

ART HISTORY 301: INTRODUCTION TO THE VISUAL ARTS
Unique # 20000 | Fall 2016

MWF • 9–9:50 AM • ART 1.110
Canvas: <http://canvas.utexas.edu/>

Instructor: Taylor Bradley

Office: DFA 2.108 (E. William Doty Fine Arts Building)
appointments by email: taylor.bradley@utexas.edu

Course Description and Learning Goals:

Welcome! If art is a visual language, how do we understand how it is made and what it may communicate? The aim of this course is to develop your ability to critically assess the role of visual art within its given cultural and formal context at various moments in history. Over the course of the semester we will explore various art techniques and pay close attention to the historical relationship between function, patronage, and subject matter. A significant amount of our source material comes from European history, beginning with ancient Mesopotamia, Egypt, Greece, Rome, and through the Medieval to Modern era. Our study of this rich tradition in human history is divided into four parts to increase your understanding of the formal properties of architecture, sculpture, painting, and photography. Lectures will be held Monday, Wednesday, and Friday from 9:00-9:50 a.m. in ART 1.110.

Global Cultures

This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

Reading: David Wilkins, Schultz, and Linduff, *Art Past, Art Present*, 6th ed. (Used copies or older editions are fine, just check the page numbers.)

Reading assignments are given on the attached Syllabus: **complete all assigned reading before class.** If you are assigned an article, it will be provided for you on canvas. Be sure to bring a hardcopy of the text to class. Remember that reading assignments are a fundamental part of your participation grade, and a great tool to help you to prepare for papers and exams.

Digital Image Researve (DASe): For each of the three segments of the course, you will receive a list of the works of art for which you are responsible (almost all are in the Wilkins text). These images will be available online at <https://dase.laits.utexas.edu>. Choose “Public/Shared Sets” at the left and search for “Bradley Slides 2000.” You’ll be able to download and print images.

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Grading:

4 Exams: 40% (each 10%)

Architecture: September 19

Sculpture: October 10

Painting: November 4

Photography: December 2

4 Reflection Journals: 20% (each 5%)

Architecture: September 16

Sculpture: October 7

Painting: November 2

Photography: November 30

1 paper: 3-4 pages, 40%

Paper due: December 2

Extra Credit Essay, 10%

Due: December 2

Grade Breakdown:

A+	97-100	B+	87-89	C+	77-79	D+	67-69	F+	57-59
A	94-96	B	84-86	C	74-76	D	64-66	F	54-56
A-	90-93	B-	80-83	C-	70-73	D-	60-63	F-	50-53

EXAMS:

Each exam will be divided in the following sections:

- Vocabulary
- Two Slide IDs
- Two Unknown "style" slides
- Essay questions, with slides: Identify the slide and discuss its historical significance, the relationship between form and function, and the artist's decisions and choices.

REFLECTION JOURNALS: Purchase a 16-page BLUE EXAM BOOK (available at the Co-Op), label it "Reflection Journal" with your name. In each section of this course (except for the last) you will turn in two pages of thoughts about a work (architecture, sculpture, painting, and photography). Try sketching the object or jotting down notes from your first impression before arriving at any conclusions. Does it look like anything we have looked at in class or that you have read about in your book? Short writing assignments designed to help you flex vocabulary and see what you can apply from class to new works of art. Be sure to see each example **IN PERSON**. ***Email me your selfie with the building, sculpture, or painting for full credit. This assignment involves a direct response to a work of art and cannot be done using reproduction.*** I will post additional ideas for reflection journal topics on the Blackboard page early in September.

FINAL PAPER: Visual and historical comparative analysis. I will provide a list of objects to choose from, with various prompts. Email a proposal if you want to choose your own examples.

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NOTE: THERE WILL BE NO MAKE-UP TESTS FOR THIS CLASS

If a student misses a test, he or she will receive a grade of zero for that test, unless a valid medical excuse for the absence is produced. In that case, the value of the two remaining tests will each be increased to 30%, so that a zero is not averaged into the student's grade.

