

**ARH 2051**  
**Introduction to the Principles and History of Art II**  
**Summer A 2019**

University of Florida, College of the Arts, School of Art + Art History  
Lecture: Monday to Thursday, 12:30-1:45pm, Fine Arts C ([FAC](#)) 201  
Section: Friday, 12:30-1:45pm, Fine Arts C (FAC) 201 and [Harn Museum of Art](#)  
Course Website: <http://elearning.ufl.edu/>  
Course Fee: N/A

This course does not require a textbook. All readings will be provided through the syllabus and course website.

**Course Description**

This course is the continuation of ARH 2050 and introduces the art and architecture from the Renaissance to the present. The lecture presents numerous artworks that exemplify the major currents and shifts in the visual culture of the past 600 years while also considering the historical context to give a sense of the interconnections between society and art. The readings provide examples of the different approaches to the practice of art history and introduce some of the most distinguished academics of the last few decades. The writing assignments and discussion sections provide a framework to practice the analysis of artworks in the contexts of daily life and the museum.

**Instructor**

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Office Location: FAC 125

**Teaching Assistant**

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Office Location: FAC 125

The best way to reach Mr. Ottenhausen and Ms. Rietveld is through email, either by using the address above or through the eLearning system.

**Course Objectives**

Provide an overview of the history of art from the early Renaissance to the present, in Europe and the Americas.

Introduce students to the concepts, issues, methods, and vocabulary of the discipline of art history.

Inform students about the variety of social, cultural, and economic contexts in which art was produced and used in order to explain how these contexts affected the objects' form and function.

Heighten visual acuity and increase facility in analyzing works of art and architecture, as well as other aspects of the visual environment.

**U Matter, We Care:** If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or (352) 392-1575 so that a team member can reach out to the student.

**Counseling and Wellness Center:** <http://www.counseling.ufl.edu> or (352) 392-157

**University Police Department:** (352) 392-1111 or 9-1-1 for emergencies

**Sexual Assault Recovery Services (SARS),** Student Health Care Center, (352) 392-1161.

**Accommodation:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

## Course Policies

We will be exploring a range of topics and ideas in this course. Come to the material with an open mind and be prepared for class each day. Some of the readings are easy, some are challenging — you may need to re-read a certain piece. The better prepared you are for class and the more you invest the more you will take away. Be kind and courteous to one another.

Attendance is required at every lecture and discussion section. Students are expected to arrive on time. You are permitted ONE unexcused absence in lecture and NO unexcused absences in section. Any additional absences and/or continued lateness in either aspect of the course will adversely affect your participation grade. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policy that can be found at:

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

Classroom demeanor: No talking on cell phones, ringing or beeping, texting, Facebooking, tweeting, emailing, noisy or smelly eating, etc., during class. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior shall result, minimally, in a request to leave class.

Course evaluations: Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

## Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code

(<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask the instructor of the course.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor, and phones must be turned off. For “guidelines for avoiding plagiarism,” consult <http://guides.uflib.ufl.edu/copyright/plagiarism>. *If you have any questions, please ask the instructor of the course.*

## Grading Scale

A	93.4 – 100%	C	73.4 – 76.6%
A-	90.0 – 93.3%	C-	70.0 – 73.3%
B+	86.7 – 89.9%	D+	66.7 – 69.9%
B	83.4 – 86.6%	D	63.4 – 66.6%
B-	80.0 – 83.3%	D-	60.0 – 63.3%
C+	76.7 – 79.9%	E (Failed)	00.0 – 59.9%

See the following web page for UF policies for assigning grade points:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

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

### **Course Requirements**

This course has a web site accessible through UF's e-Learning at <http://elearning.ufl.edu/>. This syllabus, class handouts, assignments, and other learning materials will be posted to the site.

Participation:	30% of the final grade
Midterm Exam:	25% of the final grade
Revision of Essay:	10% of the final grade
Final Exam:	35% of the final grade

Participation: Participation and engagement is key to this class. This grade is determined based on the submission of discussion posts responding to questions about your readings and short writing assignments. In most weeks you will be asked to read TWO ARTICLES (one long, one short) and write a few paragraphs on selected objects to practice visual analysis, a central skill in the studies of visual culture. For every incomplete or late discussion post, the participation grade will be marked down 4%.

