



上海财经大学
Shanghai University of Finance & Economics
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Shanghai University of Finance & Economics

2021 Summer Program

ART 200 Renaissance to Modern Art in West

Course Outline

Term: July 12 – August 6, 2021

Class Hours: 8:00-9:50 (Monday through Friday)

Course Code: ART 200

Instructor: Professor Joseph Manca

Home Institution: Rice University, Houston, TX

Office Hours: TBA

Email: manca@rice.edu

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description

This course will survey the history of Western art from the Renaissance to the present, with an emphasis on the art of painting.

Course Goals

This course will acquaint students with the key artistic moments, and key artworks, in the West from the Renaissance to the present. Throughout, the lectures will link the art works to the historical moment and context of their production. We will also learn the central concepts as well as the skills of art interpretation.



Required Textbooks

Gardner's Art Through the Ages: The Western Tradition. Note: I do NOT require the most recent edition, as the text does not change drastically from year to year. The pages below are from the 14th edition.

We will also supply you with a reader that contains additional materials, both primary sources that inform our understanding of the artist or artwork, as well as critical essays that help us interpret it.

Course Requirements

Final Grade Percentages

- ◇ Class Participation 10%: regular attendance and participation is requested.
- ◇ 2 Reaction Papers (20% each): you will be asked to write two reaction papers (3 pages) on key artistic movements. These papers will describe the artwork assigned, identify the central innovations and techniques used to create the work, and then consider the relation of that work to the period in which it was created – both as innovation as well as a reflection of aesthetic practice.
- ◇ Midterm 20%
- ◇ Final Exam 30%: overall evaluation at end of semester

A note on participation. This is a lecture course, and students are expected to follow the lectures

closely and be prepared to answer occasional questions asked in class by the professor.

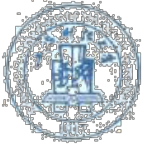
Students

will be expected to participate fully in the discussion sections led by the teaching assistant.

Grading Policy

Grading System (1 ~ 100)

A : 94 - 100	A- : 90 – 93
B : 83 - 89	B- : 80 – 82
C : 73 - 79	C- : 70 – 72
D : 63 - 69	D- : 60 – 62
F : Fail	



Course Schedule

Note: for each section, read the accompanying material in Gardner, as well as the assigned essay and primary source.

In this course, we will study many of the key monuments of art and architecture made in Europe and America, beginning with works of the Renaissance period and continuing to the present.

What you will learn in the class

- Styles and movements. For every work we study, you should be aware of the broader art-historical style or movement it exemplifies. These categories are certainly not air-tight, but in general one can comfortably place the work of an artist into a larger style or movement, such as Early Renaissance, Rococo, etc. In the modern period, style as such becomes a more contentious notion (there is, for instance, no defining style to Dada or Surrealism), even as artists frequently placed themselves into artistic groupings and sought to differentiate themselves from competing figures. You should be able to discuss the development of key modern movements and the ideas that motivated them.
- The style of individual artists. Every work shown will be associated with a known individual artist, and in some cases you will look at the evolution of that artist's practice over time. You should know who made what, and know how to characterize the works by a given artist.
- Subject matter/meaning. Every work of art we study will have a certain meaning or idea at its core, often communicated through specific iconography and conveyed by the work's title. You should be able to discuss this for all of the works in the course, and to situate it within a broader social context. You do not always need to memorize titles (many of which, especially for art before 1800, were made up by art historians). For later art, however, there are cases when the specific title of a work is important. At any rate, you should know the stories and ideas motivating works of art, the identity of sitters in portraits, the purpose and character of buildings, and other aspects of meaning in the visual arts.



- Chronology. It is not always necessary to memorize exact dates of creation, some of which are estimates. You should, though, know the approximate time when something was made, and understand the significance of the dates in question. In general, you should come closer to the exact year as time marches on. For example, if you say that a work by Michelangelo was made in 1540 when it was actually made in 1510, or a painting by Botticelli dates to 1450 instead of 1480, that is not ideal but is not too terrible. However, if you think that a certain innovative work by Picasso was made in 1937 rather than 1907, that guess is way off, just as it would be very incorrect to think that a major work by Jackson Pollock was made in 1927 or 1987 rather than 1947.