Late Papers: Each day a paper or reflection-journal is late, your grade will go down 5 pts.

Religious Holy Days: Students who must miss class or discussion section for the observance of a religious holy day should inform their TAs well in advance of the absence, so that alternative arrangements can be made, including attendance at an alternative discussion section.

Accommodations: If you need accommodations for exceptional needs please notify me at the beginning of the semester by obtaining a letter from the Services for Students with Disabilities Office. You may contact the SSD Office at 471-6259 or 471-4641 TTY.

Academic Integrity: Students should maintain a high standard of individual honor in their scholarly work. Cheating and plagiarism are subject to disciplinary penalties, including failure of the course and/or dismissal from the University. University standards for academic integrity pertain to materials **downloaded from the Internet** in addition to books, articles, and other students' work. ***Bottom line? Your work should be your own, if it is not, it should be cited appropriately.*** If you are uncertain about what constitutes cheating or plagiarism, please do not hesitate to contact me; I am happy to help clarify how works should be cited in order to conform to these standards.

Absent and Failing Reports: Students who are enrolled in the class but who are not attending regularly or satisfactorily completing required classwork will be sent an absent and failing report.

The report serves several purposes:

- Students are notified early so that they may drop classes they are in danger of failing;
- A copy of the report is sent to the student's advisor, if he or she is a major in the College of Fine Arts. The student's advisor then contacts the student to make sure there are no personal issues leading to academic difficulty, and makes referrals to appropriate campus support services if they are needed.

Dropping: The deadline for undergraduates to drop courses **with** a possible academic penalty, or to withdraw this semester is **November 1**.

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Readings in bold are required for the corresponding lecture, pay close attention to "technique" sections and vocabulary in bold.

SECTION I: ARCHITECTURE

Key Formal Readings:

- "Experiencing Art," pp. 1-12.
- "Technique: Post-and-Lintel Construction" & "How to Read Architectural Diagrams," pp. 54-55.
- "Technique: The Classical Orders" & "The Impact of the Ancient Greek Order," pp. 84-85.
- "Technique: Greek Temple Construction," pp. 87.
- "Theme: Engineering," pp. 96-97.
- "Technique: Roman Engineering: The Arch, The Vault, and Concrete," pp.132-135.
- "Theme: Religious Architecture," pp. 150-151.
- "Technique: Dougong-style Bracketing," pp. 178.
- "Technique: Gothic Engineering," pp. 228-229.
- "Points of Contact: British Architects in India," pp. 437.
- "Technique: New Materials in Architecture," pp. 463.
- "Theme: The Home and the Place," pp. 506-507.
- "Technique: The Cantilever," pp. 525.

August 24 (Wednesday) — Syllabus and Introductions

August 26 (Friday) — Introduction to Architecture

Reading:

- **"Experiencing Art, Viewing Art, Analyzing Art: Analyzing Architecture" pp. 1-12.**
- **"Prehistoric Art," pp. 20-29.**
- **"Introduction to Ancient Art," pp. 34-37.**
- **"Technique: Post-and-Lintel Construction" & "How to Read Architectural Diagrams," pp. 54-55.**

August 29 (Monday) — Tombs and Temples: Step Pyramids, Ziggurats, and Pyramids

Reading:

- "Sumerian Art: Ziggurat," pp. 42.
- **"Ancient Art: Ancient Egyptian Art," pp. 44-47, 50-57.**
- "Ancient Art: The Indus Valley Civilization," pp. 58-59.
- **"Ancient Art: Aegean, Minoan and Mycenaen," pp. 60-63.**
- **"Ancient Art: Etruscan & Greek Art," pp. 70-75.**
- **"Greek Architecture," pp. 84-91.**
- "Mesoamerican Art: Teotihuacán," pp.138-141.
- "Buddhist Art in Indonesia," pp. 190-191.

