ARH 2051 Introduction to Principles and History of Art 2
University of Florida, School of Art + Art History, Fall Semester 2013

Professor Ashley Jones
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office hours Wednesday 2:00-4:00 p.m., FAC 121
Lectures, Tuesdays and Thursdays, 6th Period, (12:50-1:40 p.m.) LIT 101

Discussion Sections, Fridays, 3rd, 4th, 5th, or 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:

Requirements:
- Attendance and Participation 10%
- Section Activities and Quizzes 15%
- Short Paper 15%
- Midterm Exam 30%
- Final Exam 30%

Quizzes may be given at any time, and may involve slide identification and/or questions drawn from assigned readings.

One short, 3-5 page, paper will be due Thursday October 24. 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 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 22: First Day of Class

August 27: Drop/Add Deadline

October 15: Midterm Exam

October 24: Paper Due at Start of Class

November 25: Drop with College Petition (without failing grade) Deadline

November 28-29: No class/section, Happy Thanksgiving!

December 3: Last Day of Class

December 7-13: Reading Period

December 10: Final Exam, 10:00 a.m. – 12:00 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 24 hours. Dr. Jones is unable to answer email on Tuesdays and Thursdays.

Class Attendance/Demeanor Policy

Your attendance is mandatory. Two unexcused absences will result in an automatic reduction in your final 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

If your unexcused absence falls on a day when we have a pop quiz, you automatically will be given a 0 for that quiz. Make-up quizzes will only be given to those with excused absences and are not possible for those with an unexcused absence. 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:


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.

1. Thursday August 22:
   Introduction: Late Medieval or Proto-Renaissance? Cimabue, Duccio, and Giotto.
   Gardner 401, 406-408

   Discussion Section, Friday August 23
   Giotto’s Scrovegni Chapel:
   Iconography and Vocabulary: Introduction to Reading and Talking about Images

   2. Tuesday August 27:
      Humanism and the Early Renaissance in Italy, Florence and Siena
      Gardner 400-420

      Discussion Section, Friday August 30:
      tba

   3. Thursday August 29:
      Italy in the 15th Century, Sculpture and Architecture: Ghirlandaio, Donatello, Brunelleschi, and Michelozzo
      Gardner pp. 559-568, 582-586

   4. Tuesday September 3:
      Italy in the 15th Century, Architecture (cont’d) and Painting: Brunelleschi, Alberti; Mantegna, Perugino, Masaccio, Piero della Francesca
      Gardner pp. 586-596
5. Thursday September 5:
The Van Eycks and the Northern Renaissance
Gardner pp. 535-546

Discussion Section, Friday September 6:
Family and State in 15th-Century Florence

6. Tuesday September 10:
The High Renaissance in Italy, Architecture: The Evolving St. Peter’s; Michelangelo as Sculptor
Gardner, pp. 618-621, 609-614

7. Thursday September 12:
The High Renaissance in Italy: Leonardo, Michelangelo, Raphael
Gardner, pp. 547-548 (Portinari Altarpiece); pp. 599-609, 614-616

Discussion Section, Friday September 13:
An unusual triptych: Hieronymous Bosch’s The Garden of Earthly Delights
Gardner p. 644-645

8. Tuesday September 17:
Painting in Renaissance Venice: Bellini, Giorgione, Titian
Gardner pp. 624-632

9. Thursday September 19:
Renaissance Venice: Classical Architecture (Palladio) and Mannerist Painting (Tintoretto and Veronese)
Gardner pp. 622-624, 636-637

Discussion Section, Friday September 20:
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

10. Tuesday September 24:
The Print Revolution, the Reformation, and the High Renaissance in Germany and the Netherlands: Grünewald, Cranach, Dürer, Altdorfer, and Holbein
Gardner, pp. 646-656

11. Thursday September 26:
Sixteenth-Century Florence and Flanders:
Pontormo, Parmigianino, and Bronzino; Gossaert, Massys, Aertsen, Patinir, and Bruegel
Gardner pp. 632-635, 658-661, 662-663

Discussion Section, Friday September 27:
Mannerist Pleasure Palaces: Fontainebleau and Palazzo Tè
Gardner, p. 640

12. Tuesday October 1:
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
13. Thursday October 3:
The Age of the Baroque, Painting in Italy: Correggio, the Carracci, Caravaggio, and Pietro da Cortona
Gardner, pp. 638, 679-686

Discussion Section, Friday October 4:
Women Artists of the Sixteenth and Seventeenth Centuries, North and South of the Alps:
Sofonisba Anguissola, Caterina van Hemessen, Levina Teerling, Artemisia Gentileschi, and Judith Leyster
Gardner, pp. 630, 635, 661-662, 705

14. Tuesday October 8:
The International Baroque, History Painting and Portraiture:
Ribera, Zubaran, Velázquez, Rubens, Rembrandt, Hals, and Van Dyck
Gardner pp. 687-692, 696-701, 704-709

15. Thursday October 10:
Review for Midterm Exam

Discussion Section, Friday October 11:
tba

Tuesday October 15:
Midterm Exam

16. Thursday October 17:
17th-Century Painting: Dutch Still Lifes, Landscapes, and Genre Scenes
Gardner, pp. 694-695, 701 (Peeters), 709-713

Discussion Section, Friday October 18:
The Academy and the Enlightenment

17. Tuesday October 22:
17th-Century French Classicism: Louis XIV and Versailles; Painting in the Grand Manner: Poussin and Claude; The Rococo
Gardner, pp. 714-721

18. Thursday October 24:
**Paper Due at Start of Class**
Defining Modernism: Neoclassicism and Romanticism

Discussion Section, Friday October 25:
tba

19. Tuesday October 29:
Realists and Impressionists

20. Thursday October 31:
Post-Impressionisms

Discussion Section, Friday November 1:
Nineteenth-Century American Artists at Home and Abroad
21. Tuesday November 5:
Enter Photography

22. Thursday November 7:
Early Picasso and Matisse, Fauvism and Expressionism

Discussion Section, Friday November 8:
Pre-Raphaelitism and the Other Nineteenth Century

23. Tuesday November 12:
Cubism, Futurism, and Dada

24. Thursday November 14:
The Avant-Garde in America, “Armory Show,” American Art between the Wars

Discussion Section, Friday November 15:
Fin de Siècle Architecture and Decorative Arts

25. Tuesday November 19:
Late Picasso, Neue Sachlichkeit, Surrealism; Suprematism, Constructivism, and De Stijl

26. Thursday November 21:
Architecture and the Modernist Dream

Discussion Section, Friday November 22:
tba

27. Tuesday November 26:
Art in America after the War: Abstract Expressionism, Pop Art, Op Art, Minimalism and Art since 1970

Thursday November 28:
No Class, Happy Thanksgiving!

Friday November 29:
No Discussion Sections

Tuesday December 3:
Review for the Final Exam: Post-Postmodernism?

December 7-13:
Reading Period

Tuesday December 10: Final Exam
10:00 a.m. – 12:00 p.m.
LIT 101