

**ARH 2051 Introduction to Principles and History of Art 2
Renaissance to the Present
Spring 2016**

Professor Nika Elder
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Office Hours:
Weds., 4-6pm
FAC 121

Office hours:
TBD TBD
FAC 118 (Salon) FAC 118 (Salon)

Lectures:
M/W, Period 6
LIT 101

Discussion Sections:
F, Periods 2 & 3 W, Periods 7 & 8
FAC 116A FAC 116A



Giotto, "Lamentation," Arena Chapel, c. 1303-1306



Kara Walker, *Insurrection! (Our Tools Were Rudimentary, Yet We Pressed On)* [detail], 2000

Course Description and Goals

On February 15, 2015, the website BuzzFeed posted a quiz titled, "How well do you know art?" It asked such questions as: "True or False: Van Gogh was an Impressionist painter?" And, "Who painted the Last Supper?" A quick Google search will reveal the answers to these questions and many other facts about visual art, such as the year a certain painting was made, the person who commissioned a given building, or whether a print is an etching or an engraving. But art history is about more than names and dates; it is a way of looking at images and objects of all kinds, deciphering what they say about their given subjects, and understanding why they say those things—what personal, political, religious, or cultural demands the images or objects met. This course will introduce you to the meaning and significance of major works of Western art from the Renaissance to the present and empower you with the skills to develop such interpretations yourself. Ultimately, you will be able to ace a BuzzFeed quiz, but also (and much more importantly) walk the halls of any museum or open any magazine or newspaper and begin to decipher the messages and values that the images you see there communicate.

Course Requirements:

1) COMMUNICATION

A. Attendance

Attendance is required at every lecture and discussion section. Students are expected to arrive on time. More than one unexcused absence or continued lateness will adversely affect your attendance grade. The University attendance policy can be found here:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

B. Participation

Additionally, participation is an integral component of the course. Participation takes two forms:

1. **Taking extensive notes on lecture.** Lectures go well beyond material covered in the textbook and will be the basis of all exams, so it is to your benefit to be as thorough in your note-taking as possible. See Appendix A for a discussion of productive note-taking practices.
2. **Engaging in section.** Engaging in discussion can take many forms: responding to the images, the readings, classmates, and questions posed by your TA.

Feel free to draw connections to contemporary events and issues, personal experience, other classes, and material covered at any point in the semester. Offering opinions that differ from those presented by classmates is encouraged. Pose questions on the lectures, statements made by other students, etc. These contributions will enrich the classroom experience for all involved.

C. Electronics Policy

Cell phones and other electronic devices, including laptops, should be placed on silent and put away for the duration of lecture and section. Notes can and should be taken with pen/pencil on paper rather than by laptop. Research has proven that taking notes by hand benefits comprehension, retention, and the overall classroom experience. See, for example, the following article from *The Chronicle of Higher Education* <http://chronicle.com/blogs/wiredcampus/taking-notes-by-hand-benefits-recall-researchers-find/51411> and the journal article on which that piece was based http://www.academia.edu/6273095/The_Pen_Is_Mightier_Than_The_Keyboard_Advantages_of_Longh_and_Over_Laptop_Note_Taking. With documentation from the Dean of Students Office, a waiver will be made to the laptop policy.

D. Email Policy

Please check your UF email regularly. Important information about assignments, meeting locations, etc. will be disseminated via section list-serves. You are automatically subscribed to the list-serve with your UFL email. In most cases, I respond to emails within 24-48 hours.

2) READING

a. The course textbook is:

Gardner's Art Through the Ages: A Global History, Volume 2, 15th Edition, Wadsworth Publishing (2015)

It is required and can be purchased at the UF bookstore or online (just be sure to buy the correct edition—paperback is fine).

The textbook provides critical background information for lecture, which will presume familiarity with names and dates mentioned therein. Readings from the textbook should be completed in advance of the dates for which they are assigned.

b. All other required readings are available in the “Course Reserves” section on Canvas.

