

AH-ARTH102  
INTRODUCTION TO ART HISTORY

FALL SEMESTER 2019



## AH-ARTH102

### INTRODUCTION TO ART HISTORY

FALL SEMESTER 2019

**Classroom no:** F 14

**Class times:** Monday 13.45-15.4 and Thursday 8:45-10:45

**Instructor:** Dr. Hans Bloemsma

**Email:** h.bloemsma@ucr.nl

**Office no. & location:** F 2.04 (Franklin second floor)

**Office hours:** appointments to be arranged in class or by e-mail

#### I. Track information

- a) Prerequisites for this course: none
- b) This course serves as prerequisite for:
  - A&H 215 – 17<sup>th</sup>-Century Dutch Painting
  - A&H 216 – Italian Renaissance Art

For further information about the track, please see the track document available on the UCR intranet.

#### II. Course description

This course introduces students to the field of art history. It focuses on a number of important paintings, each representative of a specific period or movement in the history of Western art. Thus a chronological survey is offered ranging from the later Middle Ages until the present day. The course discusses individual works of art and their makers in depth, and pays attention to the art institutions and markets, as well as to critics and historiographers that somehow contributed to these masterpieces and their reputation. Field trips to important art collections are part of the course.

#### III. Study Load

This course earns students four credits (equivalent to 7.5 ECTS). The class meets twice a week for two hours. Preparation time is approximately 10 hours per week.

#### IV. Course materials

- a) Required books and literature:
  - Penelope J.E. Davies [et.al.], *Janson's History of Art. The Western Tradition*, eighth edition, Upper Saddle River, NJ: Prentice Hall, 2010 (you may also use the seventh edition). This book is also available as eTextbook at: [www.coursesmart.com](http://www.coursesmart.com)
  - Mary Acton, *Learning to look at paintings*, London and New York: Routledge, 1997
  - Supplementary reading (chapters, journal articles, etc.) as indicated per session.

N.B. Students should be informed that they are responsible for acquiring all assigned reading individually. The course's main texts are all available for purchase from De

Drvkery. In addition, many of the course's assigned journal articles are available via Utrecht University's electronic journal subscription. The remaining book chapters and articles are available through the Zeeuwse Bibliotheek and/or other libraries. In accessing readings, students should also make use of Picarta's inter-library loans system and other online services (e.g., Google Books).

- b) Other materials: There will be one museum trip. Participation in this excursions is required.

## V. Course organization and requirements

- a) ATTENDANCE. Classes are on Mondays and Thursdays. All sessions are mandatory. A student who is absent for more than 6 classes will receive a fail grade.
- b) READINGS. You are expected to have read the relevant chapters on the day they are assigned on this syllabus or announced in class. Class discussions will be based on these readings and you are expected to participate. Participation in class may affect your final grade (see assessment). Students who have not done their reading may be asked to leave the classroom.
- c) FIELD TRIPS. There will be one museum trip. Participation in this excursion is required.
- d) TERM PAPER. You are expected to work on one individually researched term paper. The requirements for the paper will be explained on September ##. The subject of the paper is a visual analysis of a painting from the collection of a Dutch or Belgian museum, and is studied by the student on location. The instructor should approve the topic. It should count about 2500 words (typed, double spaced). Papers must be handed in both in electronic form and in hard copy. The digital version must be uploaded to me using Moodle. Late submissions will affect your grade (see assessment).
- e) PRESENTATIONS. You are expected to give one group presentation. This presentation consists of preparing, together with other students, a short introduction to the work and life of an artist and an extensive analysis of one of his or her paintings.
- f) POLICY ON COMPUTER AND PHONE USE IN CLASS: laptops are allowed merely for taking notes. Taking notes by hand contributes more to your learning, and is recommended. Students who are seen to use their laptop for other electronic communications will not be allowed to work on them next time. Mobile phones and other devices which connect to the internet must not be used in class. If you are seen using these devices you will be required to hand in your device at the start of class every session from that point. For the sake of sustainability, articles can be taken to class digitally.

## VI. Assessment

Mid-term Examination	25%
Final Examination	25%
Term paper	25%
Group presentation	15%
Assignments (2)	10%

- Failing to complete one of these elements means you do not get any credits for this course.
- Students absent from an examination without prior arrangement will receive a failing grade for that test.
- Anybody not able to give an opinion or summary of the required reading for that day will get an F. Two of these F's will lower your final grade (An A becomes A-, etc.)
- The results of class participation and attendance may affect your grade in a positive or negative way.
- Every day that a piece of written work is late, it loses 10%. If you miss the deadline by five days, this will automatically result in a fail for the assignment.
- All written work must be uploaded to me using Moodle. This work will be automatically checked for plagiarism and work sharing by Urkund.
- All power point presentations and handouts must also be uploaded to Moodle where they can be viewed by all course participants.

