

ARH 2051 Introduction to Principles and History of Art 2
University of Florida, School of Art + Art History, Fall Semester 2014

Professor Ashley Jones

ashley.jones@ufl.edu

office hours Wednesdays 10:30a.m. – 12:30p.m., FAC 121

Lectures, Tuesdays and Thursdays, 6th Period, LIT 101

Graduate Assistants: Lila Stone and Leslie Todd

stone18@ufl.edu, ltodd1288@ufl.edu

office hours tba

Discussion Sections, Fridays 3rd, 4th, 5th,
and 6th periods, FAC 201

Course Description:

This course is an overview of the history of Western art from the Renaissance to the present. It aims to familiarize students with key monuments of Western art, and to give them the tools to describe, analyze, and contextualize artworks with reference to other works of art and architecture, to artworks in other media (e.g. literature or music), to religion, politics, and historical events.

Course Objectives:

- To gain familiarity with key monuments of Western art from the Renaissance to the present.
- To identify and describe familiar monuments and artworks with reference to their stylistic attributes and historical context.
- To compare and contrast familiar and/or unfamiliar monuments and artworks using the tools of formal analysis, iconographic interpretation, and in reference to relevant historical, political, religious, or sociological contexts.
- To describe and tentatively identify and contextualize unfamiliar artworks with reference to known artworks.
- To become familiar with the standard analytical tools of art historical inquiry, including formal, iconographic, and contextual analysis.

Textbook:

Gardner's Art Through the Ages, 14th Edition, Wadsworth Publishing, Backpack Edition, volumes D and E

Requirements:

- Attendance and Participation **10%**
- Section Activities **10%**
- Short Paper **15%**
- Midterm Exam **30%**
- Final Exam **35%**

One short, 3-5 page, paper will be due **Thursday, October 23**. For the paper you should choose a single work of art from the Harn Museum. The paper must include: a formal description and analysis of the work of art; an analysis of its iconography; and a description of the provenance of the art work (from its creation to the present), including what is known *or what you would, based on your foregoing analysis, argue are* the circumstances of its creation.

Exams will include slide identifications, questions that ask you to critically relate two or more art works, and longer essay questions. The final exam will include only material presented in the second half of the course. Images for exam study will be announced in advance and will be available via the E-learning site.

Important Dates

August 26: First Day of Class

August 29: Drop/Add Deadline

October 10: No Sections, Homecoming

October 16: Midterm Exam

October 23: Short Paper Due in Class

November 11: No Class, Veterans' Day

November 27: No Class, Thanksgiving

November 28: No Sections, Thanksgiving Break

December 9: Last Day of Class

December 10: Drop with College Petition (without failing grade) Deadline

December 16: Final Exam, 5:30-7:30 p.m., LIT 101

Email Policy

You are requested to use your UFL email as your primary email. Important information, including supplementary readings, assignments, etc., will be disseminated via the section list-serves. You are subscribed to the list-serve with your UFL email. Emails sent to the professor or to the graduate assistants will usually be returned within 48 hours.

Class Attendance/Demeanor Policy

Your attendance is mandatory. You will be required to sign in at the beginning of each lecture and section. More than three unexcused absences will result in an automatic reduction in your participation grade, for instance from A- to B+. Your active participation in the class is expected and constitutes part of your grade.

Please also see the UF attendance policy:

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

Deadlines and Making-Up Missed Materials

Make-up exams can only be offered to those with an excused absence. Extensions to deadlines will not be given except under exceptional circumstances. Each day late for any assignment will result in a lowered 1/3 letter grade for that assignment (A to A- for example).

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A 90–92 A- 87–89 B+ 83–86 B 80–82 B- 73–76 C 70–72 C- 67–69 D+ 63–66 C 59 and below F

If you have questions about how grade points are assigned by the University, go to:

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

Academic Honesty

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links: 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>

Students with Disabilities

Every effort will be made to accommodate students with disabilities. Anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center

3190 Radio Road P.O. Box 112662, University of Florida Gainesville, FL 32611-4100 Phone: 352-392-1575

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

Provisional Course Outline:

Supplementary readings may be announced to students via the list-serve or e-learning site. Page numbers are taken from the “backpack” version of the text (Volumes D & E, 14th Edition), students using different versions (complete version, Global or Western; two volume version) of the text may follow the subject and artist headings.

Week 1

1. Tuesday, August 25:

Introduction: Late Medieval or Proto-Renaissance? Cimabue, Duccio, and Giotto.
Gardner 401, 406-408

2. Thursday, August 27:

Humanism and the Early Renaissance in Italy, Florence and Siena
Gardner 400-420

Discussion Section

Giotto's Scrovegni Chapel:
Iconography and Vocabulary: Introduction to Reading and Talking about Images

Week 2

3. Tuesday, September 2:

Italy in the 15th Century, Sculpture and Architecture: Ghirlandaio, Donatello, Brunelleschi, and Michelozzo
Gardner pp. 559-568, 582-586

4. Thursday, September 3:

Italy in the 15th Century, Architecture (cont'd) and Painting: Brunelleschi, Alberti; Mantegna, Perugino, Masaccio, Piero della Francesca
Gardner pp. 586-596

Discussion Section:

Family Chapels in 15th-Century Florence

Week 3

5. Tuesday, September 9:

The Van Eycks and the Northern Renaissance
Gardner pp. 535-546

6. Thursday, September 11:

The High Renaissance in Italy, Architecture: The Evolving St. Peter's; Michelangelo as Sculptor
Gardner, pp. 618-621, 609-614

Discussion Section:

