

Art 232: History of Western Art II
Rhodes College, Fall 2004
417 Clough, MWF 12:00-12:50
CRN: 10126

Professor Ellen Daugherty
414 Clough, Ext. 3663
daughertye@rhodes.edu

Office Hours:

Monday 3:00-5:00

Tuesday lunch with students, 12:30-1:30

Tuesday 1:30-3:30

Course Description and Objectives:

From the Course Catalogue: A survey of Western art from 1300 to the present. Special emphasis will be placed on the development and expansion of Renaissance ideals of art, and then the reassessment of these ideals in the Nineteenth and Twentieth Centuries

Additional Notes From Professor Daugherty: This course will cover major artists, artistic periods, “masterpieces,” and other works of enduring cultural/social/historical/artistic merit across the history of Western art. We will discuss both European and American art, however there is a clear emphasis the art of Western Europe for art. The class requires some reading, a lot of careful looking, writing exercises, and, yes, memorization of names, dates, and titles. Primarily a lecture with some discussion.

Textbooks:

Barnet, Sylvan. *A Short Guide to Writing About Art*. 7th ed. New York: Longman, 2003.

Fred S. Kleiner and Christin J. Mayima. *Gardner’s Art Through the Ages*. 12th ed. Belmont, CA: Thomson Wadsworth, 2005.

Requirements:

* Attendance is required. Two unexcused absences are allowed per semester. Other absences will be excused at my discretion. If you must be absent, it would be better if you inform me beforehand! After two unexcused absences, each additional unexcused absence will drop your participation grade by a partial letter grade (from a B to a B-, for example). Be aware that too many absences, excused or unexcused, may result in a failing grade. You will be warned if your absences become problematic.

* Two examinations (midterm and final). THERE WILL BE NO MAKEUPS. Plan for your examinations now.

* Two slide quizzes. In preparation for your exams.

* Two papers.

Each paper will be 2-4 pages long, based on a works in the Brooks Art Museum collection. The purpose of the papers is to help you learn to write about art and to help you prepare to write exam essays.

* Paper extensions. No. ‘Nuff said. Plan accordingly.

* Plagiarism. It is unethical to lift material off the web without citing it in your footnotes. It is unethical to copy another person’s paper or published works in whole or in part EXCEPT in scholarly quotations and paraphrases used in conjunction with footnotes. Plagiarism and or failure to abide by Rhodes College Honor Codes will be sanctioned by the professor and/or the Honor Council. Please use the full honor pledge on all written assignments.

Standard Honor Pledge:

“I pledge as a student of Rhodes College that I have neither given nor received aid on this exam/assignment/quiz/paper/etc.”

Grade Break-Down:

Attendance/	
Participation	10%
Slide Quiz #1	5%
Slide Quiz #2	5%
Paper #1	10%
Paper #2	20%
Mid-Term	25%
Final	25%

Schedule of Lectures and Assignments:

Please Note: Chapter titles in Roman type come from Gardner. Titles in italics are my inventions. Lecture and assignment schedules may be changed at the discretion of the professor.

August	25	Paperwork, Meet and Greet Introduction to Course pp. xxvii-xxxix
	27	From Gothic to Renaissance: The Fourteenth Century in Italy pp. 521-542
	30	Humanism and the Allure of Antiquity: Fifteenth-Century Italian Art <i>Sculpture and the Human Body: Ghiberti, Donatello, Verrochio</i> pp. 573-582, 593-594, 596-597
September	1	<i>Fifteenth-Century Italian Architecture: Brunelleschi and Alberti</i> pp. 587-592, 598-600, 603-605

