



## Hankuk University of Foreign Studies

### 2020 Summer Session

### ART 200 Renaissance to Modern Art in the West

#### Course Outline

**Term: July 06-August 07,2020**

**Class Hours: 14:00-15:50 (Monday through Friday)**

**Course Code: ART 200**

**Instructor: R. Benedito Ferrão**

**Home Institution: The College of William and Mary**

**Office Hours: TBA and by appointment**

**Email: rbferrao@wm.edu Credit:**

**4**

**Class Hours:** This course will have 72 class hours, including 40 lecture hours, 10 lecturer office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.

#### **Course Description:**

This class will provide an introduction to works of art as the embodiment of cultural, social, and political values from the Renaissance to the Modern period. We will approach a selected number of paintings, sculptures, and buildings from a variety of perspectives, and the course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. Even as the course centers Western art, it will also engage with the influence of cultural and artistic exchanges between societies of Europe, the Americas, Asia, and Africa.

#### **Course Objectives:**



The course aims to familiarize students with various periods in Western art history as well as to teach critical engagement with works of art. Alongside the study of art history and criticism, students will also consider art production within its cultural milieu and in the larger context of the influence of art on culture.

### **Course Materials:**

Please consult the syllabus for the list of readings which will be made available to you electronically. With the exception of media that will be screened in class, students will be expected to be familiar with materials ahead of each session in which these will be discussed.

### **Grading & Evaluation:**

**Presentations (15 points):** All students must present at least once during the course. During these presentations, students will lead the class in discussion about assigned materials from a given unit/day. In effect, the student presenting will guide the class by offering a series of provocations that help foster a conversation based on class materials, including primary and secondary sources. The presenter will, both, raise questions, and help guide the resulting discussion by providing analysis. Students will be graded based on comprehension of the topic and materials, as well as the argumentative analysis offered and the questions raised. Before starting the discussion, you will speak for five minutes on the themes you will be addressing. So, for instance, you might be interested in addressing the matter of non-Western influences on Renaissance art, which you would spotlight at the very outset. You will also indicate how the themes you've identified undergird the argument you will be making. Finally, pick at least two pieces of art to analyze; choose these to support your thematic observations and structural argument.

You will be scored on the following:

Preparedness and Expertise (2): How familiar you are with the material and how capable you are of demonstrating your knowledge.

Organization (2): Presentation of information in an orderly and critically engaging fashion.

Articulation (2): Clarity of expression.

Originality (2): Creatively demonstrating your understanding of the material while interacting with your audience.

Nature of Questions and Employment of Argument (3): Your purpose is not solely to regurgitate information, but to challenge your audience to think of the materials effectively and in a manner that leads them to see its nuances. What questions could you ask that would assist in making this happen? How might you develop your own use of argument while also challenging your classmates to think critically?

Use of Materials (2): How you tie together various readings and examples of art.



Continuity (2): Ability to draw connections between units and themes that come up during the course.

**Weekly Assignments (5 x 15 = 75 points):** Students will be made aware of unit-based assignments at various points during the term.

For these assignments, the following grading criteria will apply:

Mastery of the Materials (3): Demonstrate how well you know the material by drawing out arguments and key observations in relation to the study of art history and criticism.

Organization (3): This pertains to the structure of your assignment and how you develop your ideas.

Clarity (3): Expressing your ideas clearly and logically.

Originality and Use of Argument (3): The presentation of unique ideas with evidentiary support.

Building across Units (3): Connecting ideas across the course by referring to themes and examples from other units.

**Attendance and Participation (10 points):** It is expected that students will come to class having read assigned materials and with the intention of discussing these critically. Attendance will be recorded at every meeting.

