## http://arthistoryteacher.files.wordpress.com/2013/06/picture-40.png

The following times and topics are tentative and may shift slightly as our course develops.  Nothing will

be due earlier than indicated, but some tasks may be pushed back depending on time. All changes

will be announced in class and via email, and the syllabus will be updated.

**Please submit all assignments through Blackboard unless otherwise** **noted.**

**They *must* be submitted as Word docs unless otherwise specified. You must use 11, Times Roman font**

**with 1.5 spacing.**

## **-----------------------------------------------------------------------------------------------------------------------------------**

**What will you be doing?**

What do cultures create that tells us about their values, religion, or politics?

How do objects make meaning in the world, and how do those meanings contribute to our social, political, and spiritual life? How does the form of the object tell us about its function?

What does art history do? In a society in which knowledge is communicated in visual terms, art history helps us analyze human expression in ways that go beyond the verbal. Tracing a chronology of art history teaches us that as new events (religions, political leaders, philosophies, values, etc.), new formal means are created to best represent specific moments. In most instances, the **form** of the objects (the visual elements the artist chooses to convey information) will support the function of the finished piece whether it be a painting, building, or sculpture. **Context** and **form** go hand-in-and in.

Art history prepares students with invaluable skills for any number of professions including: oral and written articulation; the ability to identify; critically assess; and analyze research materials; the ability to creatively problem-solve; the love of learning; critical thinking; and technological skills related to visual and verbal communication.

Following the directions for an assignment is half the battle. You will find the following information helpful:

**[How to watch and listen to videos critically](https://docs.google.com/document/d/1gaQy2CTnmMbJVnwLHjiN3QW8W8ekim2GxEEwElSbGtg/edit)**

[**Tips for structuring a short museum paper**](https://docs.google.com/document/d/1L1efr9q1thcOuGaEjeFQZoR-I96TRzKYZNEIfBg69fo/edit)

[**Writing Guidelines**](https://docs.google.com/document/d/1FquP4OfBgDt2ILVjSImsAlvCbgETRD3SxUcZd93EQiw/edit)

[**Museum observation prompts**](https://docs.google.com/document/d/1jCtXm83k5DKxyVnJ5oJLsQSvjff0kIdpzIb-SR_Lu5Y/edit)