August 31 (Wednesday) — Tombs and Temples: Roman Architecture and Engineering

Reading:

- **"Later Ancient Art: 400 BCE to 200 BCE," pp. 92-95.**
- **"Theme: Engineering," pp. 96-97.**
- **"The Art of the Roman Republic," pp. 114-117.**
- **"The Art of the Roman Empire," pp. 118-125.**
- **"Roman Architecture: Flavian Amphitheater," pp.130-131.**
- **"Technique: Roman Engineering: The Arch, The Vault, and Concrete," pp.132-135.**
- **"Roman Architecture: The Pantheon, Rome," pp.136-137.**

September 2 (Friday) — Domes, Drums, Pendentives, Squinches, Vaults

Reading:

- "Roman Architecture: The Pantheon, Rome," pp.136-137.
- **"Art from 200 to 1000: Introduction," pp. 142-149.**
- **"Early Christian Architecture," pp. 157.**
- **"Byzantine Architecture: Hagia Sophia," pp. 162-169.**
- **"Islamic Art at Córdoba," pp. 182-185.**
- "Angkor Wat: Cult of the God-King," pp. 214-215.

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- "Technique: Gothic Engineering," pp. 228-229.
- **"Italian Renaissance Architecture: Filippo Brunelleschi," pp. 276-277.**
- **"New St. Peter's Rome," pp. 316-317.**
- "Islamic Art of the Ottomans," pp. 340-341.
- "Mughal Art of India: The Taj Mahal," pp. 370-371.
- "Baroque Architecture: Francesco Borromini," pp. 372-373.
- "Rococo Architecture and Sculpture," pp. 414-415.
- "Neoclassical Architecture," pp. 418-419.
- "Onion Dome," pp. 300-301.

September 7 (Wednesday) — French Gothic Cathedrals

Reading:

- **"Theme: Religious Architecture," pp. 150-151.**
- **"Art from 200 to 1000: Introduction," pp. 142-148.**
- "Jewish and Early Christian Art and Architecture," pp. 152-157.
- **"Romanesque Art, Architecture, & Sculpture," pp. 204-211.**
- "Monastery in the West," pp. 188-189.
- **"Art from 1000 to 1400: Introduction," pp. 196-200.**
- **"Gothic Art," pp. 220-227.**
- **"Technique: Gothic Engineering," pp. 228-229.**
- **"Gothic Sculpture" and "Gothic Stained Glass," pp. 232-233.**

September 9 (Friday) — Architecture and Urban Civilization

Reading:

- **"Mesoamerican Art: Teotihuacán," pp. 138-141.**
- **"Fifteenth-Century Art: Introduction," pp. 246-257.**
- **"Machu Picchu: The Peruvian Mountain Retreat," pp. 278-279.**
- "Art from 200 to 1000: Introduction," pp. 142-148.
- **"The Chinese Imperial City of Chang'an," pp. 173-175.**
- "Art from 1000 to 1400: Introduction," pp. 196-200.
- **"The Chinese Capital City in Beijing: The Forbidden City," pp. 236-237.**
- **"Seventeenth-Century Art: Introduction," pp. 346-355.**
- **"Seventeenth-Century Architecture in Japan," pp. 358-359.**

September 12 (Monday) — Nineteenth Century Architecture

Reading:

- "The Palace at Versailles," pp. 388-389.
- **"Eighteenth-Century Art: Introduction," pp. 396-404.**
- **Neoclassical Architecture," pp. 418-419.**
- **"Nineteenth-Century Art: Introduction," pp. 424-437.**
- **"Romantic Revival Architecture," pp. 454-455.**
- **"New Materials and Engineering in Architecture," pp. 460-463.**
- **"Late Nineteenth-Century Revival Architecture," pp. 464-465.**
- **"The Beginnings of the Skyscraper," pp. 492-493.**

September 14 (Wednesday) — Twentieth Century Architecture

Reading:

- **"Art from 1900 to 1949: Introduction," pp. 496-505.**
- **"De Stijl and the Bauhaus," pp. 540-543.**
- **"International Style Architecture," pp. 562-563.**
- **"Art from 1950 to 1999: 1950s," pp. 566-575.**
- **"Frank Lloyd Wright, Robie House," pp. 524-525.**
- **"Art from 1950 to 1999: 1970s," pp. 580-585.**
- **"Art from 1950 to 1999: 1990s," pp. 602-603.**

September 16 (Friday) — Review: *Architecture "Reflection Journal"* Due in class.

