**MASTERPIECES OF WESTERN ART**

Art Humanities W1121 Section 15

Spring 2013

Monday & Wednesday 2:40-3:55

608 Schermerhorn Hall

Instructor: **Frederique Baumgartner**

E-mail: fb214@columbia.edu

Office: 653A Schermerhorn Extension

Office hours: Wednesday, 4:00-6:00 or by appointment. *Do not hesitate to come to my office hours or to make an appointment if you would like to discuss any aspects of your work for this course.*

COURSE DESCRIPTION

This course addresses major themes in the history of Western art from Antiquity to the twentieth century. Although it is roughly chronological, it is not a survey but an analytical study of a limited number of artists and artworks, organized in 11 units.

The course aims at helping you develop your ability to think, talk and write about artworks, while considering the historical context in which the artworks were created.

Rather than a lecture, it is a discussion-based course. In addition, the course makes use of the vast resources of New York City through museum visits and museum assignments.

ART HUMANITIES WEBSITE

The Art Humanities website is a useful resource for the course. It includes images, readings and multi-media tools for each unit we cover. You should familiarize yourself with it as soon as possible. You can access the Art Humanities website at:

<http://learn.columbia.edu/arthumanities/>

Username: ahar

Password: 826sch

COURSE REQUIREMENTS

• **Attendance, Participation, Response Papers and Museum Visits**

Attendance to class is absolutely mandatory. Unexcused absences will affect your grade.

Active and regular participation in class will also factor in your grade. Note that participation facilitates active observation of artworks, which is fundamental to art history.

Two one-page response papers to an image posted on New CourseWorks will be due over the course of the semester. The purpose of these responses is to help you develop the techniques of visual analysis necessary for the written assignments. You can access New CourseWorks at:

<https://newcourseworks.columbia.edu/welcome>

Uni: your own

Password: your own

There will be two museum visits over the course of the semester which will take place outside of our scheduled class time. Your attendance is required.

• **Readings** include both primary and secondary sources. The primary sources are available on the Art Humanities website under the heading Reader [marked “PSR” on the syllabus]. The secondary sources are available on New CourseWorks under Files & Resources [marked “NCW” on the syllabus]. All the readings can be downloaded and printed. Please come to class prepared to discuss the reading assigned for that day. It is recommended that you bring the reading to class.

• **Written Assignments and Exams**

1. First written assignment (2-3 pages): visual analysis based on the firsthand study of an artwork. Due in class Monday February 25.

2. Mid-term exam: Monday March 11(written in class).

1-hour 15-minute exam on topics covered up to Unit 5 (Bernini).

3. Second written assignment: create your own thematic exhibition of Western art based on artworks from New York museum collections. Due in class Monday April 15.

4. Final exam: TBA

The written assignments must be submitted as hard copies in class. Electronic submissions will not be accepted.

Please consult New CourseWorks regularly for information about assignments, exams, museum visits, etc.

GRADE BREAKDOWN

Attendance, participation, response papers and museum visits 30%

First written assignment 10%

Mid-term exam 15%

Second written assignment 20%

Final exam 25%

POLICIES

Attendance:

You are allowed one unexcused absence in the course of the semester. For every subsequent unexcused absence, your final grade for the course will be lowered 1/3 of a letter grade (for example, a second unexcused absence means that a final grade of B+ becomes a B).

An absence is considered excused when a signed note from a dean or a doctor or other form of documentation is presented at the beginning of the next class. In the event that you must miss a class due to illness, family emergency or religious observance, you will have to write a one-page response to the reading to help make up for the lost class attendance and submit it at the beginning of the next class. You should also ask a peer for his/her class notes.

In the case of religious observance, you are expected to inform me prior to the date of absence.

Late Written Assignment:

Make sure you hand your written assignments on time. If you don’t do so, each day your written assignment is late, its grade will be lowered 1/3 of a letter grade. Extensions are granted only if you present a signed note from a dean or a doctor or other form of documentation providing a legitimate reason for requesting an extension.

Extra Credit:

There will be no extra credit assignment in this course.

Make-up Exam:

Make-up exams will only be given when a documented severe illness has prevented you from taking the exam. Oversleeping, getting the day wrong, etc. will not be accepted as reasons for requesting a make-up exam.

Classroom Conduct:

You are expected to arrive on time and stay until class ends. Cell phones must be turned off and put away. Laptops are not allowed.

Academic Dishonesty:

All response papers, written assignments and exams submitted in this class must be your own work and yours alone.

Columbia’s policies regarding academic dishonesty, including plagiarism (“the use of words, phrases, or ideas belonging to another, without properly citing or acknowledging the source”) are available at <http://www.college.columbia.edu/bulletin/universitypolicies.php>

In the event of academic dishonesty in this class, the offense will be reported to the Center for the Core Curriculum.

SCHEDULE OF CLASSES AND ASSIGNMENTS

**Introduction**

Wed. Jan. 23

**What is a masterpiece?**

Mon. Jan. 28

**Unit 1: Parthenon**

Wed. Jan. 30 Jerome Jordan Pollitt, “The World Under Control,” *Art and Experience in Classical Greece* (1972), p. 64-79 [NCW]

Mon. Feb. 4 Jerome Jordan Pollitt, “The World Under Control,” *Art and Experience in Classical Greece* (1972), p. 79-100 [NCW]

Wed. Feb. 6 \*\****First response paper due in class***\*\*

Watch the debate “Send them back: The Parthenon Marbles should be returned to Athens” (47 min.)