- Media and support. Every work of art was made out of actual substances, and in most cases these are characteristic of the artist and the art-historical period. So, you should know whether a painting is made of fresco, tempera, or oil (you'll learn about these later), and whether the work is a mural or on wood or canvas. For works in the second part of the course, the media will expand greatly and there will be new substances and techniques used in painting, sculpture, and printmaking, as well as attempts to move beyond these all (into performance, video, "happenings," etc.) . You should also be aware of the size of works of art (dimensions are given in the captions in the Gardner text).

- Siting/placement. If a work was removed from its original site (palace, town hall, church, e.g.) and is now in a museum, you do not need to memorize the present locations of the works. However, if a work is in its original location (a modern urban monument, a fresco cycle from the Renaissance period, or any architectural works, e.g.), you should know the site/city in question.

- Social/cultural/religious/historical context. Although we will study style and try to appreciate art aesthetically, the course is not about colors and shapes in an abstract sense. Every work has a significant context in which it was made, and you should be keenly aware of that for all works studied. Did a work of art respond to events of the French Revolution? Did a Baroque-period Roman Catholic work of art respond to challenges presented by Protestants? Who commissioned a work of architecture, and what kinds of messages of ideology or power were projected by the site and appearance of the building? Sometimes it is relevant to know the personal or political ideology or religious beliefs of the artists or

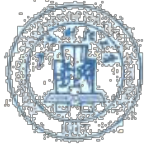
patrons. It is always worthwhile to explore the moral context of a work of art. What was the moral purpose or political attitude of life of the artist? Did he or she belong to a particular group of thinkers? Did the artist's work embrace pleasure as an ideal, or was some religious sentiment or some stoical ideal preeminent? These are just some of many examples of cultural context we will explore in the course.

- Terms and language. You will learn new vocabulary and you should be able to apply these words in your description and explication of art. Some of these terms involve medium and technique, some architectural form, some will involve style in a broader sense, and some will be terms of analysis and criticism. Using these terms well will separate you from the mere layman. Some terms will be found on the daily slide sheets. There is also a glossary of some terms in the back of Gardner's Art Through the Ages.

- Readings. The readings are an important part of the course. Many readings will offer a focus of analysis not found in the Gardner text, and the contents of these readings will be testable material on the exams.

- Museum papers. The papers will be an opportunity for you to encounter a real work of art. Houston is fortunate in having some of the top museums in the nation. Information on what to look for and how to structure your papers will be forthcoming.

-Tutorial sections. Each student will enroll in a tutorial section, which will meet every week for 50 minutes. That will be a chance to review the works of art and readings, and to explore new ideas or viewpoints introduced by the tutorial instructor. All of the grading will be done by the instructors of the sections. In addition to working with your TA, students should feel free to communicate with the professors.



WEEK 1:

The Renaissance in Europe

Introduction to the course. International Gothic painting in Europe: Limbourg Brothers, January, and Gentile da Fabriano, Adoration of the Magi. Background to Renaissance, humanist culture. Gardner, pp. 1-13 and pp. 438-439 and 460-461 [N.B. Readings from Gardner listed here pertain to the specific pages for works discussed in various days. Ultimately, in the first half of the course you should read the Introduction and all of pp. 446-613, concentrating on the parts that relate to the works listed in this schedule.]

Masaccio, frescoes in the Brancacci Chapel: Expulsion of Adam and Eve and Tribute Money; Masaccio, Holy Trinity. Gardner, pp. 448 and 461-464. Leon Battista Alberti, On Painting [1435], first selection. "Celebration," a text written by a humanist contemporary of artist Andrea Mantegna (his art is discussed on Jan. 18).

Donatello, Saint Mark, Feast of Herod, and David. Antonio del Pollaiuolo, Battle of Ten Nudes. Gardner, pp. 455-460, and 469-470.