All readings should be completed in advance of the sections for which they are assigned. If your printing budget permits, I strongly encourage you to print the texts prior to reading them so you can underline, highlight, and jot down notes, thoughts, and questions with abandon as well as bring the readings to class for your reference.

3) **WRITING ASSIGNMENTS:** there are two writing assignments for this course, each approximately 3-5 pages in length. Both assignments are visual analyses of a work of art in the collection of the Harn Museum of Art. The first assignment will be on one of a selection of historical prints at the Museum; it is due on Wednesday, February 17th at noon. The second assignment will be on one of a selection of works of modern and contemporary art; it is due on Wednesday, April 6th at noon. The assignments will be submitted through Canvas by the time (and on the date) designated in the course schedule.

4) **Exams:** there will be a midterm exam and a final exam for this course. Both will consist of identifications, comparisons, and essays. They will draw upon the material covered in course lectures, discussion sections, and readings. The midterm will be in class on Wednesday, February 24. A midterm review will take place in class on Monday, February 22. The final will be on Wednesday, April 27 and will be preceded by a final review on Wednesday, April 20.

Accommodations

Every effort will be made to accommodate students with disabilities. Students in need of disability accommodations should schedule an appointment with me as soon as possible. All accommodations requests must be accompanied by necessary documentation from the Dean of Students Office.

Course Resources

1) Canvas – slide lists and any other documents distributed in class will be posted on the course page.

2) **OFFICE HOURS:** I'm happy to meet with you during my office hours Wednesdays, 4pm-6pm in my office, FAC 121, to discuss any questions pertaining to the course content, reading assignments, writing assignments, or exams. Office hours don't require an appointment; feel free to just drop by. If you're unavailable at that time, just ask or email me, and we can arrange another time to meet.

Additionally, the course TA's are happy to meet with you during their office hours in FAC 118 (Salon):

Valton Jones: TBD

Laura Winn: TBD

3) ACADEMIC SUPPORT

UF Teaching Center

<https://teachingcenter.ufl.edu/>

UF Writing Studio

<http://writing.ufl.edu/writing-studio/>

University Counseling & Wellness Center

<http://www.counseling.ufl.edu/cwc/>

Grading

The final course grade is calculated as follows:

10% Attendance

10% Participation

20% Midterm Exam

20% Visual Analysis I

20% Visual Analysis II

20% Final Exam

To receive full credit, assignments must be turned in on time. Late assignments will only be accepted under special or extreme circumstances with valid documentation and, unless impossible, extensions must be arranged in advance. Without an approved extension, late assignments will be marked down 1/3 of a grade per day. No make-up exams will be given without documentation demonstrating that the scheduled exam date is impossible. In order to pass this course, all assignments must be completed. No exceptions.

All exams and assignments will be assigned letter grades. For letter grade definitions, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

As a matter of course, students are expected to abide by the University's policies regarding academic honesty, the honor code, and student conduct related to the honor code. Full information regarding these policies is available at the following sites:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Important Dates at a Glance

Weds, Feb. 17	Visual Analysis I due at noon
Weds, Feb. 24	Midterm
Weds, April 6	Visual Analysis II due at noon
Weds, April 27	Final Exam

Prospective Course Schedule

Week 1: The “Beginning”

Jan. 6 Introduction

Section: Looking at Art (2D)

Reading:

Week 2: The Italian Renaissance

Jan. 11 Proto-Renaissance Painting: Christian Ideals

Reading:

Jan. 13 The Renaissance: Human Perspectives

Reading:

Section: Looking at Art (3D)
Class meets outside at [location TBD]

Reading:

Week 3: The Italian Renaissance

Jan. 18 No Class - Martin Luther King Day

Jan. 20 The High Renaissance: The Artist as Scholar

Reading:

Section: Interpreting Art: Biography—Possibility and Peril

Reading:

