



Shanghai Jiao Tong University

CL921 Introduction to Western Art from Renaissance to Modern

<b>Instructor Information:</b>	Marcello Barison Home Institution: University of Chicago Email: marcello.barison@gmail.com Office Hours: Determined by Instructor		
<b>Term:</b>	December 16, 2019 - January 7, 2020	<b>Credits:</b>	4 units
<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>	The only required texts are J. Berger, <i>Ways of Seeing</i> (New York: Penguin, 2008) and E. Gombrich, <i>The Story of Art</i> (London and New York: Phaidon, 1995). The instructor will then make available excerpts from many books, as well as scans of primary source documents and essays.		
<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.

## Learning Outcomes

On completion of this subject students should be able to

1. Ensure mastery of the historical materials it surveys;
2. Place a premium on the acquisition of certain skills;
3. Be in the fundamentals of visual analysis (how do we talk significantly about images?);
4. Hone the skills in historical and critical reading.

## Grading Policy

Midterm Exam	40%
Final Exam	40%
Attendance and Participation	20%

## 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 answer a list of specific open questions that engage with the material presented in class.

## Final Exam

This exam will ask students to identify and interpret the important works of art that we have discussed since the previous exam, define key terms that have informed our discussion, and answer a list of specific open questions that engage with the material presented in class.



## Grading Scale

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



**Class Schedule**

<b>Date</b>	<b>Lecture</b>	<b>Chapter</b>
Day 1	Ways of Seeing. Course Introduction	<ul style="list-style-type: none"> <li>• J. Berger, <i>Ways of Seeing</i>.</li> <li>• L. Tolstoy, <i>What is Art?</i></li> </ul>
Day 2	The Proto-Renaissance and Quattrocento Art in Italy	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 11-13.</li> <li>• M. Baxandall, <i>Painting and Experience in Fifteenth-Century Italy</i>.</li> </ul>
Day 3	Renaissance in Rome and Tuscany and the Renewal of Pagan Antiquity	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 14-15.</li> <li>• J. Burckhardt, <i>The Civilization of the Renaissance in Italy</i>.</li> <li>• A. Warburg, <i>The Renewal of Pagan Antiquity. Contributions to the Cultural History of the European Renaissance</i>.</li> </ul>
Day 4	Venetian Renaissance	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 16.</li> </ul>
Day 5	In-class movie screening: L. Majewski, <i>The Mill and the Cross</i> .	
Day 6	The Renaissance Outside of Italy: Germany and the Netherlands in the Early Sixteenth Century	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 17.</li> </ul>
Day 7	Baroque Art	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 18-20.</li> </ul>
Day 8	<b>In-class Midterm Exam</b>	
Day 9	In-class movie screening: P. Greenaway, <i>Nightwatching</i>	
Day 10	Romanticism	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 22.</li> </ul>
Day 11	Impressionism and Post-Impressionism	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 24-25.</li> </ul>
Day 12	Modernism	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 27.</li> <li>• C. Butler. <i>Modernism. A Very Short Introduction</i>.</li> </ul>
Day 13	American Art after WW II	<ul style="list-style-type: none"> <li>• E. Gombrich, <i>The Story of Art</i>, 27.</li> <li>• C. Greenberg, <i>Art and Culture. Critical Essays</i>.</li> </ul>
Day 14	In-class movie screening: E. Harris, Pollock	
Day 15	<b>In-class Final Exam</b>	