The Midterm Exam consist of three parts: essay (50%), slide identifications (40%), and vocabulary questions (10%). A study guide will be provided for the latter two. The essay is a take-home assignment.

Revision: This assignment is designed to work on the essay for the midterm and to improve it with the help of the comments received for the first version.

The Final Exam is not cumulative and structured in the same way as the midterm exam.

### **Academic Resources**

**E-learning technical support**, 352-392-4357 (select option 2) or e-mail to [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu).

**Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling.  
<http://www.crc.ufl.edu/>

**Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

**Teaching Center, Broward Hall**, 392-2010 or 392-6420. General study skills and tutoring.  
<http://teachingcenter.ufl.edu>

**Writing Studio**, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.  
<http://writing.ufl.edu/writing-studio/>

## Week I

### Requirements:

**Writing Assignment:** Write a 200-word description of your favorite work of art or image from popular culture. Include a link or attach an image (your discussion post will be visible for other students).

**Readings:** 1) Bond, Sarah E. "Why We Need to Start Seeing the Classical World in Color." *Hyperallergic* (June 7, 2017), <https://hyperallergic.com/383776/why-we-need-to-start-seeing-the-classical-world-in-color/>. 2) Shrimplin, Valerie. "Hell in Michelangelo's 'Last Judgment'." *Artibus Et Historiae* 15, no. 30 (1994): 83-107.

May 13: Early Renaissance

May 14: Renaissance (writing assignment due by 23:59pm)

May 15: Northern Renaissance

May 16: Mannerism (response to readings due by 23:59pm)

May 17: **Section:** Renaissance (at FAC 201)

### Recommended Videos:

[White at the Museum | April 3, 2019 Act 3 | Full Frontal on TBS](#)

[Assassin's Creed 2: Florence Architecture Tour](#)

[The Medici - Godfathers of the Renaissance](#)

[HISTORY OF IDEAS - The Renaissance](#)

[Northern Renaissance: The Supreme Art](#)

[Explore the Uffizi Gallery](#)

## Week II

### Requirements:

**Writing Assignment:** Write a 250-word description of Catharina van Hemessen's [Self-Portrait](#) or Artemisia Gentileschi's [Self-Portrait as the Allegory of Painting](#). What do you think was the artist's intention?

**Readings:** 1) Nochlin, Linda. "From 1971: Why Have There Been No Great Women Artists?" *ARTnews* (May 30, 2015), <http://www.artnews.com/2015/05/30/why-have-there-been-no-great-women-artists/>. 2) Lajer-Burcharth, Ewa. "Pompadour's Touch: Difference in Representation." *Representations* 73, no. 1 (2001): 54-88.

May 20: Baroque

May 21: French Academy (writing assignment due by 23:59pm)

May 22: Art in the Age of Enlightenment (Rococo)

May 23: Enlightenment II (Rococo & Neo-Classicism) (response to readings due by 23:59pm)

May 24: **Section:** Art History and its Objects (at the Harn Museum, Asian Collection, with Assistant Curator Allysa Peyton / essay prompts for take-home part of the Midterm Exam)

### Recommended Videos:

[The Real Versailles](#)

[Explore Versailles](#)

[Friends and Rivals: Copley, West, Peale, Trumbull, and Stuart](#)

### Week III

Requirements:

Writing Assignment: **Take-home part of Midterm Exam** due in class. The essay prompt(s) will be provided after section on May 24.

Readings: 1) McEvelley, Thomas. "Doctor, lawyer, Indian chief." In *Primitivism and Twentieth-Century Art: A Documentary History*, edited by Jack D Flam, Miriam Deutch, and Carl Einstein, 335 – 350. Berkeley, Ca.: University of California Press, 2003. 2) Bryson, Norman. "Géricault and Masculinity." In *Visual Culture: Images and Presentations*, edited by Norman Bryson, Michael Ann Holly, and Keith Moyer, 228 - 259. Hanover: N.H., 1994.