Week 4 The Italian Renaissance / The Southern European Baroque

Jan. 25: Renaissance Venice: Worldly Wonders

Reading:

Jan. 27 Italy and Spain: Dramatic Displays

Reading:

Section: Interpreting Art: The Viewer

Week 5: The Northern Renaissance and Baroque

Feb. 1 Art and Devotion

Reading:

Feb. 3 Worldly Matters

Reading:

Section: Looking at Art: Print-making
Section meets at the Harn Museum of Art

Watching:

Week 6: The Human Condition

Feb. 8 Dutch Masters: Rubens, Rembrandt, Vermeer

Reading:

Feb. 10 Rococo / The Enlightenment: The Artificial and the Natural

Reading:

Section: Writing Art History

Reading:

Week 7: Reason and Imagination

Feb. 15 The Academy and History Painting

Reading:

Feb. 17 Romanticism

Reading:

Section: Interpreting Art: Truths and Fictions

Reading:

Visual Analysis I due on Canvas at noon

Week 8: Midterm

Feb. 22 Midterm Review

Feb. 24 Midterm

Week 9: Spring Break!

Week 10: Art and Industry

Mar. 7 The Rise of Landscape Painting

Reading:

Mar. 9 The Art and Science of Photography

Reading:

Section: Interpreting Art: Context

Reading:

Week 11: The Modern World I

Mar. 14 Realism

Reading:

Mar. 16 Impressionism

Reading:

Section: Seeing Art: Photography
Meet at the Harn Museum of Art

Reading:

Week 12: The Modern World II

Mar. 21 Subjectivity and Objectivity

Reading:

Mar. 23 Modern Architecture

Reading:

Section: Interpreting Art: Artists' Writings

Reading:

Week 13: Abstraction

Mar. 28 Deconstructing Art

Reading:

Mar. 30 Envisioning Utopia

Reading:

Section: Understanding Art: The Canon

Reading:

Week 14: Art and Politics

Apr. 4 Realism and Surrealism

Reading:

Apr. 6 Abstract Expressionism

Reading:

Section: Interpreting Art: Art Criticism

Reading:

Visual Analysis II due on Canvas at noon

Week 15: Art and Culture

Apr. 11 Pop and Its Predecessors

Reading:

Apr. 13 Minimalism/Performance Art/Conceptual Art

Reading:

Section: Understanding Art: Museums

Reading:

Week 16: Inside and Outside of the Box

Apr. 18 Post-Modernism: Art and Identity

Reading:

Apr. 20 Final Exam Review

Apr. 27 Final Exam
12:30-2:30

Appendix A

Note-Taking

In listening to lectures, keep track of two things:

1. the trajectory or arc of Western art history

The course traces a narrative about the development of Western art from the 15th century through the present as artists respond to the world around them and to one another. At the start of every lecture, I will outline the key themes and contributions of the artist, movement, or time period under discussion as well as how they fit into the trajectory of Western art.

2. the meaning of individual works of art

Lectures will offer historically situated interpretations of individual works of art. That is to say, they will explain what a given work of art says about its subject and why. Things to listen for include:

- * the subject of a work of art
 - * reasons why an artist took up a given subject
- * how the artist depicted that subject
 - * what decisions did she or he make?
- * the pictorial or cultural circumstances that informed those decisions
- * finally, what those decisions mean for the work of art: what the work says about its subject and why

You will also be asked to address these topics (often referred to in class as the “what,” “how,” and “why”) on the midterm and final exam.

The discussion and interpretation of individual works of art in class can also serve as a model for the visual analysis papers. Visual analysis is the first step in developing an interpretation of a work of art. It yields an hypothesis about what a work of art says about its subject, which is then tested and tweaked through recourse to contextual information. Although lectures will draw on contextual information and the visual analysis papers will not (they will be based strictly on the works of art themselves), visual analysis is a key component of lectures and will prime students for the written assignments.