## VII. Course schedule

Time	Topics to be discussed	Course material used	Assignments and assessment
Week 1 Session 1 August 26	General introduction: What is art, what is art history?		
Week 1 Session 2 August 29	Art in Thirteenth- and Fourteenth-Century Italy	Read: Acton, chapter 1: (Composition) Janson pp. xxi-xxxi and 437-463	
Week 2 Session 1 September 2	Artistic Innovations in Fifteenth-Century Northern Europe	Read: Acton, chapter 2: (Space) Janson pp. 469-493	Assignment I
Week 2 Session 2 September 5	The Early Renaissance in Italy	Read: Acton, chapter 3 (Form) Janson pp. 505-555; [7 <sup>th</sup> ed: 503-553]	
Week 3 Session 1 September 9	Artist in focus: Masaccio	Read: Rona Goffen, 'Introduction: Masaccio's <i>Trinity</i> and the Early Renaissance', in: Id. (ed.), <i>Masaccio's Trinity</i> , Cambridge: Cambridge University	

		Press, 1998, pp. 1-32	
Week 3 Session 2 September 12	The High Renaissance in Italy	Read: Acton, chapter 4 (Tone) Janson pp. 557-589 [7 <sup>th</sup> ed: 555-585]	Assignment II
Week 4 Session 1 September 16	Artist in focus: Raphael	Read: Roger Jones and Nicholas Penny, 'The Private Library of Julius II', in: id., <i>Raphael</i> , New Haven and London: Yale University Press, 1983, pp. 49-80	
Week 4 Session 2 September 19	The Late Renaissance and Mannerism in Italy	Read: Acton, chapter 5 (Colour) Janson pp. 589-623 [7 <sup>th</sup> ed: 587-619]	
Week 5 Session 1 September 23	The Baroque in Italy and Spain	Read: Janson pp. 661-675 and 689-697 [7 <sup>th</sup> ed: 659-673 and 688-95]	
Week 5 Session 2 September 26	The Baroque in The Netherlands	Read: Janson pp. 699-735 [7 <sup>th</sup> ed: 697-731]	
Week 6 Session 1 September 30	Artist in focus: Rembrandt	Read: Ernst van de Wetering, 'Rembrandt's Bathsheba: The Object and Its Transformations', in: Ann Jensen Adams (ed.), <i>Rembrandt's Bathsheba Reading King David's Letter</i> , Cambridge: Cambridge University Press, 1998, pp. 27-47  <u>Term paper:</u> instructions provided	

Week 6 Session 2 October 3	The Baroque and Rococo in France	Read: Janson pp. 737-746 and 761-772 [7 <sup>th</sup> ed: 733-744 and 757-767]	
Week 7 Session 1 October 7	Review session		
Week 7 Session 2 October 10	MIDTERM EXAMINATION		
	<b>FALL BREAK October 14-18</b>		
Week 8 Session 1 October 21	Art in the Age of the Enlightenment	Read: Janson pp. 785-819 [7 <sup>th</sup> ed 789-821]	
Week 8 Session 2 October 24	Art in the Age of Romanticism	Read: Janson pp. 821-849 [7 <sup>th</sup> ed: 823-850]	
Week 9 Session 1 October 28	Realism, Impressionism, and the Pre-Raphaelites	Read: Janson pp. 859-887 [7 <sup>th</sup> ed: 861-888]	
Week 9 Session 2 October 31	No Class – Moderation		
Week 10 Session 1 November 4	No Class		
Week 10 Session 2 November 7	Artist in focus: Edouard Manet	Read: John House, 'In Front of Manet's Bar: Subverting the "Natural"', in: Bradford R. Collins (ed.), <i>12 Views of Manet's Bar</i> , Princeton: Princeton University Press, pp. 233-49	
Week 11 Session 1 November	Post-Impressionism, Symbolism, and Art Nouveau	Read: Janson pp. 903-922 [7 <sup>th</sup> ed: 903-925]	

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Week 11 Session 2 November 14	Artist in focus: Vincent van Gogh	Read: Evert van Uitert, 'Vincent van Gogh and Paul Gauguin in competition: Vincent's original contribution', <i>Simiolus</i> 11 (1980), pp. 81-106	
Week 12 Session 1 November 18	The modernist Revolution	Read: Janson pp. 945-972 [7 <sup>th</sup> ed: 945-971]	
Week 12 Session 2 November 21	Artist in focus: Pablo Picasso	Read: John Golding, 'Picasso and Braque 1907-12', in: id., <i>Cubism. A History and an Analysis</i> , 3 <sup>rd</sup> ed., London: Faber and Faber 1988, pp. 33-51	
Week 13 Session 1 November 25	Art Between the Wars	Read: Janson pp. 983-999; 1005-07; 1028-1033 [7 <sup>th</sup> ed: 983-998; 1007-09; 1029-1035]	
Week 13 Wednesday November 27	Field trip to Zeeuws Museum  Time: 13:45-15:45 (tbc)		
Week 13 Session 2 November 28	<b>No Class</b>		
Week 14 Session 1 December 2	Postwar to Postmodern	Read: Janson pp. 1035-1057 [7 <sup>th</sup> ed: 1037-1059]	
Week 14 Session 2 December 5	Review session		

Week 15 Session 1 December 9	FINAL EXAMINATION		
Week 15 Session 2 December 12	<i>No class</i>		Hand in <u>Term Paper</u>  <b>Deadline: 8:45 AM</b>

### VIII. Student learning outcomes

Students who successfully complete this course will:

1. know the important key persons, works, styles, and movements associated with the history of Western Art.
  - a. name the author of a work of art and its approximate date.
  - b. identify the style or movement to which a painting belongs.
  - c. explain the difference between the different styles and movements in the history of Western Painting.
2. be able to analyse and discuss the formal qualities of individual paintings.
  - a. demonstrate correct understanding of analytical terms like composition, perspective, form, tone, and colour.
  - b. be able to apply these terms when describing a painting.
3. understand the importance of studying works of art in their historical context
  - a. be able to describe in their own words to in which way the social and intellectual circumstances influenced artworks.
  - b. show an understanding of the interrelationship of form, content and function in works of art
4. be able to analyse an art historical text and explain their analysis in class discussions.
  - a. comprehend assigned reading material.
  - b. describe in their own words the ideas put forward in a given text.
  - c. critically compare these ideas with other art historical approaches.