

**ARTH  
102**

**World  
Art,  
1400 –  
Now**

**Spring  
2020**



## **SPRING 2020 VERSION, TO BE REVISED!**

### **Instructors**

*Prof. Julie Nelson Davis*

Jaffe 207, 215-898-3247

[jndavis@upenn.edu](mailto:jndavis@upenn.edu)

Office hours: Wed., 5:00-6:00 pm,

Fri., 1:00-2:00 pm, and by appointment

*Prof. André Dombrowski*

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Office hours: Wed., 4:30-6:00 pm,

Fri., 1.00–2.00 pm, and by appointment

If you need to send an email, please copy both of us. As much as possible, please bring questions about the course to class, recitation, or office hours.

### **Teaching Assistants**

*Robyn Barrow*

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*Ryan Eisenman*

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### **Course Description:**

This course is an introduction to the visual arts in a global context over the period from the early 1400s to the present. The content of the class varies according to the expertise of the instructors but will introduce students to selected and significant moments in artistic production in both the Western and Eastern hemispheres. Offering a broad historical overview of key techniques, movements, and artists, this course will cover aspects of art production around the world during an era of increasing economic

exchange, colonization, and industrialization. Looking at painting, sculpture, architecture, and prints, as well as new media such as photography and film, the course will respond to the following questions: How does artistic practice change in this period? Who owns art? What is the role of the artist in society, and where is art made, exhibited, and consumed? Other topics to be covered are art's crucial role in the period's political debates and social transformations, including modernization and technological advances, as well as art criticism's import in forming public opinion. An introduction to art history, this course offers a wholly new perspective on the arts and cultures in this era of artistic innovation.

### **Readings:**

- All required readings will be posted on Canvas.
- There is no required textbook for the course, but we recommend for purchase: **Marilyn Stokstad and Michael W. Cothren, *Art History* (Prentice Hall; vol. II, 5<sup>th</sup> edition, paperback), available online.**

[Older editions of the textbook are perfectly acceptable for general content but have different page numbers.]

### **Requirements:**

#### ***Attendance and participation***

Lectures will take place on Wednesdays and Fridays. Attendance at both the lectures and the weekly recitation is **required**. Students may miss as many as four lectures and two recitations total; absences beyond that will result in a failing grade for the course. Attendance will be taken in lecture and recitation.

All students taking the course for credit must register for a recitation. As final grades will reflect the quality of participation in recitation, students must come prepared to talk about the assignments, readings, lectures, etc., in recitation. Many of the readings are challenging; please begin them well before the day of the meeting for which they are assigned.

#### ***Writing***

Students will be required to write three short essays. Separate handouts will give more detail about the essay topics. Due dates are strict: late papers will only be accepted in rare cases, and with advance permission of the instructors, and will usually include a penalty. The essays will be graded for form as well as content, and students are encouraged to use the services of the Writing Center: <http://writing.upenn.edu/critical/wc/>

#### ***Exams***

The course will also include a mid-term and a final exam, with discussion of specific images, about the material covered in lectures, recitations, and readings. Students will assist in generating essay questions.

### **Course Policies:**

All course requirements **must be completed** for credit to be awarded.

•Religious events, emergency, and illness policies: Please let us know if you will be participating in any religious events or have other conflicts that will mean you will miss class. If you are sick enough that you should stay in bed, please do so! (Let us know by e-mail.) If your illness coincides with a deadline, you must provide documentation, and arrangements will be made for make-up work.

**Late or missed assignments** will not be accepted without legitimate documentation of severe illness, family emergency, or other emergency situations. Make-ups for missed exams will also only be given in extreme situations. Please come talk to one of us as soon as you can about your situation—we can often make adjustments to the schedule to accommodate what’s happening—but we ask that you do this in person rather than over email. As a general rule, work turned in after the due date and without an extension being awarded in advance will receive a penalty.

**Course grades** will be assessed as follows:

Attendance and participation	10%
Response paper (two pages)	10%
Essay I (three pages)	20%
Essay II (four pages)	20%
In-class mid-term exam	20%
Take-home end-of-semester exam	20%

### *Technology*

Use of laptops and other electronic devices in the lecture hall is not permitted without special permission. Use of laptops is restricted to rows 1-4.

### *Food and drinks*

University policy prohibits food in this room. Drinks must be in lidded containers.

### **Code of Academic Integrity:**

We take the Code of Academic Integrity very seriously. Cheating and plagiarism will not be tolerated and violations will be referred to the Office of Student Conduct.