Andrea Mantegna, Foreshortened Christ, and the ceiling of the Camera Picta. Andrea del Castagno, Last Supper. Alessandro Botticelli, Primavera (Springtime) and The Birth of Venus. Gardner, pp. 446-447, 464, 469, and 479-484. Alberti, On Painting, second selection.

Filippo Brunelleschi, church of Santo Spirito. Leon Battista Alberti, Palazzo Rucellai, church of Santa Maria Novella, and church of Sant'Andrea. Wittkower, selection from Architectural Principles in the Age of Humanism. Gardner, pp. 470-476 and 481-482.

Leonardo da Vinci, Madonna of the Rocks, Mona Lisa, Last Supper, and Madonna and Child with Saint Anne. Gardner, pp. 488-493. Selection from the Preface to Part III of Giorgio Vasari's Lives of the Artists [1568]. Selections from Leonardo on Painting, ed. Martin Kemp.

Andrea del Verrocchio (early Renaissance artist), David. Michelangelo, David, Creation of Adam, Temptation and Expulsion, and Last Judgment. Gardner, pp. 457, 486-487, and 497-508. Selections from The Poetry of Michelangelo, trans. James Saslow.

Raphael, Madonna in the Meadow, Galatea, Philosophy (School of Athens), and Portrait of Baldassare Castiglione. Selection from Baldassare Castiglione's Book of the Courtier (written



Giorgione, *The Tempest* and *Pastoral Symphony*. Titian, *Madonna of the Pesaro Family*, *Assumption of the Virgin*, and *Venus of Urbino*, and *Pietà*. Gardner, pp. 512-520

Palladio, *San Giorgio Maggiore* and *Villa Rotonda*. Michelangelo, *Vestibule of the Laurentian Library*. Bramante, *Tempietto*, adjacent to *San Pietro in Montorio*. Gardner, pp. 506-507, 510-512, and 528-530. Selection from *Palladio's Four Books of Architecture* (1570).

The Master of Flémalle (Robert Campin), *Annunciation* (Mérode Altarpiece). Jan van Eyck, *Man in a Red Turban* and *Giovanni Arnolfini and his Wife*. Gardner, pp. 422-431.

Hieronymus Bosch, *Garden of Earthly Delights*. Jan Gossaert, *Neptune and Amphitrite*. Pieter Bruegel, *Hunters in the Snow* and *Netherlandish Proverbs*. Gardner, pp. 532-533 and pp. 546-551. Selection from Sebastian Brant, *Ship of Fools* (1494).

Albrecht Dürer, *Fall of Man* (Adam and Eve), *Great Piece of Turf*, and *Four Apostles*. Albrecht Altdorfer, *Battle of Issus*. Gardner, pp. 537-543. Selection from *Dürer's Four Books on Human Proportion* (1528).

WEEK 2:

Baroque Art in Europe

Two Mannerist (pre-Baroque) painters: Bronzino, *Venus, Cupid, Folly, and Time*; and Parmigianino, *Madonna with the Long Neck*. Early Baroque: Caravaggio, *Conversion of Saint Paul* and *Entombment*. Artemisia Gentileschi, *Judith Slaying Holofernes*. Gardner, pp. 520-522 and 569-572.

Gianlorenzo Bernini, *Cornaro Chapel*, with *Ecstasy of Saint Theresa*. Giovanni Battista Gaulli, *Triumph of the Name of Jesus*. Diego Velázquez, *Las Meninas*. Gardner, pp. 556-563, 574, and 578-580. John Martin, "The Baroque" (1977).

Nicolas Poussin, *Et in Arcadia Ego* and *Burial of Phocion*. Peter Paul Rubens, *Lion Hunt*, *Elevation of the Cross*, *Consequences of War*, and *the Arrival of Marie de' Medici at Marseilles*. Gardner, pp. 584-588 and pp. 606-608, and see also p. 10 for the hunt scene by Rubens. Heinrich Wölfflin, "Distinctions Between Renaissance and Baroque" (1915).

