



上海财经大学

Shanghai University of Finance & Economics

中国上海市国定路777号 邮编200433 777 Guoding Road, Shanghai, 200433, China

Shanghai University of Finance & Economics

2019 Summer Program

ART 200 Renaissance to Modern Art in West

Course Outline

Term: June 3 – June 28, 2019

Class Hours: 08:00-09:50 (Monday through Friday)

Course Code: ART 200

Instructor: Professor Ross Hamilton

Home Institution: Barnard College, Columbia University, New York

Office Hours: TBA

Email: rhamilto@barnard.edu

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description

This course will survey the history of Western art from the Renaissance to the present. Lectures and discussion will be supplemented by accompanied by sketching practice, serving both as an aid to memorization and giving an awareness of artistic form and technique.

Course Goals

This course will acquaint students with the key artistic moments, and key artworks, in the West from the Renaissance to the Present. Throughout, the lectures will link the art works to the historical moment of their production. We will also learn the central concepts as well as skills of art interpretation. Finally, exercises in sketching artwork will allow us to consider the acts of creation for the artworks under consideration.

Required Textbooks

Janson's Basic History of Western Art (Pearson) Note I do NOT require the most recent edition, as the text does not change drastically from year to year.



We will also supply you with a reader that contains additional materials, both primary sources that inform our understanding of the artist or artwork, as well as critical essays that help us interpret it. As well as the assigned textbook reading, you should expect one reading from source material and one critical reading per two-hour lecture.

Course Requirements

Final Grade Percentages

- ◇ Class Participation 10%: regular attendance and participation is requested.
- ◇ 2 Reaction Papers (20% each): you will be asked to write two reaction papers (3 pages) on key artistic movements. Reaction papers will describe the artwork assigned, identify the central innovations and techniques used to create the work, and then consider the relation of that work to the period in which it was created – both as innovation as well as a reflection of aesthetic practice.
- ◇ Midterm 20%
- ◇ Final Exam 30%: overall evaluation at end of semester

A note on participation. This is a lecture course, but students are expected to follow the lectures closely and be prepared to answer occasional questions asked in class by the professor. Students will be expected to participate fully in the discussion sections led by the teaching assistant.

Grading Policy

Number grade	Letter grade	GPA
90-100	A	4.0
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3.0
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2.0
62-64	C-	1.7
60-61	D	1.0
≤59	F (Failure)	0



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Course Schedule

Note: for each section, read the accompanying material in Janson, as well as the assigned essay and primary source.

Part One: The Renaissance

Introduction: Introduction to the History of Art and its terminology, aesthetics and form, the nature of a formal reading, the practice of sketching. Introduction to Renaissance: history, philosophy, theology.

Art in Thirteenth and Fourteenth Century Italy

Janson, chapter 13 on Art in Thirteenth and Fourteenth Century Italy

Excerpt from Joseph Crowe, A History of Painting in Italy: Umbria, Florence and Siena.

Artistic Innovations in Fifteenth-Century Northern European Art

Janson, chapter 14 on Artistic Innovations in Fifteenth-Century European Art

From Till Borchert, Van Eyck

The Early Renaissance in Fifteenth-Century Italy

Janson, chapter 15 on The Early Renaissance in Fifteenth-Century Italy

From Kenneth Clark, The Florence Baptistry Doors

The High Renaissance in Italy, 1495-1520

Janson, chapter 16 on the High Renaissance in Italy

From William Wallace, Michelangelo

Paper 1: A formal analysis of an artwork not analyzed in lecture.

Part Two: From Mannerism to the Rococo

The Late Renaissance and Mannerism in Sixteenth-Century Italy

Janson, chapter 17 on the Late Renaissance and Mannerism

From Palladio, The Four Books of Architecture

Renaissance and Reformation throughout Sixteenth-Century Europe

Janson, chapter 18 on Renaissance and Reformation in Sixteenth-Century Europe

Ross Hamilton, Bruegel's Falling Figures

The Baroque in Italy and Spain

Janson, chapter 19 on the Baroque in Italy and Spain

From Charles Avery, Bernini

The Baroque in the Netherlands and France

The Baroque in England, the Rococo.

Janson, chapters 20 and 21 on Baroque in the Netherlands, France and England

From Adrian Tinniswood, Christopher Wren



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Part Three: From the Enlightenment to Art Nouveau

Midterm Exam

Part One: Art Identifications

Part Two: Essay

Part Three: Sketch

Art in the Age of the Enlightenment

Janson, chapter 23 on Art in the Age of Enlightenment

Selection from Peter Gay, The Enlightenment

Art in the Age of Romanticism

Janson, chapter 24, Art in the Age of Romanticism

Selection from Joseph Koerner, Friedrichs and the Subject of Landscape

Realism, Impressionism and the Pre-Raphaelites

Janson, chapter 25, Realism and Impressionism and the Pre-Raphaelites.

Selections from Marx and Engels (Manifesto) and Ian Watt, Rise of the Novel

Post-Impressionism, Symbolism and Art Nouveau 1848-1885

Janson, chapter 26, Post-Impressionism, Symbolism and Art Nouveau

Stephen Eisenman, "From Corot to Monet: The Ecology of Impressionism".

Paper 2: Comparative analysis of any two objects from the Baroque to Art Nouveau (one from one period, the other from another)

Part Four: Modernism

Picasso

From John Berger, The Success and Failure of Picasso

The Modernist Revolution

Janson, chapter 27, The Modernist Revolution

From William Everdell, "The First Moderns"

Modernist Architecture: from Wright to Mies

Art between the Wars

Janson, chapter 28, Art between the Wars

From Peter Blake, The Master Builders

The New Americans

Janson, chapter on American Art of the early 20th C.

From Marika Herskovic, New York School Abstract Expressionists Artists

Part Five: From Abstraction to the Post-Modern Era

Warhol and The Factory



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From Arthur Danto, Andy Warhol
Janson, chapter 29, Post-War to Post-Modern

Film as Art-Form

From A.L. Rees, A History of Experimental Film

From Kirk Varnedoe, Pictures of Nothing: Abstract Art Since Pollock

The Post-Modern Era

Janson, chapter 30, The Post-Modern Era

Final Exam

Part One: Art Identifications from ENTIRE COURSE

Part Two: Essay

Part Three: Sketches (2)