<http://www.youtube.com/watch?v=YE7DpRjDd-U>

**Unit 2: Amiens Cathedral**

Mon. Feb. 11 Robert Branner, excerpt from *Gothic Architecture* (1961), p. 10-20 [NCW]

Wed. Feb. 13 \*\****Class meets at Saint John the Divine***\*\*

Jacobus de Voragine, “The Annunciation of Our Lord,” *The Golden Legend* (1260) [NCW]

**Unit 3: Raphael**

Mon. Feb. 18 Leon Battista Alberti, excerpt from *On Painting* (1436) [PSR#9]

Wed. Feb. 20 David Rosand, “Raphael’s *School of Athens* and the Artist of the Modern Manner,” in *The World of Savonarola. Italian Elites and Perception of Crisis*, Stella Fletcher and Christine Shaw, eds. (2000), p. 212-232 [NCW]

**Unit 4: Michelangelo**

Mon. Feb. 25 \*\****First written assignment due in class***\*\*

James Beck, “Michelangelo’s ‘Petimento’ Bared,” *Artibus et Historiae*, vol. 12, no. 24 (1991), p. 53-63 [NCW]

Wed. Feb. 27 Giorgio Vasari, “Life of Michelangelo Buonarrotti,” *Lives of the Most Excellent Painters, Sculptors, and Architects* (1568) [PSR#19]

**Unit 5: Bernini**

Mon. Mar. 4 Paul Fréart, Sieur de Chantelou, excerpt from *Diary of the Cavaliere Bernini’s Visit to France* (1665) [PSR#26]

Wed. Mar. 6 Joy Kenseth, “Bernini’s Borghese Sculptures: Another View,” *The Art Bulletin*, vol. 63, no. 2 (June 1981), p. 191-210 [NCW]

**Unit 6: Bruegel**

Mon. Mar. 11 \*\****Mid-term exam***\*\*

Wed. Mar. 13 Karel van Mander, “Pieter Bruegel of Bruegel,” *Book of Painters* (1604) [PSR#20]

Week of Mar. 18 ***\*\*Spring break – no class\*\****

Mon. Mar. 25 Svetlana Alpers, “Bruegel’s Festive Peasants,” *Simiolus: Netherlands Quarterly for the History of Art*, vol. 6, no. 3/4 (1972-73), p. 163-176 [NCW]

**Unit 7: Rembrandt**

Wed. Mar. 27Anthony Bailey, “The Case of the Polish Rider,” *Responses to Rembrandt* (1994), p. 83-96 [NCW]

Mon. Apr. 1 \*\****Second response paper due in class***\*\*

Svetlana Alpers, “The Master’s Touch,” *Rembrandt’s Enterprise: The Studio and the Market* (1988), p. 14-33 [NCW]

**Unit 8: Goya**

Wed. Apr. 3 Francisco Goya, *Address to the Royal Academy of San Fernando Regarding the Method of Teaching the Visual Arts* (1792) [PSR#33]

Fri. Apr. 5 \*\****Visit to the Metropolitan Museum***\*\*

Mon. Apr. 8 Janis Tomlinson, “Burn It, Hide It, Flaunt It: Goya’s *Majas* and the Censorial Mind,” *Art Journal*, vol. 50, no. 4 (Winter 1991), p. 59-64 [NCW]

**Unit 9: Manet / Monet / Women Impressionists**

Wed. Apr. 10 T.J. Clark, “Olympia’s Choice,” *The Painting of Modern Life. Paris in the Art of Manet and his Followers* (1984), p. 80-98 [NCW]

Mon. Apr. 15 \*\****Second written assignment due in class***\*\*

Paul Smith, “Monet and the Moment of Art,” *Impressionism: Beneath the Surface* (1995), p. 83-111 [NCW]

Wed. Apr. 17Griselda Pollock, “Modernity and the Spaces of Femininity” *Vision and Difference* (1988), p. 50-90 [NCW]

**Unit 10: Picasso**

Mon. Apr. 22 Christopher Green, “An Introduction to *Les Demoiselles d’Avignon*,” in *Picasso’s Les Demoiselles d’Avignon*, Christopher Green, ed. (2001), p. 1-14 [NCW]

Wed. Apr. 24 Daniel-Henry Kahnweiler, excerpt from *The Way of Cubism* (1920) [PSR#48]

Fri. Apr. 26 \*\****Visit to the Museum of Modern Art***\*\*

**Unit 11: Pollock / Warhol**

Mon. Apr. 29 “Jackson Pollock: Is he the greatest living painter in the United States?” *Life Magazine*, August 8, 1949, p. 43-45 [NCW]

Wed. May 1 Thomas Crow, “Saturday Disasters: Trace and Reference in Early Warhol,” *Modern Art in the Common Culture* (1996), p. 49-65 [NCW]

Mon. May 6 \*\****Review for final exam*\*\***

TBA \*\****Final exam***\*\*