



History of Art 2002

Western Art, 1400 – Present

FALL 2019: Tu Th 5:30-6:50, Hitchcock Hall 035

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Course Description:

This course analyzes the art of Western Europe and the United States from circa 1400 to the present day, focusing primarily on painting and sculpture. Other media that are analyzed in the course include drawings, prints, architecture, performance art, and new media. The course focuses on a narrower selection of artists and their works compared to the traditional survey. In doing so, the course aims to delve deeper into their careers and work which reflects the social, political, economic, and gendered developments of Western history.

Objectives:

History of Art 2002 fulfills several GE requirements: Visual and Performing Arts; Historical Study; and Diversity: Global Studies. Students may opt to count it in one of these categories. The stated goals and rationales for the categories are as follows:

Visual and Performing Arts

Goals:

- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students learn about a key set of artworks, mainly produced throughout Europe and the United States
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Historical Study

Goals:

- Students recognize how past events are studied and how they influence today's society and the human condition.

Expected Learning Outcomes:

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origins and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Diversity (Global Studies)

Goals:

- Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes (Global Studies):

1. Students understand some of the political, economic, cultural, physical, social, gendered, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Texts and Resources:

Fred S. Kleiner, Gardner's Art Through the Ages: The Western Perspective (15th edition, Vol II)
This text is **optional** and only recommended as supplemental reading. Recommended passages from the text are included in the schedule below. The textbook will be placed on reserve in the Fine Arts Library for the duration of the semester. You may utilize this copy for a short period of time at the library if you desire to read any of the suggested passages marked in the syllabus.

Primary resources from the course will be available via Carmen and are required reading. The instructors' PowerPoints will also be posted to Carmen after class.

Technology:

We strongly encourage that you take notes by hand in this course. Not only is this proven to aid students in their retention of course material, but we will also frequently encourage you to do sketches of the works we study. If you use a laptop to take notes, we expect that you refrain from visiting any sites that do not pertain directly to lecture material. We also ask that you sit in the rear of the class so that fewer students will be distracted by your screen. Use of phones is not permitted in class. If you have an urgent situation that requires you to be accessible by phone during class hours, please notify us before class begins.

Attendance:

Content for examinations will be taken directly from content covered in class lectures. As such, regular attendance is highly recommended. If you do need to miss a class, you should first contact a peer to exchange notes, as well as read the recommended passages from the text, in order to catch up on missed content. After completing both these steps, you may contact the lecturing instructor with any specific questions you may still have.

Participation and Citizenship:

Since the materials covered on the exams will be taken largely from the lectures, active engagement and note-taking in class is expected. The format of the class will include both lectures and discussions. We will strive to establish a classroom atmosphere that is inclusive. We expect that, regardless of the discussion topic or varying views held by students, you all will treat each other with respect. This good citizenship should also extend into the tone and style of your written communication with the instructors.

Extra credit:

You will be able to complete up to two extra opportunities during the semester. The options for extra credit assignments can be found on Carmen. Assignments will be worth up to three points each, which can be applied to your midterm or final.

Course Assignments:**Exams**

There will be a midterm exam in class on **Tuesday, October 8** and a final exam (non-cumulative) on **Tuesday, December 3**. Both exams will take place in Hitchcock Hall 035 from 5:30-6:50 pm.

Further information regarding the content of the exams will be discussed in class and posted to Carmen.

Writing Assignments**Tweets About Iconoclasm**

On October 31, 1517, Martin Luther posted his 95 theses on the door of the church, outlining what he considered to be the principal abuses of the church. It was the founding gesture of an alternative Christian sect to Catholicism that we know today as Protestantism. This assignment asks you to consider the relationship between Catholicism and Protestantism through your knowledge on Martin Luther and the Council of Trent. Looking closely at its impact on artistic production in 17th century Italy, summarize key points and criticisms in a series of at least 3 tweets. For example, you can explain why one sect of the church is more valid than the other or even have a debate between Catholicism vs. Protestantism, but you can do the three + tweets however you like. As with all tweets, they each have to be 140 characters or less and do not have to conform to the standard rules of spelling, punctuation, grammar, etc. Just make sure that your arguments and/or ideas are clear! This assignment is due on **Thursday, September 12** at the beginning of class (it should be uploaded onto Carmen before 5:30 pm that day).

