

INTRODUCTION TO ART HISTORY - SYLLABUS

COURSE DESCRIPTION

In a sweeping journey across centuries, cultures, and styles from Prehistory to today and from the Middle-East to Europe, the U.S. and Asia, students will learn about the main stages in the history of art. Why do people make art like that at a given time ? What are its functions in a given society ? Can it tell us something about the past and our forebearers ? And will the study of art help us to make sense of ourselves and our communities as we go through the intricacies of the present ? These questions have been asked repeatedly by art historians each time a work from the past was being discovered, kept and cherished. Progressively, Art History became located at the heart of the Humanities curriculum in Western culture, fueling many debates about meanings and values in a collective world. Through the acquisition of key-terminologies and concepts, as well as a comprehensive periodization, students will learn to identify, describe, and characterize various types of artwork. They will acquire the necessary skills to recognize differences in style across time and place, which in turn will enable them to analyze and effectively critique specific works of art. While always remaining mindful of historical and geographical differences, class lectures and exercises will all focus on how Art History is a long, ongoing and extremely rich conversation between human communities. Upon completion of the course, students will have a very solid sense of the major steps in this conversation, and of the different contexts within which key-artworks were created. They will also be able to use this knowledge of the past to develop a well-rounded understanding of the present and what has been called the globalization of art.

STUDENT RESPONSIBILITIES

Presenting information in lectures, the course makes use of slides, textbooks and online sources. Students are expected to take notes during lectures, carry out assigned readings and written exercises, as well as involve actively in classroom discussions and exercises.

LEARNING GOALS

Students completing this course will be able to:

1. Understand key-timelines used in Art History, their major notions and terminologies

2. Recognize and identify particular artworks, artists, periods, and areas.
3. Name key-characteristics of artworks based on period and location
4. Analyze and discuss artworks using key-terms and concepts covered in class in terms of formal characteristics, style, meaning, and context.
5. Engage in a critical discussion of artworks considered either singly or in compare-and- contrast relations.
6. Think critically about how artworks contribute to the understanding of cultures and histories
7. Work collaboratively with peers to produce short textual/artistic reflections on art history

COURSE HOURS

The course has 20 class sessions in total. Each class session is 120 minutes in length. The course meets from Monday to Friday. The course has a total of 40 class hours.

REQUIRED TEXT (AVAILABLE AS PDF AT THE SCHOOL'S OFFICE)

Fred S. Kleiner (ed.), *Gardner's Art through the Ages: A Global History*, 16th Edition, Cengage Learning, 2019

Language: English

ISBN-13: 978-1337630702

COURSE REQUIREMENTS

- Class assignments, exercises, and oral participation.
- One in-class quiz (definitions and short-answer questions covering basic information in the readings and lectures).
- One home-paper: 1,000 word-long Artwork Study analyzing an artwork mentioned in class (with detailed observation of production/formal qualities and use of Art History terminology). In Times New Roman (12 point), double-space, with a 1-inch margin on each side. Tests students' ability to understand, formulate, illustrate and discuss key- concepts examined during the course. Demonstrates students' ability to formulate knowledge and ideas about an artwork.
- A 15 minute-long oral presentation explaining and illustrating a historical, thematic or

formal topic in Art History chosen in agreement with the Professor, with a PowerPoint containing images and quotes. It may be an extended version of the Artwork Study.

- Critical Creative Studio: 4 Studio Sessions examining key-examples of drawing, painting, photography, and installation in Art History from a practical standpoint (sketching, reproduction, inspiration).

GRADING POLICY

The grades you earn in this course will depend on your performance. The following grading guidelines will be used :

A/A- Excellent; performance demonstrates rigorous intellectual engagement, great care and extra effort, clear planning, extensive development and excellent written and oral expression. Work also shows great creativity and originality.

B+/B Very Good; performance reflects mature thought, care and effort. You have gone beyond basic minimum requirements and taken the time to think your subjects through and produce thoughtful, polished work, written and oral.

B-/C+ Good. You have performed and submitted work and assignments that are complete, well-organized and show strong potential;

C/C- Satisfactory. You correctly completed the course's basic minimum requirements;

D+/D Unsatisfactory. Work and assignment are submitted incomplete;

F Poor. Little or no evidence of effort to complete assignments or to improve.

If you would like to dispute any grade in this course, you must do so within one week of receiving the grade (this includes exams).

ASSESSMENT

1. Oral Participation and Class Exercises	20%
2. In-Class Quiz	20%
3. Artwork Study Home-Paper	20%
4. Critical Creative Studio	20%
5. Oral Presentation	20%

Cell phones, pagers, game devices, etc. must be switched off (not set to vibrate) when you are in class. Computer use should be limited to note-taking.

CLASS SCHEDULE AND ASSIGNMENTS

7/8 Introduction – Art History: When Did it Start ? / Hoes Does it Work ?

- Lecture on Definitions and Methodologies
- Read Kleiner, 'Introduction'
- Task : Group work on how specific artworks challenged/awed/moved you and why.

