



History of Art

202

Western Art, 1400 – Present

Instructors:

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 3108 Smith Laboratory
 Office Hours: By Appointment

Course:

Townshend Hall
 RM 0255
 Mon-Wed 5:30-7:18
 Fall 2011

Course Description:

This course examines the art of Europe and the United States from about 1400 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Objectives:

History of Art 202 fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and learning outcomes for the two categories are as follows:

Arts and Humanities Goals:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Expected Learning Outcomes for the Visual and Performing Arts:

1. Students develop abilities to analyze, appreciate, and interpret significant works of art.
2. Students develop abilities to be an informed observer or active participant in a discipline within the visual, spatial, and performing arts.

Historical Study Goals:

Students knowledge of how past events influence today's society and help them understand how humans view themselves.

Expected Learning Outcomes:

1. *Students acquire a perspective on history and an understanding of the factors that shape human activity.*
2. *Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding.*
3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 202 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Renaissance altarpieces or Cubist paintings—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course concerns several quite distinct civilizations—from Renaissance Italy to postwar America—it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 202 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Course Website:

The Carmen website for the course can be found at: <https://carmen.osu.edu>. The website includes course materials such as the syllabus, course readings, examination review sheets, images for study, and any additional handouts or materials. In addition, it is important to check the website frequently for announcements relevant to the class.

Course Readings

There are two types of readings for the class. The main reading materials are primary documents, marked by asterisks (*) on the syllabus. These can be found on the Carmen website. These readings will be the basis for the papers and mandatory class discussions, both which will greatly affect your grade.

In addition to the primary documents on Carmen, the other readings for the class can be found in the course textbook: Fred S. Kleiner, *Gardner's Art Thru the Ages: The Western Perspective*, vol. II (2009), a textbook designed specially for HA 202 at The Ohio State University (ISBN-13:978-1-111-00493-4 or ISBN-10: 1-111-00493-5). You can purchase the textbook, or use the copy on reserve in the Fine Arts Library. Older editions of the textbook are perfectly acceptable, though the pages and chapter numbers may be different.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on **Monday, October 24th** and a final exam on the university appointed day and time—**Monday, Dec. 5, 5:30-7:18pm**. The midterm will cover all material presented through Oct 19th; the final exam everything after that. Both exams will consist of short essays of two types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; and (2) a large essay question, in which you will be expected to address some of the broader themes relating to both images you have seen and primary documents you have read. PLEASE NOTE: **THERE WILL BE NO MAKE-UP EXAMS**. If missing an exam is absolutely unavoidable due to illness or a death in the family, you must

contact the instructor **before the exam**, as well as provide adequate documentation for the absence including a signed and dated doctor's note.

Papers: Each student will be required to write two short papers, one before the midterm and one after that requires you to consider one of the primary source readings in relationship to the artworks we have been looking at in class. More specific instructions regarding the requirements will be posted to Carmen. Each paper will be three typed pages, double-spaced, and will need to be handed in as a hard copy (no emailed papers) at the beginning of lecture. **PLEASE NOTE: PAPER GRADES WILL BE AUTOMATICALLY REDUCED 25% FOR EACH DAY THEY ARE LATE—NO EXCEPTIONS!**

Starred Works: In lecture you will be shown a number of works of art, not all of which will appear on the exams. Works that you will be expected to identify and discuss in detail will be starred during each lecture. A complete list will then be posted to Carmen before both the midterm and final containing the identification information for the works you will need to be able to identify and analyze for the exams.

Participation: Participation in the class is absolutely fundamental for understanding the material, participating in intellectual exchange, and doing well on the exams. We will regularly take attendance in lecture, and students accumulating three or more unexcused absences will automatically receive a 0 for the participation part of their grade. (Three late arrivals will count as one absence, so be on time.) However, just showing up is not enough; you will also be expected to have done the readings, actively listened to lecture, taken notes, participated in class discussion and asked questions of the instructors and your peers. Your participation grade will reflect the level of your active engagement in the class.