<https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>

### **Schedule of Lecture Topics, Readings, and Assignments:**

Readings should be done by the date assigned

#### **Week 1**

Recitations: No meetings

1/17: Introduction (JD + AD)

Readings: no readings

#### **Week 2**

Recitations: Meet in the Arthur Ross Gallery: Monday recitations must attend another recitation on Tuesday or Wednesday

1/22: (Re)Inventing Perspective in the Renaissance (AD)  
 Readings: **Edgerton**, "Alberti's Florence," in *The Renaissance Rediscovery of Linear Perspective*, 32ff.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 595-617.

1/24: Materials, Places and Forms for Art in East Asia (JD)  
 Readings: **Silbergeld**, *Chinese Painting Style*, 3-15.  
 Optional: **Stokstad**, 5<sup>th</sup> ed.: 821

### Week 3

Recitations: Meet in the Materials Library, Fisher Fine Arts Library basement level

1/29: East Asian Painting: Precedents and Principles (JD)  
 Readings: **Fong**, "Why Chinese Painting is History," *The Art Bulletin* 85:2 (2003): 258-280.

1/31: Painting in Oil: Early Netherlandish Painting and the Van Eycks (AD)  
 Readings: **Harbison**, "Realism and Symbolism in Early Flemish Painting," *The Art Bulletin* 66:4 (1984): 588-602.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 563-64, 573-85.

### Week 4

Recitations: Meet in classrooms: review + how to write response papers

2/5: Dürer and Print Culture (AD)  
 Readings: **Koerner**, "Albrecht Dürer: A Sixteenth-Century *Influenza*."

2/7: Calligraphy, Painting and Print culture in East Asia (JD)  
 Readings: Chance and Davis, "The Handwritten and the Printed: Issues of Format and Medium in Japanese Premodern Books"

**Assignment due: Response paper due 2/7 by 5 p.m. on Canvas**

### Week 5

Recitations: Meet in classrooms: what is a print? Bring an example

2/12: The Great Ming: The Forbidden City (JD)  
 Readings: **Steinhardt**, "Excerpts from *Chinese Imperial City Planning*," in *Asian Art* (Blackwell: 2006), 362-375  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 792-806.

2/14: The Vatican and the Art of the High-Renaissance (AD)  
 Readings: Ascanio **Condivi**, *The Life of Michelangelo*, translated by Alice Sedgwick Wohl, 2nd ed. (Penn State), 5-109, excerpts  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 633-42.

**Week 6**

Recitations: Meet in classrooms: How do we understand grand scale? Bring an example

2/19: Ming Painting: Literati and Courtly Styles (JD)

Readings: **Clunas**, "Practices of Vision," in *Asian Art* (Blackwell: 2006), 352-361.

2/21: Muromachi: Ink Paintings and Gardens (JD)

Readings: **Lippit**, "Of Modes and Manners in Japanese Ink Painting: Sesshū's *Splashed Ink Landscape of 1495*," *Art Bulletin* 94:1 (2012), 50-77.

Optional: **Stokstad**, 5<sup>th</sup> ed: 816-819

**Week 7**

Recitations: Meet in classrooms: how to write a visual analysis

2/26: Everyday Art: Caravaggio and Vermeer/Italian and Dutch Baroque Painting (AD)

Readings: **Alpers**, "Describe or Narrate? A Problem in Realistic Representation," *New Literary History* 8 (1976), 15-41.

Optional: **Stokstad**, 5<sup>th</sup> ed: 712-26.

2/28 Momoyama Arts (JD)

Readings: **Shimizu**, "Workshop Management of the Early Kano Painters, ca. A.D. 1530-1600," *Archives of Asian Art* 34 (1981), 32-47.

Optional: **Stokstad**, 5<sup>th</sup> ed.: 819-823.

**Assignment due: Visual analysis, 2/28 by 5 p.m. on Canvas** (see assignment sheet for details)

**Week 8**

Recitations: Meet in classrooms: discussion: how has the concept of the "artist" shifted?

3/4: Tokugawa Rulership: The City of Edo, Nijo Castle, and Nikkō (JD)

Readings: **Coaldrake**, "Castles: The Symbol and Substance of Momoyama and Early Edo Authority," *Architecture and Authority in Japan*, read 117-137.

Optional: **Stokstad**, 5<sup>th</sup> ed.: 819-823

3/6: The Sun King: Versailles to Rococo (AD)

Readings: **Elias**, Norbert, *The Court Society* (1969/2006), 45-72.