7/9 From Prehistoric to Early Neolithic Art

- Lecture on the Palaeolithic and Neolithic Periods
- Read Kleiner, Chapter 1
- Tasks : Group work and study questions on Lascaux and Chauvet, Stonehenge, the Standard of Ur, and the Hanging Gardens of Babylon

7/10 Art of Ancient Egypt

- Lecture on the Story of the Nile and the Gates of Heaven
- Read Kleiner, Chapter 3
- Tasks : Group work and study questions on Building the Great Pyramid and the Body in Ancient Egypt
- Screening : BBC, *Treasures of Ancient Egypt* (2014)

7/11 What Is Classical Art ? From Athens to Rome

- Lecture on Pantheism and Art, Classical Sculpture, Imperial Art, Early Byzantine Art
- Read Kleiner, Chapters 5 and 7

→ Tasks : Group work and study questions on the Acropolis-Parthenon and Imperial Forums

7/12 Critical Creative Studio #1 : From Sketching to Drawing to E-doodling

→ Task : Individual and Group Work examining/reproducing/emulating key-examples of sketching and drawing (Prehistoric, Egyptian, Greek, and Roman)

→ Screening : W. Herzog's Educational documentary, *Case of Forgotten Dreams* (2017)

7/15 Medieval Art in Europe

- Lecture on Romanesque and Gothic Art and Architecture

- Read Kleiner, Chapters 12 and 13

→ Tasks : Group work and study questions on Cluny, Bayeux tapestry, and Notre-Dame

7/16 Renaissance Art

- Lecture on Humanism and Art in the Renaissance Across Europe

- Read Kleiner, Chapters 22 and 23

→ Tasks : Group Work and study questions on Painting and Architecture in Tuscany, Venice, and Northern Europe

7/17 18th Century Art in Europe

- Lecture on the Enlightenment

- Read Kleiner, Chapter 26

→ Tasks : Group work and study questions on French and British Painting, Italian Neoclassicism, the Grand Tour ; Styles/Genres/Manners identification exercises

7/18 19th Century Art in Europe I : From Romanticism to Realism

- Lecture on Romanticism, Naturalism, and Realism

- Read Kleiner, Chapter 27

→ Task : Group work on study questions on Goya, Turner, Courbet, Delacroix;
Styles/Genres/Manners identification exercises

→ In-Class Quiz (1 hour-long)

7/19 Critical Creative Studio #2 : Landscapes & Portraits

→ Task : Individual and Group Work examining/reproducing/emulating key-examples of painting
(Medieval, Renaissance, 18th c., 19th c.)

7/22 19th Century Art in Europe II : Impressionism and Post-Impressionism

- Lecture on the Gaze vs. the Object

- Read Kleiner, Chapter 28

→ Tasks : Correction of In-Class Quiz; Group work and study questions on Manet, Van Gogh, Monet, Renoir, Gauguin, Seurat, Cézanne; Styles/Genres/Manners identification exercises

7/23 20th Century Art I : Avant-Garde Art From Fauvism to Surrealism via Expressionism, Cubism, and Constructivism

- Lecture on Formalism and Non-Figurative Art

- Read Kleiner, Chapter 29

→ Tasks : Group work and study questions on Matisse, Munch, Picasso, Ray, Duchamp, and Malevich; Styles/Genres/Manners identification exercises

→ Oral Presentation Outline Due (1 page : title, summary, corpus)

7/24 20th Century Art II : American Modernism

- Lecture on Formalism and Abstraction

- Read Kleiner, Chapter 29

→ Tasks : Group Work and study questions on the Bauhaus, American Photography, Lloyd Wright, Rothko, Pollock, Moore; Styles/Genres/Manners identification exercises

7/25 20th Century Art III : From Pop Art to Minimalism

- Lecture on the Visual Turn the Post-Avant-Garde
- Read Kleiner, Chapter 30
- Tasks : Group Work and study questions on Warhol, Lichtenstein, Hockney, Rauschenberg, Morris, Judd, LeWitt)
- Home-Paper Due (1.000 word-long Artwork Study analysing an artwork mentioned in class (with detailed observation of production/formal qualities, and use of Art History terminology). Tests students' ability to understand, formulate, illustrate and discuss key-concepts examined during the course. Demonstrates students' ability to formulate knowledge and ideas about an artwork)

7/26 Critical Creative Studio #3 : Cubist Drawing / Photography / Dripping

- Task : Individual and Group Work examining/reproducing/emulating key-examples of photography and drawing (Surrealist, Constructivist, Cubist, Dripping, Pop)
- Screening : H.-G. Clouzot, Educational Documentary, *The Picasso Mystery* (1956)

7/29 21st Century Art I : Postmodern, Contemporary, Global

- Lecture on the Postmodern, Globalization, and the Art Market
- Read Kleiner, Chapter 31
- Tasks : Group Work and study questions on Koons, Hirst, Sherman, Kieffer

7/30 21st Century Art II : Wider Horizons

- Lecture on Contemporary Art from Africa and Asia
- Read Kleiner, Chapter 31
- Tasks : Group Work and study questions on Postcolonial Art and Global Identities, Murakami, June Paik, Kapoor, Xu Bing

7/31 Oral Presentations, Part I

→ Task : 15 minute-long presentation explaining and illustrating a historical, thematic or formal topic in Art History chosen in agreement with the Professor, with a PowerPoint containing images and quotes. May be an extended version of the Artwork Study.

8/1 Oral Presentations, Part II

→ Tasks : 15 minute-long presentation explaining and illustrating a historical, thematic or formal topic in Art History chosen in agreement with the Professor, with a PowerPoint containing images and quotes. May be an extended version of the Artwork Study.

8/2 Critical Creative Studio #4 : E-Art and Installations

→ Task : Individual and Group Work examining/reproducing/emulating key-examples of photography and drawing (Surrealist, Constructivist, Cubist, Dripping, Pop)

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