September 19 (Monday) — Test I

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SECTION II: SCULPTURE

Key Formal Readings:

- "Analyzing Sculpture," pp. 12-13.
- "Points of Contact: Prehistoric Figurines of Women," pp. 29.
- "Technique: Chinese Piece-Mold Bronze Casting," pp. 65.
- "Technique: Greek Lost-Wax Bronze Casting," pp. 81.
- "Technique: Contrapposto in Sculpture," pp. 83.
- "Theme: Narrative Art," pp. 202-203.
- "Theme: Portraiture," pp. 258-259.
- "Technique: Carving in Wood," pp. 260-261.
- "Theme: The Nude/The Body," pp. 306-307.
- "Technique: Stone Sculpture," pp. 309.
- "Points of Contact," pp. 405.
- "Technique: Collage and Assemblage," pp. 519.

September 21 (Wednesday) — Introduction to Sculpture

Reading:

- **"Analyzing Sculpture," pp. 12-13.**

September 23 (Friday) — Mesopotamian

Reading:

- "Prehistoric Art," pp. 20-29.
- "Introduction to Ancient Art," pp. 34-37.
- **"Sumerian Art," pp. 40-43.**
- **"Assyrian and Early Persian Art," pp. 66-67.**

September 26 (Monday) — Egyptian Memorial Sculpture

Reading:

- **"Ancient Egyptian Art," pp. 44-49.**
- "The Qin Empire in China," pp. 102-103.

September 28 (Wednesday) — Greek Sculpture

Reading:

- **"Ancient Greek Art," pp. 72-75.**
- **"The Development of Greek Sculpture," pp. 78-83.**
- **"The Parthenon, Athens," pp. 88-91.**

September 30 (Friday) — Roman Empire and the Arch of Constantine

Reading:

- **"Hellenistic Art," pp. 104-107.**
- **"The Art of the Roman Republic," pp. 114-117.**
- **"The Art of the Roman Empire," pp. 118-125.**

October 3 (Monday) — Italian Renaissance

Reading:

- "Romanesque Sculpture," pp. 210-211.
- "Gothic Sculpture," pp. 230-231.
- "Early Renaissance Sculpture in Florence," pp. 260-261.
- "The Italian Renaissance Palace," pp. 280-281.
- **"Sixteenth-Century Art: Introduction," pp. 296-305.**
- **"Italian Renaissance Sculpture: Michelangelo," pp. 294-295, 298, 308-309.**
- **"Later Michelangelo and the Development of Mannerism," pp. 334-335, 348.**
- **"Seventeenth-Century Art: Introduction," pp. 348.**
- **"Bernini's Works for St. Peter's," pp. 366-367.**
- **"Bernini, Ecstasy of Saint Teresa," pp. 374-375.**
- "Rococo Architecture and Sculpture," pp. 414-415.

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October 5 (Wednesday) — Modern

Reading:

- "Neoclassical Painting and Sculpture," pp. 420-423.
- **"Nineteenth-Century Art: Introduction," pp. 424-437.**
- "The Continuation of Neoclassicism," pp. 440-441.
- "Romanticism," pp. 444-445.
- **"Late Nineteenth-Century Sculpture," pp. 470-471.**
- **"Auguste Rodin and Camille Claudel," pp. 480-481.**
- **"Art from 1900 to 1949: Introduction," pp. 496-505.**
- **"Abstraction in Sculpture," pp. 528-529.**
- "Dada," pp. 536-539.
- "Surrealism," pp. 548-551.
- **"Sculpture of the 1930s and 1940s," pp. 558-561.**
- **"Art from 1950 to 1999: 1950s," pp. 566-605.** (Robert Rauschenberg; Joseph Kosuth, Donald Judd; Duane Hanson, Robert Smithson, Christo and Jeanne Claude; Maya Lin; Claes Oldenburg, Louise Bourgeois)

