Humanities 2002 Curriculum-Connected Tour

General Information
Augusta State University requires, as part of its bachelors degree core curriculum, that all students take two humanities courses (HUMN 2001 and HUMN 2002). These courses are interdisciplinary courses, each with four semester hours of credit, and take the place of what other schools may teach as literature, art appreciation, and music appreciation. The courses are taught by teams, one faculty member from literature (the team leader), one from music and one from visual art. The overall director for the ASU Humanities program is Kristen Casaletto, professor of art. The course description for HUMN 2002 is as follows. Students must have completed freshman English courses before taking Humanities.

HUMN 2002 World Humanities II
The second semester of a two-semester sequence in which a team of professors, each teaching in his/her area of qualification, provides instruction designed to be an exploration of the humanities through the examination of cultural characteristics and major cultural monuments, including works of art, music, and literature, discussed in the context of their eras and as a reflection of cultural values. The course deals with much of the Western world from the seventeenth century onward as well as studies of the cultural characteristics of Chinese, Japanese, and African peoples.

The humanities classes are a combination of classroom and out-of-classroom (lab) experiences. The Morris offers lab experiences in music (two of our Music at the Morris performances) and visual art. Gallery tours are offered for HUMN 2001 and HUMN 2002 and have two variations for each level: a “curriculum-connected” tour led by a docent and a version led by the art instructor.

The students have only 45 minutes for the tour. They often arrive late and leave early because of the distance from campus and their schedules. Please watch the time.

Overall Goals
The goal is to utilize the context of a Humanities 2002 lab experience (1) to reinforce the functions of art museums and (2) to use the works in the galleries to demonstrate that characteristics of styles and periods of art are cultural phenomena that travel through time and geographic space.

Tour Objectives
The students will:
- Be reminded that an art museum (1) collects and preserves works of art, (2) exhibits and interprets works of art, and (3) provides resources for scholarly research.
- Be shown or recognize on their own images, techniques, or styles that relate to the visual art being studied in the classroom.

Introduction
- Introduce yourself and review the general museum rules for adults.
  - Please keep a safe distance from all works of art.
  - No food or drinks in the galleries.
Still, non-flash photography is permitted except where "no camera" icons are posted.

Notes may be taken in pencil only.

Tour Activities – Curriculum-connected
There are at least five places in our current galleries that offer opportunities to connect our collection to the students’ 2002 curriculum. Use them in any order you find necessary when there are multiple groups in the galleries. Please emphasize that this tour emphasizes various styles of art.

Romanticism
The term Romanticism often is used to refer to a period of time in literature, music and visual art from the mid-1700s to mid- to late-1800s. In American visual art, romanticism is closely connected to the Hudson River School of landscape painting in the mid-1900s. Some of the characteristics of Hudson River School landscapes are the grandeur of the natural environment, realistic (if idealized) depictions of the landscapes, and the coexistence of humans and the natural environment.

Though centered in the northeast part of the United States, the Hudson River School influenced painters of Southern landscapes. In our collection, this influence can be seen in a number of works, but notably in the paintings of W. C. A. Frerichs. (Please see the Docent’s Guide for detailed information on Frerichs.) Frerichs was born in Belgium and educated in Europe, but moved to New York and was affiliated with the Hudson River School before moving to Greensboro, North Caroline, to teach art and paint.

Any of the three Frerichs works can be used to talk about the general characteristics of Romantic landscape paintings.

William C. A. Frerichs, Gorge, North Carolina, Toula Falls, Waterfall, North Carolina
Impressionism
Use any of the paintings in the Impressionism in the South gallery to talk with the students about the characteristics of impressionist paintings: utilization of everyday subjects in everyday activities, the use of paint and color to create the effects of light, the obvious brushstrokes, heavier use of paints (compared to the glazing of oil paints in earlier works in our still-life and portrait galleries).

The works in our galleries illustrate the ways in which a style travels...from Europe of the late 1800s to the American South of the early to mid-twentieth century.

Modernism
The Modernism is the South gallery is an especially good place to talk about the ways in which the art of a particular region...the South in our case...is connected to the larger art world. You may talk about these connections.

Paul Ninas’s Abstraction and the influence of cubism: the move away from realism, the geometric shapes, the flattening of objects into planes.

Adele Lemm’s Lustre Pitcher No. #8 also is an example of the influence of cubism.

Lamar Dodd’s From This Earth and the influence of expressionism: the use of color and shapes to evoke emotions or to convey the emotions of the subjects.

Contemporary realism
Not all contemporary artists work in abstraction, and the first half of our Contemporary Art in the South gallery offers excellent examples of contemporary realism. Choose your favorite and talk with the students about the work. Colonel Poole’s Pig Hill of Fame allows you to talk about Baeder’s near-photorealistic style and an interesting Georgia place. Edward Rice’s painting 923 Telfair is an opportunity to talk about an international artist who lives and works here in Augusta. Jonathan Green’s Daughters of the South is always a favorite.

Abstraction
A number of works in the second half of the Contemporary Art in the South gallery provide opportunities to discuss nonrepresentational abstraction and the influence of abstract expressionism on Southern artists. The works by William Christenberry and Herb Jackson are large scale abstractions. The Jackson especially provides the opportunity to talk about color, shape, and process (Jackson’s multiple layers of scraped away paint).

Conclusion
- Ask if there are any questions.
- Remind the students about the library, the Center for the Study of Southern Art (research function of museums).
- Encourage the students to visit museums when they travel to other cities.
- Invite them to return to the Morris to see more of the works in the galleries and to participate in educational and public programming.
- Remind the students that Sundays are free.