Europe	3	<i>Painting and Perspective in Fifteenth Century Italy: Massacio, Uccello, Castagno, Perugino, Mantenga, and Boticelli</i> pp. 583-587, 592-593, 594-598, 600-603, 605-610
	6	Labor Day Holiday--No Class
	8	<i>Painting and Perspective in Fifteenth Century Italy: Massacio, Uccello, Castagno, Perugino, Mantenga, and Boticelli continued</i>
	10	Of Piety, Passion, and Politics: Fifteenth-Century Art in Northern and Spain <i>Northern Europe: Church Altarpieces and Public Religious Imagery</i> pp. 545-559
	13	<i>Northern Europe: Private Devotional Imagery, Portraiture, Hieronymous Bosch</i> pp. 559-570
	15	Beauty, Science, and Spirit in Italian Art: The High Renaissance and Mannerism <i>The High Renaissance: Leonardo da Vinci, Michaelangelo</i> pp. 613-628
	17	<i>The High Renaissance: Michaelangelo, Raphael, Bramante</i> pp. 629-638
	20	Paper #1 Due <i>The High Renaissance in Venice: Bellini, Giorgione, Titian</i> pp. 638-646
	22	<i>Michelangelo and Mannerism</i> pp. 648-654
	24	<i>Sixteenth-Century Venice: Tintoretto, Veronese, Palladio</i> pp. 655-660
	27	The Age of Reformation: Sixteenth-Century Art in Northern Europe and Spain “Germany”:, <i>Dürer, Grünewald, Altdorfer, Holbein</i> pp. 663-675
	29	<i>The Netherlands: Massys, Aertsen, Bruegel, (and El Greco)</i> pp. 679-686

October	1	Of Popes, Peasants, Monarchs, and Merchants: Baroque and Rococo Art <i>Seventeenth-Century Architecture and Sculpture: St. Peter's, Borromini, Bernini</i> pp. 689-700
	4	Slide Quiz #1 <i>Seventeenth Century Italian Painting: Caravaggio, Gentileschi, Carracci</i> pp. 700-708
	6	<i>The Seventeenth Century in Spain and France: Velazquez, Poussin, Lorraine</i> pp. 708-713, 732-746
	8	<i>The Seventeenth Century in Flanders and Holland: Rubens, van Dyck, Hals</i> pp. 713-722
	11	<i>Seventeenth Century Holland: Rembrandt, Leyster, Ruisdael, Steen, Vermeer</i> pp. 722-732
	13	<i>The Rococo: Watteau, Boucher, Fragonard</i> pp. 797-804
	15	Mid-Term Examination
	18	Fall Recess--No Class
	20	The Enlightenment and Its Legacy: Neoclassicism Through the Mid-Nineteenth Century <i>The Enlightenment and the Reaction Against Rococo</i> pp. 804-809
	22	<i>The Eighteenth Century in England and America: The Grand Manner, The Grand Tour</i> pp. 809-813
	25	<i>Neoclassicism: France, Jacques-Louis David and the Revolution</i> pp. 814-824
	27	<i>Romanticism: Gros, Ingres, Goya</i>

		pp. 824-832
29		<i>Romanticism: Gericault, Delacroix, Landscape in England and Germany</i> pp. 833-850
November	1	The Rise of Modernism: The Later Nineteenth Century <i>Realism: Courbet, Daumier, American Realism</i> pp. 853-859, 863-866
	3	<i>The Pre-Raphaelite Brotherhood in England; Manet</i> pp. 867-869, 860-863
	5	<i>Impressionism</i> pp. 869-878
	8	Slide Quiz #2 <i>Post-Impressionism: Seurat, Van Gogh, Cezanne, Gauguin</i> pp. 879-886
	10	<i>Post-Impressionism, Symbolism, and Rodin</i> pp. 886-900
	12	The Triumph of Modernist Art: The Early Twentieth Century <i>Fauvism and Expressionism</i> pp. 962-969
	15	<i>Cubism</i> pp. 970-976
	17	<i>Futurism, Precisionism, Suprematism, Constructivism, De Stijl</i> pp. 977-980, 990-992, 1003-1024
	19	<i>Dada, Surrealism, Political Art</i> pp. 980-989, 992-1002, 1020-1028
	22	The Emergence of Postmodernism: The Later Twentieth Century <i>Abstract Expressionism, Post-Painterly Abstraction</i> pp. 1031-1041
	24, 26	Thanksgiving Recess--No Class
	29	<i>Minimalism, Performance, Body, Installation, and Conceptual Art</i> pp. 1042-1050

December	1	<i>Pop Art</i> pp. 1050-1056
	3	Paper # 2 Due <i>Environmental Art, Site Specificity, Neo-Expressionism</i> pp. 1057-1071
	6	<i>Postmodern Trends: Feminism, The Body, Race</i> pp. 1071-1087
	8	Last Day of Class <i>Postmodern Trends: Critiquing Art History</i> pp. 1087-1090
	14	Final Examination 1:00 p.m.