October 7 (Friday) — Review: *Sculpture "Reflection Journal" Due in class.*

October 10 (Monday) — Exam

SECTION III: PAINTING

Key Formal Readings:

- "Technique: Illusionism," pp. 129.
- "Technique: Mosaic," pp. 169.
- "Technique: Scientific Perspective," pp. 268-269.
- "Technique: Foreshortening," pp. 287.
- "Technique: Fresco Painting," pp. 128.
- "Theme: Narrative Art," pp. 202-203.
- "Technique: Tempera and Fresco," pp. 242-243.
- "Technique: The Development of Oil Painting in Flanders," pp. 274-275.
- "Technique: Venetian Painting," pp. 332-333.
- "Technique: The Art of Drawing: Rembrandt" & "Printmaking: Etching and Drypoint," pp. 376-379.

October 12 (Wednesday) — Introduction to Painting

Reading:

- "Prehistoric Art," pp. 20-29.
- "The Roman House and Villa," pp. 116-117.
- **"Roman Frescoes and Illusionism," pp. 126-129.**
- "Byzantine Art: Architecture and Mosaic," pp. 162-169.
- "Mesoamerican Art: Teotihuacán," pp. 139-141.
- **"Technique: Scientific Perspective," pp. 268-269.**
- **"Technique: Foreshortening," pp. 287.**

October 14 (Friday) — Early Italian Painting: Tempera and Fresco

Reading:

- **"Art from 1000 to 1400: Introduction," pp. 196-200.**
- **"Early Italian Painting," pp. 238-242.**
- **"Italian Renaissance Painting: Masaccio," pp. 266-267.**
- **"Italian Renaissance Painting: Sandro Botticelli," pp. 288-289.**
- "Italian Renaissance Painting: Leonardo da Vinci," pp. 290-291.
- "Italian Renaissance Painting: Leonardo's *Last Supper*," pp. 292-293.
- "Michelangelo, Sistine Chapel Ceiling," pp. 318-321.
- "Raphael, Stanza della Segnatura," pp. 323-323.
- "High Renaissance Painting in Venice," pp. 324-325.

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October 17 (Monday) — Oil Painting

Reading:

- "Flemish Painting: Hubert and Jan van Eyck," pp. 270-213.
- "Hieronymus Bosch, *Garden of Earthly Delights*, Triptych," pp. 326-327.
- "German Painting: Matthia Grünewald, *Isenheim Altarpiece*," pp. 328-329.
- "Titian's Altarpieces," pp. 330-331.
- "Sixteenth-Century Painting," pp. 338-339.
- **"Veronese and the Impact of the Counter-Reformation," pp. 342-343.**
- **"Seventeenth-Century Art: Introduction," pp. 346-355.**
- **"Caravaggio and his Influence," pp. 360-361.**
- **"Baroque Genre Painting," pp. 362-363.**
- **"The Dutch Baroque Group Portrait," pp. 368-369.**
- **"Technique: The Art of Drawing: Rembrandt," pp. 376-379.**
- **"Spanish Painting: Diego Velázquez," pp. 380-381.**
- **"Rembrandt: Late Paintings," pp. 384-385.**

October 19 (Wednesday) — Neoclassicism, Romanticism, and Realism (Naturalism)

Reading:

- **"Chinese Art: Landscape Painting," pp. 192-195.**
- **"Early European Landscape Painting," pp. 336-337.**
- **"Eighteenth-Century Art: Introduction," pp. 394-404.**
- "Eighteenth-Century Painting in Europe," pp. 408-411.
- "Eighteenth-Century Portraiture," pp. 416-417.
- "Neoclassical Painting and Sculpture," pp. 420-423.
- "Nineteenth-Century Art: Introduction," pp. 424-439.
- **"Francisco Goya," pp. 442-443.**
- **"Romanticism," pp. 444-445.**
- **"Romantic Landscape Painting," pp. 446-447.**
- **"American Romantic Painting," pp. 456-457.**
- **"Revolutionary Art vs. Academic Art," pp. 458-459.**

