



**Shanghai University of Finance & Economics**

**2021 Summer Program**

**ART 200 History of Art II: Renaissance to Modern Art in West**

**Course Outline**

**Term: June 14 – July 09, 2021**

**Class Hours: 18:00-19:50 (Monday through Friday)**

**Course Code: ART 200**

**Instructor: Joseph Manca**

**Home Institution: Rice University, Houston, Texas**

**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**

In this course, we will study many of the key monuments of art and architecture made in Europe and the US, beginning with works of the Renaissance period and continuing to the present. There is no prerequisite for the course. Grading of exams and paper will be done by the teaching assistant, but overseen and reviewed by the professor as well.

**Readings**

*Gardner's Art Through the Ages: The Western Perspective*, Fred S. Kleiner et al., 14th edition, vol. 2 (softcover).

In addition to the pages in Gardner, other readings are to be assigned, as noted below in the lecture schedule. These readings will be available in PDF format..

**Grading**



Each exam will count for 45% of the course grade. The paper will count for 10% of the course grade.

### 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 Goals

- 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 in number 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 its present location. However, if a work remains 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 of art has a significant context in which it was made, and you should be keenly aware of that for all works studied. Did a work 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 or religious beliefs of artists or patrons, and often it is worthwhile to explore the moral or ideological context of a work of art. What was the moral purpose or political attitude 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? Was he or she subject to, or seeking to challenge, concrete political or religious dictates? 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.

- Analysis paper. The paper will be an opportunity for you to analyze a single object or a pair of works of art. The choices will be based on works of art from around the world of which high-resolution images are available online. Information on what to look for and how to structure your papers will be forthcoming.

## SCHEDULE OF LECTURES and EXAMS

### Week 1:

#### The Early Renaissance in Italy

- 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.

-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.

## The High Renaissance in Italy

- 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 in the early sixteenth century). Gardner, pp. 493-497.

- 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).

## Week 2:

### Fifteenth and Sixteenth-Century Art in Northern Europe

- 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*. Gardner, pp. 537-543.



### 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 Children* (etching). Gardner, pp. 594-598. Jakob Rosenberg, “Rembrandt in his Century” (1948).
- 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; François Girardon, *Apollo Attended by the Nymphs*, Gardner, pp. 564-566 and pp. 602-606.
- Rococo: François de Cuvilliers: Amalienburg. Antoine Watteau: *Pilgrimage to Cythera* and *L’Indifferent*. Jean-Honoré Fragonard: *The Swing*. François Boucher, *Cupid a Captive*. Clodion (Claude Michel): *Satyr and Nymph Carousing*. Reading: Gardner, pp. 620-623.

### First Exam at the End of Week 2.

### Week 3:

### Revolution and Reaction: Painting in the Eighteenth and Early/Mid Nineteenth Centuries



- Art in the Age of Revolution: Jacques-Louis David, *The Oath of the Horatii*, 1784; Thomas Jefferson, Monticello, Charlottesville, 1770-1806. Reading: Gardner, 633-640, J.J. Winckelmann, from “Reflections on the Imitation of Greek Works in Painting and Sculpture” ; J.-J. Rousseau, from *On the Social Contract* .

- The Rise of Romanticism: Francisco Goya, *The 3d of May, 1808*, 1814-1815; Eugène Delacroix, *Death of Sardanapalus*, 1827; Caspar David Friedrich, *Abbey in the Oak Forest*, 1810; Joseph M.W. Turner, *The Slave Ship*, 1840. Readings: Gardner, 650-662.

- 19<sup>th</sup>-century Realism: Honoré Daumier, *Rue Transnonain*, 1834; Gustave Courbet, *Burial at Ornans*, 1849; Édouard Manet, *Olympia*, 1863. Reading: Gardner, 663-672; Linda Nochlin, “Death in the Mid Nineteenth Century” .

### **The Rise of Modernity: The Late Nineteenth Century**

-Early photography: Nicéphore Niépce, *View from the Window at Le Gras*, 1826; Louis-Jacques-Mandé Daguerre, *Boulevard du Temple*, 1838; Timothy O’Sullivan, *A Harvest of Death, Gettysburg, July 1863*, 1863. Reading: Gardner, 679-684; Charles Baudelaire, “The Modern Public and Photography” .

- Impressionism: Claude Monet, *Impressionism: Sunrise*, 1872, and *Saint-Lazare Train Station*, 1877; Edgar Degas, *The Rehearsal*, 1874. Reading: Gardner, pp. 686-698; Lila Cabot Perry, “Claude Monet’s Ideas About Art” .