15th-Century Portraiture North and South of the Alps: Piero della Francesca, Ghirlandaio, Jan van Eyck, and Rogier van der Weyden
Gardner 542-543, 545-546, 579-580, 590-591

Week 4

7. Tuesday, September 16:

The High Renaissance in Italy: Leonardo, Michelangelo, Raphael
Gardner, pp. 547-548 (Portinari Altarpiece); pp. 599-609, 614-616

8. Thursday, September 18:

Painting in Renaissance Venice: Bellini, Giorgione, Titian
Gardner pp. 624-632

Discussion Section:

Mannerist Pleasure Palaces: Fontainebleu and Palazzo Tè
Gardner, p. 640

Week 5

9. Tuesday, September 23

Renaissance Venice: Classical Architecture (Palladio) and Mannerist Painting (Tintoretto and Veronese)
Gardner pp. 622-624, 636-637

10. Thursday, September 25:

The Print Revolution, the Reformation, and the High Renaissance in Germany and the Netherlands:
Grünwald, Cranach, Dürer, Altdorfer, and Holbein
Gardner, pp. 646-656

Discussion Section:

An unusual triptych: Hieronymous Bosch's *The Garden of Earthly Delights*
Gardner p. 644-645

Week 6

11. Tuesday, September 30:

Sixteenth-Century Florence and Flanders:
Pontormo, Parmigianino, and Bronzino; Gossaert, Massys, Aertsen, Patinir, and Bruegel
Gardner pp. 632-635, 658-661, 662-663

12. Thursday, October 2:

Sixteenth-Century Spain: El Greco and the Escorial
Gardner, pp. 665-666
The Counter-Reformation and the Age of the Baroque in Rome: Architecture and Sculpture: Cellini,
Giovanni da Bologna, Bernini
Gardner pp. 638-639, 669-679

Discussion Section:

Women Artists of the Sixteenth and Seventeenth Centuries, North and South of the Alps:
Sofonisba Anguissola, Caterina van Hemessen, Levina Teerling, Artemisa Gentileschi, and Judith Leyster
Gardner, pp. 630, 635, 661-662, 705

Week 7

13. Tuesday, October 7:

The Age of the Baroque, Painting in Italy: Correggio, the Carracci, Caravaggio, and Pietro da Cortona
Gardner, pp. 638, 679-686

14. Thursday, October 9:

The International Baroque, History Painting and Portraiture:
Ribera, Zubaran, Velázquez, Rubens, Rembrandt, Hals, and Van Dyck
Gardner pp. 687-692, 696-701, 704-709

Discussion Section:

NO SECTIONS, Homecoming

Week 8

15. Tuesday, October 14:

Catch-Up/Review for Midterm Exam

Thursday, October 16:

Midterm Exam

Discussion Section:

The Middle Class Consumer in 17th-Century Holland

Week 9

16. Tuesday, October 21:

17th-Century Painting: Dutch Still Lifes, Landscapes, and Genre Scenes

Gardner, pp. 694-695, 701 (Peeters), 709-713

17. Thursday, October 23:

****Paper Due at Start of Class****

17th-Century Painting: Dutch Still Lifes, Landscapes, and Genre Scenes continued

Discussion Section:

The Rococco

Gardner, pp. 728-735

Week 10

18. Tuesday, October 28:

17th-Century French Classicism: Louis XIV and Versailles; Painting in the Grand Manner: Poussin and Claude

Gardner, pp. 714-721

19. Thursday, October 30:

Defining Modernism: Neoclassicism and Romanticism

Gardner, pp. 727, 736-753, 754-775

Discussion Section:

Academic Art and the Enlightenment

Gardner, pp. 727, 728, 736-737

Week 11

20. Tuesday, November 4:

Realists and Impressionists

Gardner, pp. 775-782, 799-809

21. Thursday, November 6:

Post-Impressionisms

Gardner, pp. 811-823

Discussion Section:

Nineteenth-Century American Artists at Home and Abroad

Gardner, pp. 782-784, 809-810

Week 12

Tuesday, Nov. 11:

NO CLASS, Veterans' Day

22. Thursday, Nov. 13:

Enter Photography

Gardner, pp. 791-796

Discussion Section: tba

Pre-Raphaelitism and the Other Nineteenth Century/ Fin de Siècle Architecture and Decorative Arts

Gardner, pp. 786-787/Gardner, pp. 827-832

Week 13

23. Tuesday Nov. 18:

Early Picasso and Matisse, Fauvism and Expressionism

Gardner, pp. 836-847

24. Thursday, Nov. 20:

Cubism, Futurism, and Dada

Gardner, pp. 847-860

Discussion Section:

Modern Architecture

Gardner, pp. 830-832, 860-861, 870-872, 884-887

Week 14

25. Tuesday, Nov. 25:

The Avant-Garde in America, "Armory Show," American Art between the Wars

Gardner, pp. 862-870

Thursday, Nov. 27 and Friday, Nov. 28:

NO CLASS or SECTIONS

Happy Thanksgiving!

Week 15

26. Tuesday, Dec. 2:

Late Picasso, Neue Sachlichkeit, Surrealism; Suprematism, Constructivism

Gardner, pp. 850-851 ("Guernica"), 872-880

27. Thursday, Dec. 4:

Art in America after the War: Abstract Expressionism, Pop Art, Op Art, Minimalism and Art since 1970

Gardner, pp. 887-924

Discussion Section:

TBA

28. Tuesday, Dec. 9

Catch-Up/Review for the Final Exam

Tuesday, Dec. 16:

FINAL EXAM, 7:30 – 9: 30 a.m., LIT 101