A Study in Impressionism

The Impressionists innovated new modes of painting in the midst of modernizing France. While we are perhaps most familiar with landscape scenes rendered under various atmospheric conditions, Impressionists documented a variety of subjects in the mix of modern life swirling around them in the late-nineteenth century. Some of these studies included horse racing, the ballet, leisure and recreational activities, cafes, and even brothels. For your study, you will capture a quotidian scene that you feel encapsulates modern life in Columbus. Your study can be captured in film, video, drawing, or painting. You can document anywhere between one to five scenes. If you do choose to document landscape (ex. Mirror Lake) at different times of

day/weather conditions, you should complete more than one study. In a brief response (~500 words), you will discuss how your study connects to themes of modernity or Impressionist aims as outlined in class. A small portion of your response should also reflect on insights gained regarding the art of this period through the completion of your project.

Reading Response Assignments

Students will read and respond to two scholarly articles this semester. You will then write a brief response (~500 words). The first paragraph should summarize the reading while the second paragraph critically analyzes the author's thoughts and how it fits into the class's discussion of art. This paragraph can also include the student's own feelings in regard to the reading (did you find it convincing/interesting? Why or why not?). The first reading response is due **Thursday, September 26** and the second response is due **Thursday, November 14** (these should be uploaded onto Carmen before 5:30 pm each due date).

Reading #1: Mary Garrard, "Artemisia's Hand." In *The Artemisia Files: Artemisia Gentileschi for Feminists and Other Thinking People*. Edited by Mieke Bal. Chicago: University of Chicago Press, 2005. (PDF on Carmen)

Reading #2: Clement Greenberg "Toward a newer Laocoon." (PDF on Carmen)

Grading:

Tweets about Iconoclasm Assignment	10%
Impressionist study	10%
Reading Responses #1	10%
Reading response #2	10%
Midterm	30%
Final Exam	30%

Grading Scale for the Class:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	F

Late work policy

Assignments may be turned in up to seven days after their initial due date. Day one begins immediately after the posted deadline. A penalty of 1/3 letter grade will be deducted for each day the assignment is late. Assignments will not be accepted after seven days.

Make-up exams will only be given in the case of fully documented medical crises or other emergencies.

Student Disability Statement:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located at 098 Baker Hall, 113 W. 12th Ave. The office's telephone number is 292-3307. Consult its website at the following address:

<http://www.ods.ohio-state.edu/>

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://student.life.osu.edu/csc/>

The schedule, as with other sections of the syllabus, are subject to change in accordance with the instructor's purview and the needs of the class.

Class Schedule:**Week 1**

Aug 20 **Introduction: Understanding Art History and Formal Analysis**
Reading: Gardner, Ch. 1 (p. 1-13) Gardner readings are ALWAYS recommended

Aug 22 **Masaccio and Donatello in the Early Italian Renaissance**
Readings: *Excerpts from Alberti's *On Painting* (p. 63-75, PDF on Carmen)
 *=required
 Gardner, Ch. 16 (p. 473-476 on Masaccio and p.461-462, 465-470 on Donatello)

Week 2

Aug 27 **Leonardo- The Painter of Nature**
Reading: Gardner, Ch. 17 (p. 504-509 on Leonardo)

Aug 29 **Raphael- A Princely Painter**
Readings: *Excerpts from Castiglione's *The Courtier* (PDF)
 Gardner, Ch. 17 (p. 509-512 on Raphael)