-Postimpressionism: Georges Seurat, *A Sunday on La Grand Jatte*, 1884-1886; Vincent Van Gogh, *The Night Café*, 1888; Paul Cézanne, *Mont Sainte-Victoire*, 1902-04. Reading: Gardner, 699-707.

-Symbolism, Skyscrapers, and the Fin-de-siècle: Odilon Redon, *The Cyclops*, 1898; Gustav Klimt, *The Kiss*, 1907-08; Antonio Gaudi, Casa Milá, Barcelona, 1907; Louis Henry Sullivan, Guaranty (Prudential) Building, Buffalo, 1894-1896. Reading: Gardner, 707-721.

### **Week 4:**

#### **Avant-Garde and After: The Early Twentieth Century**

- Fauvism and Expressionism: Henri Matisse, *Woman with the Hat*, 1905, and *Harmony in Red*, 1908-09; Ernst Ludwig Kirchner, *Street, Dresden*, 1908. Reading: Gardner, 722-731; Henri Matisse, “Notes of a Painter” .

- Cubism: Pablo Picasso, *Les Femmes d’Alger (O. J. R. M.)*, 1907, *Still Life with Chair*



*Caning*, 1912, and maquette for *Guitar*, 1912; Georges Braque, *The Portuguese*, 1911. Reading: Gardner, 732-739; Braque, “Thoughts on Painting” .

- Futurism & Early Abstraction: Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913; Kazimir Malevich, *Black Square*, 1915; Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930. Reading: Gardner, 740-742 and 746-748; Mondrian, “Dialogue on the New Plastic” .

- Dada: Hugo Ball, “Karawane” performance, 1916; Jean (Hans) Arp, *Collage Arranged According to the Laws of Chance*, 1916-17; Marcel Duchamp, *Fountain*, 1917; Hannah Höch, *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany*, 1919-20. Reading: Gardner, 722-723 and 744-746; Leah Dickerman, “Dada” .

- Art Into Life: Constructivism, the Bauhaus, and the International Style: Vladimir Tatlin, *Monument to the Third International*, 1919-20; Aleksandr Rodchenko, *Workers’ Club Interior*, 1925; Walter Gropius, *Bauhaus Building, Dessau*, 1925-26; Le Corbusier, *Villa Savoye*, 1929. Reading: Gardner, 748-749 and 772-775; Gropius, “The Theory and Organization of the Bauhaus” .

- Art of the 1930s: Between Surrealism and Authoritarianism: Salvador Dali, *The Persistence of Memory*, 1931; Joan Miró, *Painting*, 1933; Meret Oppenheim, *Object*, 1936; Pablo Picasso, *Guernica*, 1937; Vera Mukhina, *The Worker and the Collective Farm Worker*, 1937. Reading: Gardner, 765-767 and 771-772; André Breton, from “The First Manifesto of Surrealism”

## **Into (and Beyond) a New World Order: Art Since WW II**

- Postwar Abstraction: Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950; Willem de Kooning, *Woman I*, 1950-52; Mark Rothko, *No. 14*, 1960. Reading: Gardner, 786-795; Meyer Schapiro, “Recent Abstract Painting.”

- Pop Art, Minimalism, and Art in the 1960s: Jasper Johns, *Flag*, 1954-55; Andy Warhol, *Marilyn Diptych*, 1962; Eva Hesse, *Hang-Up*, 1965-66; Donald Judd, *Untitled*, 1969. Reading: Gardner, 799-805; Andy Warhol, “What is Pop Art?”

- Process, Politics, Site—From the ’60s to the ’80s: Richard Serra, *One Ton Prop (House of Cards)*, 1969; Hans Haacke, *Shapolsky et al. Manhattan Real Estate Holdings, A Real-Time Social System, as of May 1, 1971*; Cindy Sherman, *Untitled Film Stills*, 1977-1980; Maya Lin, *Vietnam Veterans Memorial*, 1981-3. Reading: Gardner, 853-855; Hans Haacke, statement.





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中国上海市国定路777号 邮编200433 777 Guoding Road, Shanghai, 200433, China

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-Into the Present—Art Since the 1980s: Mike Kelley, *More Love Hours Than Can Ever Be Repaid and the Wages of Sin*, 1987; Felix Gonzales-Torres, *Untitled (USA Today)*, 1990; Sharon Hayes *Everything Else Has Failed! Don't You Think it's Time for Love?*, 2007; Arthur Jafa, *Love is the Message, The Message is Death*, 2016.  
Reading: check local art listings; read a selection of contemporary arts reviews from <https://www.nytimes.com/section/arts/design>

**Second Exam at the end of Week 4**