**Grading:** A: 90-100; B: 80-89; C: 70-79; D: 60-69; F: 59 and below

**Course Schedule:**

**Week1**

**1. Introduction – Art is (?)**

**T 7 July**

1a. [Who Decides what Art Is?](#) by Hayley Levitt (TED-Ed 2018)

1b. [Name that Art](#) by SoulPancake (YouTube 2016)

**W 8 July**

1c. [Ways of Seeing](#) (Episode 1) by John Berger (BBC 1972 [YouTube 2012])

1d. “Chapter 1” in *Ways of Seeing* by John Berger et al (London: BBC 1972), pp. 7-33



## R 9 July

- 1e. [Is it Art? The Rise of Made-for-Instagram Exhibits](#) in *Wired* (2017)
- 1f. “[Selfie Factories: The Rise of the Made-for-Instagram Museum](#)” by Arielle Pardes in *Wired* (27 September 2017)
- 1g. “[A Museum’s Seal of Approval can Add to Art’s Value](#)” by Paul Sullivan in *The New York Times* (14 October 2016)
- 1h. “[‘Black People don’t go to Galleries’ – The Reproduction of Taste and Cultural Value](#)” by David Osa Amadasun in *Media Diversified* (21 October 2013)

## F 10

Assignment 1

### Week2

#### 2. The Renaissance

### M 13

- 2a. “[Renaissances](#)” in *Civilizations* (Episode 5) by PBS (2018)
- 2b. “[Style Guide: Renaissance Influences from beyond Europe](#)” by the Victoria & Albert Museum (2016)

### T 14: Early Renaissance

- 2c. [Lorenzo Ghiberti, Gates of Paradise, East Doors of the Florence Baptistry](#) by Steven Zucker and Beth Harris in *Smarthistory* (2015)
- 2d. “Conditions of Trade” in *Painting and Experience in Fifteenth-century Italy: A Primer in the Social History of Style*, 2<sup>nd</sup> ed by Michael Baxandall (OUP 1988), pp. 1-27
- 2e. “[Did the Italian Renaissance begin in Baghdad?](#)” by Bob Duggan in *Big Think* (20 October 2011)



## W 15: Northern Renaissance

2f. [Holbein the Younger, the Ambassadors](#) by Beth Harris and Steven Zucker in *Smarthistory* (2012)

2g. “Reality and Symbol in Early Netherlandish Painting” in *Early Netherlandish Painting: Its Origin and Character* by Erwin Panofsky (CUP 1953), pp. 140-148

2h. “[Why I Love the Arnolfini Portrait, One of Art History’s Greatest Riddles](#)” by Hannah Gadsby in *The Guardian* (17 October 2016)

## R 16: High Renaissance

2i. [Why is the ‘Mona Lisa’ so Famous](#) by Great Big Story (YouTube 2017)

2j. “Inventing the High Renaissance, from Winckelmann to Wikipedia: An Introductory essay” by Jilly Burke in *Rethinking the High Renaissance: The Culture of the Visual Arts in Early Sixteenth-century Rome*, ed. Jill Burke (Oxon and New York: Routledge 2016)

2k. “[Leonardo da Vinci’s Scientific Studies, 500 Years Later](#)” by Eva Amsen in *Forbes* (2 May 2019)

2l. “[10 Brilliant Female Artists of the Renaissance](#)” by Elena Martinique in *Widewalls* (9 January 2018)

## F 17

Assignment 2

## Week3

### 3. Baroque, Rococo, and the Enlightenment

## M 20

3a. (Excerpt) [Caravaggio: His Life and Style in Three Paintings](#) by The National Gallery (2016)

3b. “[Baroque Art, an Introduction](#)” by Esperança Camara in *Smarthistory* (9 June 2015)



3c. [“Mannerism: The Style that put an Elaborate Twist on Renaissance Art”](#) by Kelly Richmond-Abdou in *My Modern Met* (21 October 2018)

## T 21: Other Baroque(s)

3d. [Diego Velázquez, Juan de Pareja](#) in *Smarthistory* (2016)

3e. “Introduction I: Goanness of Goan Churches and Other Problems” in *Whitewash, Red Stone: A History of Church Architecture in Goa* by Paulo Varela Gomes (New Delhi: Yoda Books), pp. 1-17

3f. [“Discovering an Enslaved Artist and his Masterpiece”](#) by Vivian R. Johnson in *TheRoot* (20 April 2014)

