europe, and the development of new subject matter, including landscape, still life, and peasant scenes, will be investigated.

CAH 712 STUDIES IN MANNERISM AND THE BAROQUE

Mannerism was an artistic style that predominated in Italy from the end of the High Renaissance (c. 1520) to the beginnings of the Baroque style (c. 1590). Mannerism originated in Florence and Rome, then spread to northern Italy and much of central and northern Europe. Mannerism originated as a reaction to the harmony, classicism and idealized naturalism of High Renaissance art. It is characterized by artificiality and artiness, by a thoroughly self-conscious cultivation of elegance and technical facility, and by a sophisticated indulgence in the bizarre—even the grotesque. Mannerism retained a high level of international popularity until the paintings of Annibale Carracci and Caravaggio (c. 1600) brought the problematic style to an end. The Baroque roughly coincides with the 17th century—and is distinguished by stylistic complexity and contradictions. Generally, the desire to evoke emotional states by appealing to the senses, in dramatic ways, is its goal. Baroque qualities include grandeur, sensual richness, drama, vitality, movement, tension, and emotional exuberance. Both Mannerism and the Baroque visually articulate characteristics of the broader cultures that practiced them. We will examine the cultural developments that correspond to these two styles, and carefully examine the works on their own merit. We will encounter a variety of fascinating personalities on our journey. Artists studied will include Michelangelo, Pontormo, Rosso, Parmigianino, Carracci, Caravaggio, Rubens, El Greco, Hals, and Bernini, among many others.

CAH 713 STUDIES IN 18th CENTURY EUROPEAN PAINTING

This module will survey European painting and sculpture from the late Baroque period through the Rococo, Neo-Classicism and Romanticism. Emphasis will be placed on the artistic careers of major figures, and on the larger social, political, and cultural contexts of their work. Artists examined will include Watteau, Boucher, Fragonard, Chardin, Falconet, Pigalle, Greuze, Batoni, Rusconi, Hogarth, Gainsborough, Reynolds and others.

CAH 714 STUDIES IN 19th CENTURY MOVEMENTS

This module will survey movements of the 19th century, an era characterized by great changes in society, art, industry, and day-to-day living. We will examine Realism, plein-Air paintings by the Barbizon School, Art Nouveau, and Academic Classicism. We'll also look at developments in American Art and the Arts & Crafts Movement. A broad range of art and artworks will be addressed. (NOTE: Impressionism, Neo- and Post-Impressionism are covered in a separate module.)

CAH 715 STUDIES IN IMPRESSIONISM, NEO- AND POST-IMPRESSIONISM

While Impressionism and Post-Impressionism are now recognized as extraordinary, critical developments in the history of art, these two 19th-century movements were disregarded when they first appeared. In this module, we examine Impressionism, Neo- and Post-Impressionism—in the context of the changing world in which they emerged, and from the perspectives of the brilliant artists associated with them. "Impressionism" entered the lexicon of painting at a time when French positivist philosophers and scientists were studying perception and color theory. Innovative artists wanted to paint what they saw, as they saw it. They painted in the open-air, and worked directly on canvas with their brushes, without sketching first. Key Impressionists include Monet, Renoir and Pissarro, among others. Neo- and Post-Impressionists developed a style of painting that was much more concerned with science, form, structure and formal discipline—largely rejecting, yet remaining indebted to, Impressionism. Gauguin prefigured Fauvism, while van Gogh laid the groundwork for Expressionism. Cézanne influenced all of the modern art movements that would follow—and would later be described by Pablo Picasso as “our mother hovering over us”.

CAH 716 STUDIES IN MODERN MOVEMENTS

In this module, we will examine the revolutionary modern movements of the early 20th century. We will explore the cultural basis for the deepening rejection of academic approaches, and the quest to express the world in more subjective, personal ways. Our analyses of the styles that form the core of modern art—and which represent significant points of Western visual culture—will reveal relationships between the past and present that one typically does not expect in a study of modern art. Movements studied will include Symbolism, Fauvism, Cubism, Expressionism, Dada, and Surrealism. We will discuss the impact of the changed conditions of life in the 20th century on art, including the influences of accelerated technological change, the expansion of scientific knowledge, the seeming irrelevance of some traditional sources of value and belief, and an expanding awareness of non-Western cultures. We will investigate modern art from historical, intellectual, political, economic, philosophical, and global perspectives—and will also consider how and why Modern Art is important to us today!