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Date/Topic** | **Questions and issues we will explore …** | | **How to prepare …** | | **Additional information and Assignments …** |
| **Wednesday****8/28**The History of Art Matters! | What is this class about? How will it be valuable to my intellectual and creative development?  What is art?  Students will share examples of what they believe art to be.  Why do we study art? What do we learn from works of art? How do museums or neighborhoods impart information? What local and global socio-political dynamics determine which parts of the city's history are foregrounded and which are forgotten? How do these same dynamics affect the availability of artworks that narrate history to the city’s diverse people? | | **Read the syllabus!** Watch[Art History Basics](https://www.khanacademy.org/humanities/art-history-basics). Be prepared to answer some questions about [Art History Basics](https://www.khanacademy.org/humanities/art-history-basics) in class. A helpful glossary to dates and to terms we will use in class can be found [here](https://www.khanacademy.org/humanities/art-history-basics/ah-glossary/a/art-history-glossary). **Read** over the documents on [formal analysis](https://docs.google.com/document/d/1M2XUAGh22yfpBkSpnwEMvwDP8dlHCWs0aRNvamyOd4s/edit) and [contextual analysis](https://docs.google.com/document/d/1lUAXrGhTiqB2-C15BjowLFDUchnbHpTCz_uMOBlK4LY/edit).[Here](https://drive.google.com/drive/folders/1Vfxu0smSuPCBWhL7ORP2Fk8DyNj2C7mP) is some additional helpful information on form and content. | | Class meets in the VC in room 7-155. Please arrive on time (a little before 12:50).  Today’s [Ppt.](https://docs.google.com/presentation/d/1kjyb-Sihny4kH-1xw3njKsWVK__0keqV1nD-arLHC60/edit#slide=id.p2)  [Advice on Taking an Art History Class](https://docs.google.com/document/d/12pY2IXmnEFFdfS5AdwRtzaSDS7Z8TsMbqtD4b_AKesI/edit?usp=drive_web&ouid=108768882287485682748) |
| **Monday****9/2**Labor DayCollege Closed**20 points each Assignments:** The “David Vases” and the *literati* | Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.   1. What is the international history of the *David Vases*? Please address the name, the original role they played in Chinese culture and the materiality.   Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.   1. Who were the *literati*? For whom did they make art? What were the tools with which they made their paintings? Why? How can their paintings be considered as political statements? | | **Read:**  MacGregor #64  “*The David Vases*, China”: [video](http://www.bbc.co.uk/ahistoryoftheworld/objects/nEO59KLxRoGD4hW9LD-L_g) and [transcript](http://www.bbc.co.uk/ahistoryoftheworld/about/transcripts/episode64/)  [East and West: Chinese Export Porcelain](http://www.metmuseum.org/toah/hd/expl/hd_expl.htm) **Read:** [Appreciating Chinese Calligraphy](http://education.asianart.org/explore-resources/video/appreciating-chinese-calligraphy-artbabble) and On the [*literati*](http://asiasociety.org/new-york/exhibitions/artful-recluse-painting-poetry-and-politics-17th-century-china) **Read:** [A Brief History of the Cultures of Asia](https://smarthistory.org/history-asia/) | | Due 6:00 via **Blackboard** as a word document only |
| **Wednesday****9/4**Chinese Art after 1279 | political systems, dissent, cultural dissemination | | Discussion. | | Today’s [ppt.](https://docs.google.com/presentation/d/11xFEzzqxx8Upza8VcEytqK9LlYRA0zzUMn-PsfzfNSg/edit#slide=id.p4) |
| **Thursday****9/5**Classes follow a **Monday** schedule**50 points****Assignment:** Never Sorry | Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.  G Generally, what type of artwork does Ai make? What were his  go goals when he was a younger artist? Where did he study? What are his goals now? Have his goals changed? Have they become more or less radical? How does he spread his message? How is he thought of in China (by the people and by the government)? How does he use art from the past or concepts from the past to critique the present? What was one of his works of art that made an impression on you? *How? Why*? What point is he trying to make when his cat opens the door?  Choose a recent work that Ai has completed that is not discussed in the film. What is the name (and date)? Why was it made? What were Ai’s goals? What is your reaction?  Las Lastly- what do you think is the purpose of this assignment reflecting on the following: skills you will practice by completing this assignment; content knowledge gained from this assignment; how this knowledge will translate to your life outside of this course. | | **Watch**: [Ai Weiwei](http://hyperallergic.com/271188/ai-weiwei-withdraws-art-from-two-danish-museums-in-protest-of-controversial-immigration-law/)  Ai Weiwei, *Never Sorry*  Netflix or Amazon | | Due **Tuesday** **9/10** 6:00 via **Blackboard** as a word document only. |
