



Shanghai Jiao Tong University

CL921 Introduction to Western Art from Renaissance to Modern (Online)

Instructor Information	Marcello Barison Home Institution: University of Chicago Email: marcello.barison@gmail.com		
Term	December 17, 2020 - January 8, 2021	Credits	4 units
Course Delivery	The class will be delivered in the format of online. Other than recorded lecture videos, the instructor will arrange 3–4 hours' real-time interactions with students per week (via discussion forum, zoom meeting, and WeChat). The workload students are expected to complete to properly pass this course is about 10–15 hours per week.		
Required Texts (with ISBN)	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.		
Prerequisite	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.

Course Structure

- **Pre-recorded lecture videos:** Each around 60 mins, will be provided per teaching day.
- **Discussion Sessions:** 3 hours each week. During discussion hours, held live, students are required to discuss the content of the lessons and reading assignments.
- **Hourly Reading Assignments:** Each class includes, in addition to viewing the online lesson held by the teacher, the reading of the teaching material by the student. The readings expected for each hour of recorded lesson foresee approximately two hours of work by the students.
- **Other Material:** Further teaching material will be made available on Blackboard. In addition to the films already listed in the program of the recorded lessons, it will consist of further video and audio resources relating to the topics covered in the course. This additional material supplements the recorded lessons for a duration equivalent to approximately one additional hour of lessons.



Grading Policy

Midterm exam	40%
Final exam	40%
Attendance and Participation at the online live discussion sections	20%

Mid-term Exam (Proctor)

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 (Proctor)

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 is as follows

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

Date	Lecture	Reading Assignments
Day 1	Ways of Seeing. Course Introduction	<ul style="list-style-type: none"> • J. Berger, <i>Ways of Seeing</i>. • L. Tolstoy, <i>What is Art?</i>
Day 2	The Proto-Renaissance and Quattrocento Art in Italy	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 11-13. • M. Baxandall, <i>Painting and Experience in Fifteenth-Century Italy</i>.
Day 3	Renaissance in Rome and Tuscany and the Renewal of Pagan Antiquity	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 14-15. • J. Burckhardt, <i>The Civilization of the Renaissance in Italy</i>. • A. Warburg, <i>The Renewal of Pagan Antiquity. Contributions to the Cultural History of the European Renaissance</i>.
Day 4	Venetian Renaissance	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 16.
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"> • E. Gombrich, <i>The Story of Art</i>, 17.
Day 7	Romanticism	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 22.
Day 8	In-class movie screening: P. Greenaway, <i>Nightwatching</i>	
Day 9	In-class Midterm Exam	
Day 10	Impressionism	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 24-25.
Day 11	The Blue Rider and Bauhaus (Kandinsky, Schönberg, Klee)	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 24-25.
Day 12	Expressionism and the New Objectivity	<ul style="list-style-type: none"> • E. Gombrich, <i>The Story of Art</i>, 24-25.
Day 13	In-class movie screening: F. Lang, <i>Metropolis</i>	



Day 14	Modernism and Cubism	<ul style="list-style-type: none">• E. Gombrich, The Story of Art, 27.• C. Butler. Modernism. A Very Short Introduction.
Day 15	Modernist Architecture	<ul style="list-style-type: none">• E. Gombrich, The Story of Art, 27.• C. Butler. Modernism. A Very Short Introduction.
Day 16	American Art after WW II	<ul style="list-style-type: none">• E. Gombrich, The Story of Art, 27.• C. Greenberg, Art and Culture. Critical Essays.
Day 17	In-class movie screening: E. Harris, Pollock	
Day 18	In-class Final Exam	