CAH 717 STUDIES IN LATER MODERN AND POSTMODERN MOVEMENTS

In this module, we will examine the developments in art surrounding the WWII years and beyond. We will see how late modern and postmodern art reacted against earlier modernist principles, how it reintroduced traditional or classical elements of style into its definition—in some cases, and how in other cases it carried modernist styles and practices to extremes. We will also look at the development of new forms of art and examine how postmodernism attempted to more actively embrace cultural developments—and its viewers. We have all been shaped by both modern and postmodern thought. In this module, we will identify the ways in which new “philosophies” have helped to form our individual and societal perspectives, through art. Movements we examine include: Abstract Expressionism; Color Field Painting; Post-Painterly Abstraction; Minimalism; Hard Edge painting; Neo-Dada; Pop Art; Op Art; Feminist art; Minority art, and other developments

CAH 718 STUDIES IN AMERICAN ART

The journey in this module will take us to the realm of American Art, which has often been overshadowed by other artistic tradition. We will explore such developments as the Hudson River School, Luminism, the Arts and Crafts Movement, American Impressionism, the Ashcan School, Art Deco, the Harlem Renaissance, Regionalism, and American Genre Painting. View the works of such great artists as Robert Feke, Benjamin West, Edward Hicks, John Singleton Copley, George Catlin, Thomas Cole, Elizabeth Hickox, Marsden Hartley, Joseph Stella, Arthur Dove, Clarence Hinkle, Hans Hofmann, Georgia O’Keeffe, Edward Hopper and Frank Lloyd Wright—to name ONLY a few! We will identify the sources and inspiration for American art, as we discover the beauty and magic in art born in the USA. The substance of the works—and our relationship to Americans and the evolution of the American culture will be a primary focus of this module.

CAH 719 STUDIES IN AMERICAN MODERNISM

Modern Art, in general, was a reaction against the traditions of the past. European modernism started to take shape toward the end of the nineteenth century. “American Modernism” refers to an artistic and cultural movement in the United States that began at the turn of the twentieth century, with a core period between World War I and World War II. This 6-week program will examine American modernism’s greatest practitioners to discover its departures from European modernism and its unique brilliance.

CAH 720 STUDIES IN THE ART OF MEXICO, 1945-1990

The art of Mexico embodies that country’s long struggle to form a cultural and artistic identity. Embedded in Mexico’s artistic production is a centuries-long cultural heritage articulated in influences including the Pre-Columbian, Spanish Colonial, and Western European traditions, among others. In this module, we will focus on the efforts of Mexican artists to develop styles that merge historical, social, political, religious, cultural and individual concerns. Mexican art reveals both a revolutionary spirit—and deep ties to antiquity, the West, and the broader contemporary world. From the overtly political murals of Diego Rivera and the Mexican Muralist School to the deeply personal works of such artists as Frida Kahlo, Rufino Tamayo and Mexico’s extraordinary contemporary, graphic, and folk artists, there is a thread linking the distant past to the future that remains unbroken.

CAH 721 STUDIES IN THE EARLY GIANTS OF PHOTOGRAPHY

In this module, we will examine the history of photography from its early development as a tool—to its explosion as a fine arts form. Photography's evolution will be explored through the brilliant technicians and artistic visionaries who remain the Giants of Photography. We will also discuss how digital cameras, the demise of film, and the availability of photo-editing software have impacted the photographic medium. Is photography—as a Fine Arts form—part of a bygone era? Is there any way to revive it? Our program will feature the work of the finest artists in the history of photography. Louis Daguerre, Julia Cameron, Mathew Brady, Alfred Stieglitz, Lewis Hines, Edward Steichen, Paul Strand, Ansel Adams, Imogen Cunningham, W. Eugene Smith, Edward Weston, Henri Cartier-Bresson, Dorothea Lange, Margaret Bourke-White, Diane Arbus, Richard Avedon and Ernst Haas are only some of the great artists we will visit with during our journey.

CAH 722 STUDIES INTO INDIVIDUAL ARTISTS

Modules are customized to focus specifically on one topic related to one or more artists, or one artist, or a comparative analysis of artists, in the context of the time of creation and in the broader history of art. Students will be required to thoroughly examine major works of scholarship into the topics and/or subject artist(s). They will be required to offer erudite suggestions on how scholarship in the subject areas might be updated, and/or why the subject area and/or artist(s) remains significant to 21st century cultures. They will also need to discuss how the topic and/or works of the subject artist(s) factor into the broad context of art history and if/how the findings support a view of the art as part of an ongoing continuum. (This module may be repeated.)

A FEW EXAMPLES OF STUDIES INTO INDIVIDUAL ARTISTS

Giotto: The Father of European Painting
Michelangelo: The Giant Among Giants
Monet: Painter of Light
Cézanne: The Father of Modern Painting
Matisse: A World of Color and Patterns
Modigliani: The Past and Present Collide
Joan Miró: Abstract Fantasies

CAH 723 STUDIES INTO SPECIAL TOPICS

Modules are customized to focus specifically on one topic in the history of art. Students will be required to thoroughly examine major works of scholarship into the topics and related subject areas. They will be required to offer erudite suggestions on how scholarship in the subject areas might be updated, and/or why the subject area remains significant to 21st century cultures. They will also need to discuss how the topic factor into the broad context of art history and if/how the findings support a view of art as part of as an ongoing continuum. (This module may be repeated.)

A FEW EXAMPLES OF STUDIES INTO SPECIAL TOPICS

Under the Cover of Darkness: Night Paintings
The Ninth Street Women Series
Women in the Arts: Women Artists and Arts Professionals
Reincarnations: Finding the Past in the Present
The Sistine Ceiling in All Its Glory: An In-depth Analysis
Animals in Art Throughout Time
Fresco: Painted Narratives from the Earliest Beginnings