| **Monday****9/9****100 points** **Assignment:** Buddhism:The Objects and the Practice **Visit:** The Rubin Museum of Art | Answer the prompts below. Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph.  Who is Siddhartha Gautama? What country is the origin of Buddhism? What is Buddhism? What is the importance of Bodh Gaya? What happened at this site? Why is this site still considered important? What do people do at the site? What is Enlightenment? What and where is Sarnath? What types of objects do you see in this video? How are these objects utilized in Buddhism? What do they mean? Explain your understanding of a stupa and the gateways (the *toranas*). What do we learn is *not* depicted at Sanchi? Why? How is Buddha represented? What is a Bodhisattva?  At the **Rubin Museum**: Choose an object that resembles an object or concept that is discussed in the readings. How does it exemplify a concept discussed in the readings or videos? Be very clear and detailed in your answer. You must include a photo of the object that you chose and a photo of you next to the object.  Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraphs. Make sure you include some observations from the readings and videos to underscore your understanding of the material as it relates to the physical object.  Lastly- what do you think is the purpose of this assignment? | | **Watch**: “Beliefs Made Visible: Art in South Asia” ([Part II](http://www.youtube.com/watch?v=jl6S0wdeWk4))  Read: [The Historical Buddha](https://smarthistory.org/the-historical-buddha/); [the stupa](https://smarthistory.org/the-stupa/); [Images of Enlightenment: Aniconic vs. Iconic Depictions of the Buddha in India](https://smarthistory.org/aniconic-vs-iconic-depictions-of-the-buddha-in-india/); [The Pillars of Ashoka](https://smarthistory.org/the-pillars-of-ashoka/); [the Lion Capital](https://smarthistory.org/lion-capital-ashokan-pillar-at-sarnath/) To prepare for your museum visit please read [this](http://arthistoryteachingresources.org/lessons/how-to-visit-an-art-museum-a-guide-for-students/) post on AHTR. | | Due 6:00 via **Blackboard** as a word document onlyYou **must** attach a photo of yourself inside the Rubin galleries in order to receive credit for the assignment.**No photo = no credit.** . |
| **Wednesday****9/11**Ai Weiwei Past as Present in Contemporary Chinese Art | **Discussion**: Ai Weiwei  Contemporary Chinese Art    Cont | |  | | Today’s [Ppt #1](https://docs.google.com/presentation/d/1UhJMI2kEMS4SRITdJhB0RoSqSbbl55Cf_fYM12KX_f4/edit#slide=id.p1) and [Ppt #2.](https://docs.google.com/presentation/d/1yZziP2SAXB5gpLL_xIBL9PFYZlFpi_t7_WsHKAMXZo8/edit#slide=id.p1) |
| **Monday****9/16****50 points** **Assignment:**  Hinduism: The Objects and the Practice | Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.  Who are the three primary gods of Hinduism? What are their roles? What about the secondary gods and goddesses? How are they represented? Why? What is the function of a Hindu temple? Do you find any similarity in how practitioners relate to a Hindu Temple and a Buddhist stupa? Why are the temples (and the stupa) referred to as spiritual mountains? What are some of the interpretations of the Mithuna couples on the temple at Khajuraho? | | **Watch:** “Beliefs Made Visible: Art in South Asia” [(Part I)](https://www.youtube.com/watch?v=IX85uiG86RA)  **Read:** [Hinduism and Buddhism](https://smarthistory.org/hinduism-and-buddhism-an-introduction/)  **Watch:** [Hindu Temples](https://smarthistory.org/hindu-temples/) | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday****9/18** **Baruch**  Southeast Asia  British colonialism and the art and architecture of contemporary India. | Discussion of the Rubin Museum assignment: review the purpose of the assignment.  What was the result of British colonialism on Indian art and architecture? | | **Read:** [Crossroads of the Ancient World](https://smarthistory.org/crossroads-of-the-ancient-world/); and [Bamiyan Buddhas](https://smarthistory.org/bamiyan-buddhas/)**Read:** [Angkor Wat](https://smarthistory.org/angkor-wat/) **Watch:** [The Scourge of Looting: Trafficking Antiquities, from Temple to Museum](https://smarthistory.org/the-scourge-of-looting-trafficking-antiquities-from-temple-to-museum-2/) | | Today’s [Ppt #1](https://docs.google.com/presentation/d/1AimAg39NhI0njhxHCrlWVu-p8kTxSCtUVq73_TAEClI/edit#slide=id.p1), [Ppt #2](https://docs.google.com/presentation/d/1-SdfXqrWYt2SChhWy7TQ9p9ITycP1csHPuJ1Ia7td9I/edit#slide=id.p1), Ppt [3](https://docs.google.com/presentation/d/1yQLbmN7NM73epDz-zruW0NZc3chgHMMcOeqCM2DONEE/edit#slide=id.p1), and Ppt [#4](https://docs.google.com/presentation/d/19g3f4Xcz62Uan_K2kDxGmmf5tmcTuim5g6gHLVpwcm8/edit#slide=id.p1). |
