



## Shanghai Jiao Tong University

### CL921: Introduction to Western Art from Renaissance to Modern

<b>Instructor:</b>	TBD	<b>Email:</b>	TBD
<b>Instructor's Home Institution:</b>	TBD	<b>Office:</b>	N/A
<b>Office Hours:</b>	TBD		
<b>Term:</b>	December 16, 2019- January 7, 2020	<b>Credits:</b>	4 units
<b>Classroom:</b>	TBD	<b>Teaching Assistant(s):</b>	TBD
<b>Class Hours:</b>	Monday through Friday, 160 mins per teaching day		
<b>Discussion Sessions:</b>	2 hours each week, conducted by teaching assistant(s)		
<b>Total Contact Hours:</b>	64 contact hours (1 contact hour = 45 mins, 2880 mins in total)		
<b>Required Texts (with ISBN):</b>	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.		
<b>Prerequisite:</b>	N/A		



## Course Overview

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.

## Grading Policy

Paper	20%
Midterm Exam	35%
Final Exam	35%
Attendance and Participation	10%

**Paper:** Students will need to write a short 3-4-page paper due July 23 that will ask them to consider the key theoretical texts we have examined in relation to the historical materials we have covered. The assignment will be distributed on July 16.

**Mid-term Exam:** 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.



**Final Exam:** 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.

Your letter grade will be assigned according the following scale:

Number grade	Letter grade	GPA
90-100	A	4
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2
62-64	C-	1.7
60-61	D	1
≤59	F (Failure)	0



**Course Schedule**

Day	Lecture	Chapter
Day 1	Course Introduction	Ernst Gombrich, “Meditations on a Hobby-Horse,” 1-10; David Summers, Real Spaces, 45-56; Gardner’s Art through the Ages 530-47; Baxandall, Painting and Experience in Fifteen Century Italy, 29-57
Day 2	Substitution or Imitation?	
Day 3	The Proto-Renaissance	
Day 4	The Quattrocento Readings	
Day 5	The Classical Inheritance	Gardner’s Art Through the Ages, 600-652, Wölfflin, Renaissance and Baroque, 29-70, Fuchs, Dutch Painting, 36-80.
Day 6	The Renaissance Outside of Italy	
Day 7	Baroque Art and the Establishment of Art Academies	
Day 8	Negotiating the Classical	Harrison and Wood, Art in Theory 1815-1900, 30-7, 81-4, 183-5, 366-70, 576-93
Day 9	Romanticism and Realism	
Day 10	Impressionism and Post-Impressionism	
Day 11	The Invention of Photography (Paper due)	Eastlake, “Photography,” 10-15, Weston, “Photography Not Pictorial” and “Seeing Photographically,” 1-7, Panofsky, “Style and Medium in Motion Pictures,” 93-125 Chipp, Theories of Modern Art, 216-47.
Day 12	Forms of Modernism	
Day 13	Cubism and Early Abstraction	
Day 14	The Avant Garde Militant: Futurism, Surrealism, and Dada	Harrison and Wood, Art in Theory 1900-1990, 530-41 and 554-60; Herschel Chipp, Theories of Modern Art, 284 - 303, Crow, The Rise of the Sixties, 69-104,
Day 15	Pop Art and After: Art of Today	