



Shanghai Jiao Tong University

CL921 Introduction to Western Art from Renaissance to the Present

Term: July 3 – August 3, 2017

Instructor: Prof. Josh Ellenbogen

Home Institution: University of Pittsburgh

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Class Hours: Monday through Thursday, 120 minutes each day

Discussion session: 2 hours each week

Total Contact Hours: 66 contact hours (45 minutes each, 3000 minutes in total)

Credit: 4 units

Course Description

This course surveys the major developments in Western Art History from the Renaissance to the Present. In addition to familiarizing students with the primary historical developments in the visual arts during this period, the course also addresses some of the most significant conceptual questions that the use of images during this span of time confronts: How are we to understand the rise of illusionistic painting or optical naturalism in the 14th and 15th centuries, and the abandonment of such picture making in avant garde and abstract work of the 19th and 20th centuries? What effect did the appearance of new media, such as photography and film, have on the visual arts more broadly? What role have images played during this period in mobilizing social energies? How do they relate to theoretical or scientific knowledge? While dedicating much attention to the history of images itself, the course also situates that history in relation to broader developments in social, intellectual, and cultural history.

Course Goals

While the course will focus on ensuring mastery of the historical materials it surveys, it will also place a premium on the acquisition of certain skills. Above all, the course will seek to instruct students in the fundamentals of visual analysis (how do we talk significantly about images?), as well as hone their skills in historical and critical reading.

Required Text

There is no single required text. The instructor will place excerpts from many books, as well as scans of primary source documents and essays, online on reserve. Among the texts on which the course will draw, and that students are encouraged (though not required) to purchase, are:
Fred Kleiner, Christin Mamiya, and Richard Tansey, Gardner's Art through the Ages
Joshua C. Taylor, Learning to Look
Michael Baxandall, Painting and Experience in Fifteenth-Century Italy



Herschell Chipp, *Theories of Modern Art*

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh, *Art since 1900*

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

Course Schedule

WEEK 1

July 3 Course Introduction

July 4 Dawn of the Renaissance

July 5 The Art of Fifteenth Century Italy

July 6 The Northern Renaissance

Readings for the Week:

Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy* (excerpts).

Fred Kleiner, Christin Mamiya, and Richard Tansey, *Gardner's Art through the Ages*, Chapters 20 and 21.

Erwin Panofsky, "Renaissance: Self-Definition or Self-Deception"

Joshua C. Taylor, *Learning to Look* (excerpts).

WEEK 2

July 10 The High Renaissance and Mannerism: I

July 11 The High Renaissance and Mannerism: II

July 12 Sixteenth-Century Art in Northern Europe

July 13 The Baroque

Readings for the Week:

Svetlana Alpers, "Picturing Dutch Culture"

Fred Kleiner, Christin Mamiya, and Richard Tansey, *Gardner's Art through the Ages*, Chapters 22 and 24.



Erwin Panofsky, “What is Baroque?”
Heinrich Wölfflin, Principles of Art History (excerpts)

WEEK 3

July 17 Exam I: This exam will ask students to identify the important works of art that we have discussed to this point, define key terms that have informed our discussion, and write two essays that engage with the central ideas of the class. I will circulate, on July 13, four essay questions for which students will prepare, and I will select two on which students will actually write.

The exam will take ninety minutes.

July 18 Art and Revolution

July 19 Romanticism

July 20 Impressionism

Readings for the Week:

Thomas Crow, Painters and Public Life in Eighteenth-Century Paris (excerpts)

Heinrich Heine, Salon of 1831 (excerpts)

Stéphane Mallarmé, “The Impressionists and Edouard Manet”

Stendhal, Salon of 1824 (excerpts)

Marilyn Stokstad, Art History, Chapter 27

WEEK 4

July 24 Post-Impressionism

July 25 Photography

July 26 New Urban Spaces

July 27 Cinema

Readings for the Week:

Herschell Chipp, *Theories of Modern Art* (excerpts)

Fred Kleiner, Christin Mamiya, and Richard Tansey, *Gardner’s Art through the Ages*, Chapter 29.

Lady Elizabeth Eastlake, “Photography”

Donald Olsen, *The City as a Work of Art* (excerpts)

Erwin Panofsky, “Style and Medium in the Motion Pictures”

WEEK 5

July 31 Abstraction

August 1 Surrealism and Dada

August 2 Pop Art and After: Art of Today

August 3 Exam II: This exam will ask students to identify the important works of art that we have discussed since the previous exam, define key terms that have informed our discussion, and write two essays that engage with the central ideas of the class. I will circulate, on July 27, four essay questions for which students will prepare, and I will select two on which students will actually write. The exam will take ninety minutes.



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Readings for the Week:

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh, *Art since 1900*; sections that cover 1910-1919, and 1920-29.

Michael Fried, "Art and Objecthood"

E.H. Gombrich, "Meditations on a Hobby Horse"

Clement Greenberg, "Toward A Newer Laocoon"