Week 3

Sept 3 **Michelangelo: Painter, Sculptor, Architect**
Readings: *Aretino's Attack on Michelangelo's *Last Judgment* (PDF)
 Gardner, Ch. 17 (p. 513-522 on Michelangelo)

Sept 5 **Dürer and the Northern Renaissance**
Reading: Gardner, Ch 18 (p. 556-562 on Dürer)

Week 4

Sept 10 **Titian and the Venetian Renaissance**
Reading: Gardner, Ch 17 (p. 530-538 on Titian)

Sept 12 **Bernini, the Counter-Reformation, and Baroque Sculpture**
Reading: Gardner, Ch 19 (p. 582-588 on Bernini)

TWEETS ABOUT ICONOCLASM ASSIGNMENT DUE

Week 5

Sept 17 **Caravaggio and Gentileschi**
Reading: Gardner, Ch 19 (p.592-597 on Caravaggio and Gentileschi)

Sept 19 **Rubens and Flemish Baroque Painting**
Readings: *Selections from Peter Paul Rubens's 'De Imitatione Statuorum'
 (PDF)
 Gardner, Ch 20 (p. 611-616 on Rubens)

Week 6

Sept 24 **Velazquez and Spanish Baroque Painting**
Reading: Gardner, Ch 19 (p. 603-606 on Velazquez)

Sept 26 **Rembrandt and Dutch Baroque Painting**
Reading: Gardner, Ch 20 (p. 621-625 on Rembrandt)

FIRST READING RESPONSE DUE- Mary Garrard “Artemisia’s Hand”

Week 7

Oct 1 **Versailles and Absolutism under Louis XIV**
Reading: Gardner, Ch 20 (p. 630-633 on Versailles)

Oct 3 **Watteau and Boucher: The Rococo in France/Midterm Review**
Reading: Gardner, Ch 21 (p. 648-649 on Watteau)

Week 8

Oct 8 **MIDTERM EXAM**

Oct 10 NO CLASS- FALL BREAK

Week 9

Oct 15 **Gender in Neoclassicism: LeBrun and David**
Reading: Gardner, p. 651-671

Oct 17 **Delacroix and Romanticism**
Reading: Edmund Burke, from “The Sublime and the Beautiful” (PDF)
 Gardner, p. 681-688

Week 10

Oct 22 **The Painting of Modern Life: Courbet to Manet**
Reading: *Victor Fournel, “The Art of Flânerie” (PDF)
 Gardner, p. 695-702

Oct 24 **Monet and Impressionism**
Reading: Gardner, p. 721-732

Week 11

Oct 29 **Post-Impressionism**
Reading: Gardner, p. 732-741

Oct 31 **Wild Beasts and Blue Horses: Fauvism and Expressionism**
Reading: Gardner, p. 761-796

STUDY IN IMPRESSIONISM ASSIGNMENT DUE

Week 12

Nov 5 **Fracturing Pictorial Space: Picasso and Braque**
Reading: Gardner, p. 770-776

Nov 7 **Anti-art: Duchamp and Dada**
Reading: *Duchamp, "The Richard Mutt Case" (PDF)
 Gardner, p. 780-784, 801-808

Week 13

Nov 12 **Advent of Abstraction: From Mondrian to Jackson Pollock**
Reading:
 Gardner, p. 808-813, 830-846

Nov 14 **Andy Warhol and Pop Art**
Reading: Gardner, p. 845-853

SECOND READING RESPONSE DUE-Greenberg, Laocoon

Week 14:

Nov 19 **Art Beyond the Canvas: Postmodernism**
Reading: *Jean-Francois Lyotard, "What is Postmodernism?" (PDF)

Nov 21 **Art as Experience: Performance Art**
Reading: Recommended: Bryan-Wilson, *Remembering Yoko Ono's cut piece* (PDF)

Week 15:

Nov 26 **Art in the Last 40 Years/Final exam review**

Nov 28 NO CLASS- THANKSGIVING BREAK

Week 16

Dec 3 **FINAL EXAM**