October 21 (Friday) — Impressionism

Reading:

- **"Nineteenth-Century Art: Introduction," pp. 424-439.**
- "Japanese Woodblock Print," pp. 448-451.
- **"Édouard Manet," pp. 466-467.**
- **"Impressionism," pp. 472-475.**
- **"Edgar Degas, Berthe Morisot, and Mary Cassatt," pp. 476-477.**
- "American Realism," pp. 478-479.
- "Winslow Homer," pp. 482-483.
- **"Post-Impressionism: Gauguin and Seurat," pp. 484-485.**
- **"Post-Impressionism: Vincent van Gogh," pp. 486-489.**
- **"Post-Impressionism: Paul Cézanne," pp. 490-491.**
- **"Edvard Munch," pp. 494-495.**

October 24 (Monday) — Cubism & Constructivism

Reading:

- **"Art from 1900 to 1949: Introduction," pp. 496-505.**
- "Fauvism," pp. 508-509.
- **"Cubism and its Influence," pp. 514-519.**
- **"Malevich and the Russian Avant-Garde," pp. 530-531.**
- "Pablo Picasso, *Guernica*," pp. 556-557.

October 26 (Wednesday) — Surrealism and Futurism

Reading:

- **"German Expressionism: Die Brücke and Der Blaue Reiter," pp. 532-534.**
- **"Fantasy," pp. 534-535.**
- "Dada," pp. 536-539.

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- “Diego Rivera and Mexican Mural Painting,” pp. 544-547.
- **“Surrealism,” pp. 548-551.**

October 28 (Friday) — Abstract Expressionism

Reading:

- **“Modernism in American Painting,” pp. 552-555.**
- **“Art from 1950 to 1999: 1950s,” pp. 566-575.**

October 31 (Monday) — After Abstract Expressionism

Reading:

- **“Art from 1950 to 1999: 1960s,” pp. 576-579.**

November 2 (Wednesday) — Review: *Painting “Reflection Journal” Due in class.*

November 4 (Friday) — Exam

SECTION IV: PHOTOGRAPHY

Key Formal Readings:

- “German Printmaking: Albrecht Dürer,” pp. 312-315.
- “Technique: The Art of Drawing: Rembrandt” & “Printmaking: Etching and Drypoint,” pp. 376-379.
- “Japanese Woodblock Prints,” pp. 448-451.
- “Honoré Daumier and the Political Print,” pp. 452-453.
- “Technique: Lithography,” pp. 453.
- “Early Photography and Photographic Technique,” pp. 468-469.

November 7 (Monday) — Introduction to Photography

Reading:

- **“Early Photography and Photographic Technique,” pp. 468-469.**
- **“Nineteenth-Century Art: Introduction,” pp. 424-437.**

November 9 (Wednesday) — Invention daguerreotype, calotype, cyanotype (Reading TBD)

November 11 (Friday) — Glass Plate, collodion-albumen process (Reading TBD)

November 14 (Monday) — Glass Plate, collodion-albumen process (Reading TBD)

November 16 (Wednesday) — Mechanical, hand-held Photography and Photojournalism

Reading:

- **“Art from 1900 to 1949: Introduction,” pp. 496-505.**
- **“Photography,” pp. 512-513.**

November 18 (Friday) — Gelatin Silver process

Reading:

- **“Art from 1950 to 1999: 1950s,” pp. 566-575.**

November 21 (Monday) — Gelatin Silver process

Reading:

- **“Art from 1950 to 1999: 1970s,” pp. 580-585.**

November 28 (Monday) — Digital process (Reading TBD)

November 30 (Wednesday) — Review: *Painting “Reflection Journal” Due in class.*

December 2 (Friday) — TEST #4

Last day to turn in Extra Credit

PAPER DUE IN CLASS or by 5:00 in the Art History suite (first floor, Doty Fine Arts)