Grading:

Your grade will be calculated on the following basis:

Midterm: 35%
Final Exam: 40%
Papers: 15% (7.5% each)
Participation: 10%

Scale:

93-100	A	77-79	C+
90-92	A-	73-76	C
87-89	B+	70-72	C-
83-86	B	67-69	D+
80-82	B-	60-67	D
		Below 60	E

Class Schedule:

Wednesday, Sept. 21

Introduction: Talking about Art

Monday, Sept. 26

The Italian Renaissance (1): The Quest for Pictorial Space - Masaccio and Leonardo

Reading: Gardner, p. 381-3, 425, 433-434, 438, 460.

Wednesday, July 28

The Italian Renaissance (2): Problems of the Image - Botticelli and Michelangelo

Reading: Gardner, p.446 (“Savonarola”), 466-474.

* Primary Source: Aretino’s Attack on Michelangelo

Monday, Oct. 3

Northern Europe: The Reformation - Dürer and Cranach the Elder

Reading: Gardner, p. 503-510

* Primary source: 3.7.5 Luther’s Position on Images

Wednesday, Oct. 5

The Italian Renaissance (3): Post-Tridentine Art -Tintoretto and Bronzino

Reading: Gardner, p.490-496.

Monday, Oct. 10

PAPER #1 DUE

The Catholic Reformation (1): To Delight, Instruct and Move - Bernini

Reading: Gardner, p. 527-533

Wednesday, Oct. 12

The Catholic Reformation (2): To Delight, Instruct and Move - Carracci and Caravaggio

Reading: Gardner, p. 535-540

Monday, Oct. 17

Northern Baroque and the Dutch Republic - Rubens and Rembrandt

Reading: Gardner, p. 552-553 and 561-569

Wednesday, Oct. 19

Art and Power in the Courts of Louis XIV and Phillip IV - Velázquez

Reading: Gardner, p. 545-548, 574-578.

Monday, Oct. 24

MIDTERM

Wednesday, Oct. 26

From Power to Decadence - Watteau and Boucher.

Reading: Gardner, p. 583-590.

* Primary source: Diderot “Critique of Boucher from the 1765 Salon”

Monday, Oct. 31

Neo-Classicism and the French Revolution – David and Gros

Readings: Gardner, p. 600-601, 609-611, 613, and 620-621

Wednesday, Nov. 2

The Art of Modern Life - Goya and Courbet

Readings: Gardner, p. 618-620, 630-631, and 635-636

Monday, Nov. 7

The Beginnings of Abstraction - Monet and Cézanne

Readings: Gardner, p. 654-660, 663-670

Wednesday, Nov. 9

The Realization of Abstraction – Picasso and Mondrian

Readings: Gardner, p. 687-689, 694-700, and 724-726

* Primary source: Guillaume Apollinaire, “On the Subject of Modern Painting” (1912)

Monday, Nov. 14

Designing Modernity – Kandinsky and the Bauhaus

Readings: Gardner, p. 691, 702-703, 736-739

Wednesday, Nov. 16

Modernity and its Discontents: Dada and Expressionism - Duchamp and Dix.

Readings: Gardner, p. 704-707, 716-723

*Primary source: Tzara “Dada Manifesto”

Monday, Nov. 21

Modernity and its Discontents (2): American Regionalism and Realism – Wood and Hopper

Readings: Gardner, p. 729-734

Wednesday, Nov. 23

No Class – Thanksgiving

Monday, Nov. 28

PAPER #2 DUE

Form and Expression after World War II - Pollock, Bacon and Judd

Readings: Gardner, p. 746-757

*Primary source: Clement Greenberg, “Modernist Painting”

Wednesday, Nov. 30

Art and Commodity - Warhol, Koons and Hirst

Readings: Gardner, p. 757-762, 776-777.

Monday, Dec. 5

FINAL EXAM: 5:30-7:18pm