3g. [“The Ladies of the Baroque: Women Painters in 16<sup>th</sup> and 17<sup>th</sup> Century Italy”](#) by Museum voor Schone Kunsten Gent (2018)

## W 22: Rococo

3h. [Secrets of the Wallace: The Swing by John-Honoré Fragonard \(1767\)](#) by The Wallace Collection (2013)

3i. “The Rococo Exposed” in *Rococo Interior: Decoration and Social Spaces in Early Eighteenth-century Paris* by Katie Scott (Yale UP 1996), pp. 241-265

3j. [“Neoclassical Style: Guide to 18<sup>th</sup> Century Art and Architecture”](#) by Mayfair Gallery (21 February 2018)

## R 23: The Enlightenment

3k. [Perin Stein on The Death of Socrates](#) by The Met (2016)

3l. [“The Enlightenment”](#) by Matthew White in *Britishlibrary* (21 June 2018)

3m. [“A Revolutionary Age: Drawing in Europe, 1770-1820”](#) in *TheGetty* (2005)



3n. “[Major Exhibition brings European Enlightenment Art to Beijing](#)” by Mathias Boelinger in *DW* (30 November 2010)

## F 24

Assignment 3

## Week4

### 4. Romanticism, Impressionism, and Post-impressionism

#### M 27: Romanticism

4a. [Caspar David Friedrich: Wanderer above the Sea of Fog](#) by Euromaxx in *DW* (2016)

4b. “Constable, Cloud, Climate Change” by Gillen D’Arcy Wood in *Wordsworth Circle* (Winter-Spring 2007), pp. 25-33

4c. “[The 19<sup>th</sup> Century Painting that Most Blockbuster Movie Posters are Based On](#)” by Ryan Britt in *Tor* (7 January 2013)

#### T 28: Impressionism

4d. [Edgar Degas, The Dance Class](#) by Steven Zucker and Beth Harris in *Smarthistory* (2015)

4e. “Impressionism: Art and Modernity” by Margaret Samu in *The Met* (2004)

4f. “[The Controversy behind Edouard Manet’s Olympia](#)” by Balasz Takac in *Widewalls* (28 October 2018)

#### W 29: Post-impressionism

4g. *Loving Vincent* by Dorota Kobiela and Hugh Welchman (Los Angeles: Good Deed Entertainment 2017)

4h. “[The Immense Gaze](#)” by Barry Schwabsky in *The Nation* (30 August 2018)

## R 30



4i. [Gauguin in his Words](#) by Martin Hampton (Vimeo 2010)

4j. “Paul Gauguin and the Complexity of the Primitivist Gaze” by Ruud Welten in *Journal of Art Historiography* (June 2015), pp. 1-13

4k. “[Why is the Art World Divided over Gauguin’s Legacy?](#)” by Meredith Mendelsohn in *Artsy* (3 August 2017)

## F 31

Assignment 4

## Week5

### 5. Modernism in the Twentieth Century

#### M 3 August

5a. [How Ancient Art Influenced Modern Art](#) by Felipe Galindo (TED-Ed 2016)

5b. “Creating Modern Art: The Changing Careers of Painters in France from Impressionism to Cubism” by David W. Galenson and Bruce A. Weinberg in *The American Review* (September 2001), pp. 1063-1071

5c. “[The 16-year-old Algerian Artist who Influenced Picasso and Matisse](#)” by Jane Drinkard in *The Cut* (18 March 2018)

#### T 4

5d. [Carving into Color: Matisse’s Stunning Cut-outs](#) by Maggie Miao in *CBSNews* (2015)

5e. “[Reframing Picasso: Hannah Gadsby and ‘Separating the Man from the Art’](#)” by Rachel Higson in *The Prindle Post* (2 August 2018)

5f. “[Modern Art and World War I](#)” by Birgit Görtz in *DW* (10 April 2014)

5g. “[A Woman in the Men’s Room: When will the Art World Recognize the Real Artist behind Duchamp’s Fountain?](#)” by Siri Hustvedt (29 March 2019)





**W 5**

Museum visit.

**R 6**

Assignment 5

**F 7**

Course wrap-up discussion.

