



## Shanghai Jiao Tong University

### CL921 Survey of Western Art: Renaissance to Present (Online)

<b>Instructor Information:</b>	Josh Ellenbogen Home Institution: University of Pittsburgh Email: jmellenb@gmail.com Office Hours: Determined by Instructor		
<b>Term:</b>	June 29, 2020 - July 24, 2020	<b>Credits:</b>	4 units
<b>Class Hours:</b>	Monday through Friday, 120 minutes per teaching day		
<b>Discussion Sessions:</b>	2 hours each week, conducted by teaching assistant(s)		
<b>Total Contact Hours:</b>	66 contact hours (1 contact hour = 45 mins, 3000 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 14<sup>th</sup> and 15<sup>th</sup> centuries, and the abandonment of such picture making in avant garde and abstract work of the 19<sup>th</sup> and 20<sup>th</sup> 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. Arguably no other period in the history of world art offers the same display of disruption and innovation as does that of Western Modernism, and the present course aims to contend with that state of affairs.

## 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

Midterm Exam	40%
Final Exam	40%
Attendance and Participation	10%
Short Papers	10%

### Short answers

In lieu of writing a long paper, students will need to write 4 short papers on reading assignments at various points in the term—these are marked on the syllabus, and the prompts for the short papers will be distributed in advance of the class sessions).

### 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 June 3, 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 June 17, 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.

### 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**

WEEK	Date	Lecture	Readings
1	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? (For this class, we will discuss Gombrich and Summers—Short Answer Due)	
	Day 3	The Proto-Renaissance	
	Day 4	The Quattrocento (For this class, we will discuss Baxandall—Short Answer Due)	
	Day 5	The Classical Inheritance	
2	Day 6	The Renaissance Outside of Italy	Gardner’s Art Through the Ages, 600-652, Wölfflin, Renaissance and Baroque, 29-70, Fuchs, Dutch Painting, 36-80.
	Day 7	Baroque Art and the Establishment of Art Academies	
	Day 8	Negotiating the Classical	
	Day 9	NO CLASS: Reading Day	
	Day 10	<b>Exam 1</b>	
3	Day 11	Romanticism and Realism	Art in Theory 1815-1900, 30-7, 81-4, 183-5, 366-70, 576-93, Eastlake, “Photography,” Weston, “Photography Not Pictorial” and “Seeing Photographically”
	Day 12	Impressionism and Post-Impressionism (For this class, we will discuss Mallarmé—Short Answer due)	
	Day 13	The Invention of Photography	
	Day 14	Forms of Modernism (For this class, we will discuss Weston—Short Answer Due)	
	Day 15	Cinema	
4	Day 16	Cubism and Early Abstraction	Chipp, Theories of Modern Art, 216-47, Art Since 1900 (excerpts).
	Day 17	The Avant Garde Militant: Futurism, Surrealism, and Dada	
	Day 18	High Modernism at Mid Century	
	Day 19	NO CLASS: Reading Day	
	Day 20	<b>The Final Exam</b>	