Optional: **Stokstad**, 5<sup>th</sup> ed: 757-65.

**SPRING BREAK****Week 9**

Recitations: Meet in classrooms: Exam review: bring questions!

- 3/18: Art and Politics: The French (and Haitian) Revolution (AD)  
 Readings: **David**, “The Painting of the Sabines (1799),” in *Art in Theory 1648-1815* (Oxford: Blackwell, 2000), 1119-25.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 945-51.
- 3/20: **Mid-term exam in class** (format to be discussed)
- Week 10**  
 Recitations: Meet at the Philadelphia Museum of Art: all recitations will meet on 3/25 at 6 p.m. at the museum
- 3/25: The Qing Dynasty: Life at court (and literati painting) (JD)  
 Readings: **Elliott**, “Introduction: The Qianlong Emperor and His Age,” in *The Emperor’s Private Paradise: Treasures from the Forbidden City*, 32-45.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 806-807
- 3/27: Romanticism/Realism (and Empire) (AD)  
 Readings: **Grigsby**, “Cannibalism. Senegal. Géricault’s *Raft of the Medusa*, 1819,” *Extremities. Painting Empire in Post-Revolutionary France* (2002), 165-235 (abbreviated version).
- Week 11**  
 Recitations: Meet in classrooms: How to write a comparison
- 4/1: Ukiyo-e: the “Pictures of the Floating World” (JD)  
 Readings: **Davis**, “Tsutaya Jūzaburō, Master Publisher,” in *Designed for Pleasure*  
**Screech**, “The Meaning of Western Perspective in Edo Popular Culture”  
 Optional: **Stokstad**, 5<sup>th</sup> ed.: 823-832
- 4/3: Impressionism and Post-Impressionism (AD)  
 Readings: **Duranty, Mallarmé, Castagnary, Leroy**, on Impressionism (1870s), in *Art in Theory 1815-1900*, 572-593.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 972-79, 987-94.
- Week 12**  
 Recitations: Meet in classrooms: in-class writing workshop
- 4/8: Meiji-Taisho Modernisms (JD)  
 Readings: **Volk**, “A Unified Rhythm: Past and Present in Japanese Modern Art,” in *Japan in Paris*, 39-55.  
 Optional: **Stokstad**, 5<sup>th</sup> ed.: 808-813; 832-833
- 4/10: The First Abstract Paintings (AD)  
 Readings: **Malevich**, excerpts from “Cubism and Futurism to Suprematism: The New Realism in Painting,” in *Art in Theory: 1900-1990*, 167-76.  
 Optional: **Stokstad**, 5<sup>th</sup> ed: 1019-26.



**Week 13**

Recitations: Meet at the Arthur Ross Gallery: Monday recitations will be adjusted

**Assignment due: Comparison, 4/15 by 5 p.m. on Canvas** (see assignment sheet for details)

4/15: Ready-Made: Duchamp to Surrealism (AD)

Readings: *The Writings of Marcel Duchamp*, excerpts.

**Benjamin**, excerpts from *The Work of Art in the Age of Mechanical Reproduction* (1936), in *Nineteenth-Century Visual Culture Reader*, 63-70.

Optional: **Stokstad**, 5<sup>th</sup> ed: 1031-40.

4/17: Twentieth-Century Chinese Art (JD)

Readings: **Andrews**, “The Modern Woodcut Movement,” *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, 213-228

**Week 14**

Recitations: Meet in classrooms: review and essay question discussion

4/22: Art and/after World War II (AD)

Readings: **Kaprow**, “The Legacy of Jackson Pollock (1958),” in *Essays on the Blurring of Art and Life*, 1-9.

4/24: The Gutai Group and Mono-ha (JD)

Readings: **Tiampo**, “‘Create what has never been seen before!’ Historicising Gutai Discourses on Originality,” *Third Text* (2007), 689-706.

**Groom**, “Encountering Mono-ha,” in *Mono-ha*, 5-25

Optional: **Stokstad**, 833-835

**Week 15**

Recitations: Meet at the Oldenburg button for a discussion of sculpture on campus

4/29: Issues in Contemporary Art (JD + AD)

Readings: **Krauss**, “Sculpture in the Expanded Field,” *October* 8 (1979): 30-44.

**Weisenfeld**, “Reinscribing Tradition in a Transnational Art World,” *Transcultural Studies* (2010), 78-99.

**Take-home final exam due May 8, by 6 p.m. on Canvas; students may submit their exams in advance of this date.**