Dutch painting, I: Rembrandt van Rijn, *The Company of Frans Banning Cocq* (*Night Watch*), *Self-Portrait*, *Return of the Prodigal Son*, and *Christ with the Sick Around Him*, *Receiving the*



Dutch painting, II: Pieter Claesz, Vanitas Still Life. Aelbert Cuyp, Distant View of Dordrecht. Jacob van Ruisdael, View of Haarlem and Jewish Cemetery. Jan Steen, Feast of Saint Nicholas. Jan Vermeer, Woman Holding a Balance and View of Delft, pp. 582-583 and 590-591 and 597-601.

Francesco Borromini, church of San Carlo alle Quattro Fontane. French classical Baroque: east façade of Louvre and architecture and gardens of Versailles; Francois Girardon, Apollo Attended by the Nymphs, Gardner, 564-566 and pp. 602-606.

Mid-term exam.

Part One: Art Identifications from the first half of the course.

Part Two: Essays dealing with the first half of the course.

WEEK 3:

Rococo Through Impressionism

Rococo: Jean-Honoré Fragonard, The Swing, 1766, Reading: Gardner, 602-10, 615-22, Denis Diderot, “From the Salon of 1763.”

Neo-Classicism, Jacques-Louis David, The Oath of the Horatii, 1784 Reading: Gardner, 624-36, J.J. Winckelmann, “Reflections on the Imitation of Greek Works in Painting and Sculpture,” ; J.-J. Rousseau, from On the Social Contract, .

Art and Power: David, The Coronation of Napoleon, 1808-10. Readings: Gardner, 643-9.

Romanticism and history: Goya, The 3rd of May, 1808, 1814, Reading: Gardner, 650-6.

Romantic landscape painting: Constable, The Haywain, 1820, Readings: Gardner, 658-63; John Constable, “Letters and Notes on Painting,” .

Realism: Courbet, The Burial at Ornans, 1849, Reading: Gardner, 663-8, Champfleury on Courbet .

The Art of Modern Life: Manet, Olympia, 1865, Readings: Gardner, 668-70; Charles



Impressionism: Monet, Impression: Sunrise, 1874, Readings: Gardner, 687-98; Émile Blémont, “The Impressionists,” and Georges Rivière, “The Exhibition of the Impressionists.”

Neo-Impressionism: Seurat, Sunday Afternoon on the Island of Grande-Jatte, 1886, Reading: Gardner’s 699-701 (Seurat).

WEEK 4:

Van Gogh to Minimalism:

Post-Impressionism: Van Gogh, Starry Night, 1889, Readings: Gardner, 702-5, Vincent van Gogh, “Letters.”

Post-Impressionism: Cézanne, A Basket of Apples, c. 1895, Reading: Gardner, 705-7, Maurice Denis, “Definition of Neo-Traditionism.”

Fauvism: Henri Matisse, Red Room (Harmony in Red), 1908, Reading: Gardner’s, pp. 723-31, Henri Matisse, “Notes of a Painter,”

Cubism: Georges Braque, The Portuguese, 1911, Readings: Gardner, 731-43.

Abstraction: Piet Mondrian, Composition with Red, Blue and Yellow, 1930, Reading: Gardner, 746-8, 768-9, Piet Mondrian, “Dialogue on the New Plastic,”

Dada: Marcel Duchamp, Fountain, 1917, Reading: Gardner, 744-6, Tristan Tzara, “Dada Manifesto, 1918.”

Surrealism: Salvador Dalí, The Persistence of Memory, 1931, Readings: Gardner, 762-8.

Abstract Expressionism: Jackson Pollock, Number 1, 1950 (Lavender Mist), 1950; Readings: Gardner, 787-95; Barnett Newman, “The First Man was an Artist.”

Pop Art: Jasper Johns, Flag, 1954-5, Readings: Gardner, 801-5.

Minimalism: Maya Lin, Vietnam Veterans Memorial, 1981-3, Reading: Gardner, 795-801, 853-4

Final Exam

Part One: Art Identifications from the ENTIRE COURSE