



National Taiwan University of Science and Technology

2020 Summer Program

ART 200 Renaissance to Modern Art in West

Course Outline

Term: June 22-July 17, 2020

Class Hours: 13:00-15:30 (Monday through Friday)

Course Code: ART 200

Instructor: Katie Hornstein

Home Institution: Dartmouth College

Office Hours: TBA and by appointment

Email: Katherine.S.Hornstein@dartmouth.edu

Credit: 4

Class Hours: This course will have 72 class hours, including 40 lecture hours, 10 lecturer office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.

Course Description

Consisting of lectures, museum visits, and class discussions, this course surveys western art from 1500 until the present day. The class is designed to help students become familiar with western art history, sharpen their awareness of the visual world around them and present them with the tools and vocabulary to analyze and write about visual materials. Objects will be discussed chronologically within their larger social, religious, cultural, and political contexts.

Required Text: Kleiner, Fred S. *Gardner's Art Through the Ages: A global History*, 15th edition, Book D (Renaissance and Baroque) and E (Modern Europe and America). Boston: Wadsworth, 2015 (after each class the information from the handouts and a selection of images from the lecture will be posted on Canvas) + to be determined articles

The Course will be evaluated by the following criteria:

midterm and final: 20% each (40% total)



Museum Writing Assignment: 15% and Museum Group Activity (15%)

Homework (Reading Quizzes): 15%

Class Participation: 15%

90-100%=A, 80-89%=B, 70-79%=C, 60-69%=D; and below 60%

Class Time

I will lecture for an hour or hour and a half and the rest of the time will be spent discussing the material, engaging in group work and/or taking tests. Lectures will give you a general idea of the chronological period that we are studying with particular attention paid to carefully selected examples. Discussion and group work will focus on breaking down issues heard in lecture and encountered in readings.

All readings come from the required text, Gardner's *Art Through the Ages* and from handouts that will be given out in class.

This class demands that you take a great deal of responsibility for what you learn. I expect you to be active listeners during lecture and active participants during discussion and group work. To this end, your participation grade will reflect the degree to which you participate in group work and class discussions. On the one hand, this means that you will need to do your fair share of the work in group work and, on the other hand, this means giving your fellow students room to be active participants by asking constructive questions and by openly taking different points of view into account.

Requirements:

1. Readings: Students must complete all readings assigned for the class *before* that class session. I will be giving three reading quizzes to ensure that you are absorbing the readings. You may use any notes that you take for your reading on these quizzes but may not use the reading itself. Quizzes will be multiple choice and/or short answer and will not be very challenging if you have done the readings thoroughly. Reading quizzes will comprise 15% of your grade.
2. Museum Visits: There are two mandatory museum visits to the Museum of Western Art for this class. Trips are mandatory.

On one of our visits, you will work independently of me, in small groups, to respond to a series of questions about works in the museum. On the second visit, you will select a painting to write your paper about and will spend time studying it in person.



3. Tests: Two tests, lasting 45 minutes each. These tests will require you to think comparatively and conceptually, that is to say, beyond mere regurgitation. You will be given a series of slide comparisons and/or short answer questions. Any material that we have covered in class is fair game: since we will be closely examining a small number of specific moments within the history of art, I will expect you to retain what we have learned throughout the semester and be able to use it on tests. The reason this is important is because of the incredible amount of chronological jumping we will be doing in the class. One of the goals of this course is to get you to think comparatively and understand how the relationship between art objects and the societies that produce them changes over time. I will not try to stump you or make the tests unduly stressful; the goal is for you to be able to think horizontally, across concepts, using the information and ideas we have discussed in class. The tests will be designed to stimulate thinking about what we study, not to induce loads of pre-test panic. That said, you **DO** have to study....
4. Participation: Students are expected to contribute to the learning community of the classroom by asking questions and offering answers, opinions, or ideas. The job of the student in this class is not to sit passively and *absorb* but to actively *contribute* to the classroom community. Please try not to be late to class. Sometimes it can't be avoided but usually it can. Repeated, observable lateness will figure into your final grade. Also, please come back on time after the 15-20 minute break in the middle of class. In order to get an "A" in participation and earn full credit, you must come to *every* class prepared, having done the readings and other assignments and attempt to contribute *meaningfully* to the class session. Students who do not contribute to the class at all will not earn *any* points for participation.
5. Attendance: because this is a 5x per week class, students absent for more than **1** sessions will automatically lose 5 points from their final grade. Students who miss more than **3** sessions will automatically fail the class. The tests cannot be made up. If you miss one, you'll be given a zero. If there a catastrophic calamity that requires you to be absent, I will require a doctor's note or a note from an equally authoritative source. In other words, absences are serious and will impede your ability to get what you need to from this class. If you have a conflict with a religious holiday please see me within the first two weeks of the semester so that we can discuss your options for making up the work.

E-mail

Please feel free to e-mail questions to me about the basic procedures of this class and I will be more than happy to respond. When it comes to content related questions, email is not an appropriate venue. Please see me in office hours or ask me during class.

If you need course adaptations or accommodations because of a documented disability, please





make an appointment during my office hours.

SCHEDULE OF LECTURES AND READINGS

June 22: **Introduction to Course**

Leonardo da Vinci and the Beginning of the High Renaissance



Reading: Gardner (D), “ Chap. 22 (623-629).

Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (New York: Oxford University Press, 2006), 250-263. (Excerpt concerning Leonardo’s *Mona Lisa* and anatomical studies)  

Video showing the difference between tempera painting and oil painting: <https://www.youtube.com/watch?v=BtJfQVb7QXY> (Links to an external site.)

June 23: **Surpassing the Past: Michelangelo and the Modern Artist**

Reading: Gardner (D), Chap. 22 (629-640, 643-649); (650-658, 697-698).



Howard Hibbard, *Michelangelo*, 1985, 43-48 (“The Pieta for St. Peter’s”).  

June 24: **Astonishing Art and the Early Baroque in Italy/ The Church Triumphant: Bernini and the Roman Baroque**

Gardner (D), Chap. 24 (702-705, 707-710, 718-720).

Vernon Hyde Minor, *Baroque and Rococo* (New York: Harry N. Abrams, 1999), 157-158.  

Reading: Gardner (D), Chap. 24 (701, 706, 711-717).

Joy Kenseth, “Bernini’s Borghese Sculptures: Another View,” *The Art Bulletin* 63: 2 (June, 1981): 191-210.  

June 25 : **Diego Velasquez and the Spanish Baroque**

Gardner (D), Chap. 24 (721-728); Chap. 25 (731-736).


Jonathan Brown, *Velazquez: Painter and Courtier* (New Haven: Yale University Press, 1986), 116-119 (the “Surrender at Breda”)

June 26: TA Discussion



June 29: Seeing and Describing: Rembrandt The Dutch Baroque

Reading: Gardner (D), Chap. 25 (736-749).

Susan Donahue Kuretsky, "Worldly Creation in Rembrandt's *Landscape with Three Trees*," *Artibus et Historiae* 15: 30 (1994): 157-191. 

June 30: Grandeur, Order, and the Authority of the State: The French Baroque

Reading: Gardner (D), Chap. 25 (750-760).


July 1: Rococo and the Society of Women in France


Reading: Gardner (E), Chap. 26 (763-765, 768-771) .

Elise Goodman, *The Portraits of Madame de Pompadour: Celebrating the femme savante*, Berkeley, 2000, 22-25.

July 2: French Neoclassicism: Politics, Virtue, and Love

Reading: Gardner, 780-791.

"Representing Ancient History," in *Antiquity Revived: Neoclassical Art in the Eighteenth Century*, eds. Guillaume Faroult, Christophe Leribault (Paris: Gallimard, 2011), 89-92; 181-189. 

Recommended: Robert Darnton, "What Was So Revolutionary about the French Revolution?" *New York Review of Books* (January 18, 1989) 

July 3: TA Discussion

July 6: midterm Covering all lectures and readings from January 23 through February 6

July 7: After the Revolution: Jacques-Louis David, Ingres, and Girodet


Reading: Gardner, Chapter 27, 793-801;

Jacques-Louis David, "Pamphlet from the Sabines exhibition in his studio," *Art in Theory, 1815-1900*.

July 8: Romantic Responses to Defeat: Gericault and Goya/ Revolution and Modern Disenchantment

Reading: Gardner, Chapter 27, pp. 801-811, pp. 815-827.



Courbet, "Statement on Realism," 1855, *Art in Theory*, pp.370-2; Champfleury, "*The Burial at Ornans*" (1851-61), *Art in Theory*, pp. 366-370. 

July 9: The New Painting: Impressionism and Post-Impressionism

Reading: Gardner, Chapter 28, 841-861.

Edgar Allen Poe, "The Man of the Crowd," in *Art in Theory, 1815-1900*, pp. 280-283.

July 10: TA DISCUSSION

July 13: Body Politics: Three Nudes. Pablo Picasso, Henri Matisse, and Paula Modersohn-Becker

Reading: Gardner, Chapter 29, 881-898; 904-907, 928-931.

Paul Wood, "The Idea of an Abstract Art," in *Art of the Avant-Gardes*, 229-235, 249-269 

July 14: The Subject in Crisis: Dada and Surrealism/ Jackson Pollock, Lee Krasner and the Gendered Politics of Abstract Expressionism


Reading: Gardner, Chapter 30, 949-958; Chapter 29, 900-904; 909 (Armory Show), 918-927


"1920" and "1924," in *Art Since 1900*, eds. Hal Foster, Rosalind Krauss, Yve-Alain Bois and Benjamin Buchloh, pp. 168-173, 190-195. 

July 15: The End of Art? Pop, Minimalism and Post-Minimalism: Andy Warhol, Donald Judd, Eva Hesse/ Not (necessarily) for Sale! Performance, Happenings and Video Art

Reading: Gardner, Chapter 30, 958-971; 974-978; 986-993.

"Andy Warhol: Interview with Gene Swenson," in *Art in Theory, 1900-2000*, 747-749.

Anna Chave, "Minimalism and the Rhetoric of Power," in *Art in Modern Culture*, eds. Francis Frascina, Jonathan Harris (London: Phaidon, 1992), 264-279. 

"Eccentric Abstraction, 1966," in *Art Since 1900* 

July 16: TA DISCUSSION

July 17: Final test. Covering lectures and reading from February 24 through March 8