May 27: No class (Holiday)

May 28: French Revolution (**\*\*take-home part of Midterm Exam due in class\*\***)

May 29: Napoleonic Empire and Bourbon Restoration

May 30: **\*\*Midterm Exam\*\*** (35min) & Romanticism (response to readings due by 23:59pm)

May 31: **Section**: Art, Collections, and Politics (at the Harn Museum, African Collection, with Dr. Susan Cooksey)

Recommended Videos:

[Égalité for All: Toussaint Louverture & The Haitian Revolution](#)

[The French Revolution - Tearing Up History](#)

[HISTORY OF IDEAS - Romanticism](#)

### Week IV

Writing Assignment: Write a 300-word description of one of the artworks installed on campus. Provide one paragraph with directions for a possible interpretation.

Readings: 1) Nochlin, Linda. "Seurat's Grande Jatte: An Anti-Utopian Allegory." *Art Institute of Chicago Museum Studies* 14, no. 2 (1989): 133-242. 2) Barthes, Roland. "The Great Family of Man." *Mythologies*, translated by Annette Lavers, 100-102. New York: Noonday Press, 1991. 3) Sontag, Susan. "In Plato's Cave." In *On Photography*, 1-19. New York: RosettaBooks, 2005.

June 03: Romanticism II

June 04: Depicting Modern Life: Realism (writing assignment due by 23:59pm)

June 05: Depicting Modern Life: Impressionism, Post-Impressionism, and the early 20<sup>th</sup> Century

June 06: Photography (response to readings due by 23:59pm)

June 07: **Section**: Photography (at the Harn Museum, "Century", with Curator Carol McCusker)

Recommended Videos and Article/Podcast:

[Minstrelsy "Uncorked": Thomas Eakins' Empathetic Realism](#)

Kolata, Justine. "The revolutionary figure of the beautiful, self-improved soul." *aeon* (July 24, 2017),

<https://aeon.co/ideas/the-revolutionary-figure-of-the-beautiful-self-improved-soul>.

[HISTORY OF IDEAS - Capitalism](#) / [HISTORY OF IDEAS - Work](#)

[African American Photographs Assembled for 1900 Paris Exposition: Search Results](#)

## Week V

Writing Assignment: **\*\*Revision\*\*** of the essay from the Midterm due in class.

Readings: 1) Demos, T. J. “Zurich Dada: The Aesthetics of Exile.” In *The Dada Seminars*, edited Leah Dickerman and Matthew S. Witkovsky. Washington, D.C.: National Gallery of Art, 2005, 7–20. 2) Barthes, Roland. “Death of the Author.” In *Aspen*, no. 5 + 6 (Fall-Winter, 1967) [[online](#)].

June 10: Orientalism, Symbolism, Fauvism, Expressionism

June 11: Suprematism, Dada, and Surrealism (**\*\*Revision\*\*** due in class)

June 12: Arts and Crafts, Constructivism, Bauhaus, and Black Mountain College

June 13: Abstract Expressionism (response to reading due by 23:59pm)

June 14: **Section**: Modern Art (at the Harn Museum of Art, “Century”, with Chief Curator Dulce Román)

Recommended Videos and Article/Podcast:

[The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War](#)

[Black Mountain: Shaping Craft + Design](#)

[Dada: The Original Art Rebels documentary \(2016\)](#)

[Marcel Duchamp interview on Art and Dada \(1956\)](#)

[John Berger / Ways of Seeing \(1972\)](#)

[The Rules Of Abstraction With Matthew Collings](#)

[Freud and Jung’s Friendship](#)

## Week VI

Writing Assignment: **Take-home part of Final Exam due in class**. The essay prompts will be provided after section on June 14.

June 17: Minimal and Conceptual Art

June 18: Art, Labor, Politics (**\*\*take-home part of Final Exam due in class\*\***)

June 19: Low Brow, New Aesthetic, and Post-Internet Art

June 20: Art History as Art: Exhibitions and Installations

June 21: **\*\*Final Exam\*\***

Recommended Videos and Articles:

[Martha Rosler Reads Vogue](#)

[Marina Abramovic and Ulay, Relation Work \(1976-1980\)](#)

[Theaster Gates, Breathing \(2010\)](#)

[Kara Walker, Fall Frum Grace, Miss Pipi’s Blue Tale \(2011\)](#)

[Ana Mendieta, Selected Video Works \(1972-1981\)](#)

[New Ways of Seeing](#)

[Towards a Postinternet Sublime](#)

[Beyond the Guest Appearance: Contemporary Native Arts](#)