| **Monday****9/23****20 points****Assignment:** The Great Wave  Japanese Art after 1333 | Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.  What is the primary subject of the print? Why? How was the image created? Was this considered a valuable work of art when Hokusai made the first prints? When and how did that change? How is it considered an icon of modernity? What do you think modernity or modern means? And what is the visual clue that lets us know that the Japanese were not completely isolated from the rest of the world? What could the wave itself represent? What is gun-boat diplomacy. What is *shimaguni konjo*? | | **Read and Watch**: MacGregor #93  Hokusai's [*'The Great Wave'*](http://www.bbc.co.uk/programmes/b00v72n6) | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday****9/25** Japan | How do the art and objects in Japan reflect changes in society?  How are everyday objects and daily activity related to Zen Buddhism?  What is the relationship of Japanese cultural practices and the art and architecture of the twenty-first century?   What was the impact of the Edo period on the production of material culture? On Western art-making? | |  | | [Ppt.](https://docs.google.com/presentation/d/1hAHlpHYtXaSeEMyshbiiUelCHfuGcQg9szP1ir9b_dw/edit#slide=id.p1) |
| **Monday****9/30** **no classes scheduled** **100 points** **Assignment:**  Africa in the Museum  **Visit:** The Metropolitan Museum of Art  Formal Analysis I: Object and Museum. | .  Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font. You must include a photo of the object that you chose and a photo of you next to the object.  [REMEMBER: **you are being assessed on the quality of your close looking**, on what you can SEE and how you contextualize the object and the museum though YOUR OWN observations. This is not a research essay. NOTE:  Make sure that you are able to articulate the difference between mere description unconnected to any developing ideas in your essay (bad) and formal analysis that connects and deepens as your essay progresses (good). You must use CLAIM + EVIDENCE.  Eg. “This work is very beautiful. The sculpture has two arms, two legs and is covered by a long garment.” **NO**  Eg. “The figure/sculpture is wearing a long garment that emphasizes the proportion and length of her body. The effect makes the figure seem life-like, as if the clothing might move if you touched it or if the sculpture could walk. This is contradicted by the fact that the work is actually made from very beautiful, hard and immoveable white marble.” **YES**]  \* Where is the museum located? What does it look like on the exterior and interior? What art historical period does it reference? Why do you think this style was chosen? How is the museum organized on the interior (for this you must walk through)? Where are visitors led to first? What cultures are featured prominently? Which are difficult to find? What do you think about the organization of the museum? \*\* Where are objects from Africa placed in the museum? Does the museum differentiate among the multitude of cultures that exist or existed in Africa? What is the proximity of the African exhibit to other cultures in the museum? What are your thoughts on this? \*\*\* Choose an object from Africa to write about. Issues to think about and address: What has the artist chosen to feature or exaggerate in order to convey information to the viewer of user of the object. How do those choices underscore or emphasize the function of the object? Use the formal analysis worksheets that are available for you in the course Google folder.  \* Lastly- what do you think is the purpose of this assignment? | | To prepare for your museum visit please read [this](http://arthistoryteachingresources.org/lessons/how-to-visit-an-art-museum-a-guide-for-students/) post on AHTR. | | Due **Tuesday 10/1** 6:00 via **Blackboard** as a word document only. Please note that “the general admission prices are a suggested contribution amount” and that you may donate what you wish – even $1.00 Those under 19 may enter for free with identification.You **must** attach a photo of yourself inside the Met galleries with your chosen object in order to receive credit for the assignment.**No photo = no credit.** |
| **Wednesday****10/2** Colonialization: Objects of Africa  [The Royal Museum of Central Africa](https://www.africamuseum.be/), Brussels, Belgium | How does form convey information to a viewer? Can we consider the objects from African culture to be art?  Discussion of the Met Museum assignment: review the purpose of the assignment. | | Watch and Read:  [Ife Head](http://www.bbc.co.uk/ahistoryoftheworld/about/transcripts/episode63/): [video](http://www.bbc.co.uk/ahistoryoftheworld/objects/Z1CgMudYTJWzpTi-TW1IAA) and [transcript](http://www.bbc.co.uk/ahistoryoftheworld/about/transcripts/episode63/)  [“Who is an American?”](https://new.artsmia.org/stories/who-is-an-american-heres-one-way-museums-can-ask-and-answer/)  [Pelete Bite Wrapper](https://collection.cooperhewitt.org/objects/18628819/)  **Watch:** [Understanding Contemporary African Art’s Hard Won Rise….](https://www.artsy.net/article/artsy-editorial-understanding-contemporary-african-art-s-hard-won-rise-to-the-art-world-main-stage)  **Watch:** [A Visit to the Royal Museum of Central Africa](https://www.youtube.com/watch?v=c3JBy4I3oK8&t=440s)  **Read:** [Across Europe…](https://www.npr.org/2019/08/12/750549303/across-europe-museums-rethink-what-to-do-with-their-african-art-collections)  **Chat:** Anais Maes and Karel Stulens  Students, KASK (School of Arts Ghent), Belgium | | Today’s [Ppt.](https://docs.google.com/presentation/d/1XvHlcjqxpiWndhXAfk1SuDzApuOU9sYNsR2SDq6Qqts/edit) |
| **Monday****10/7** **100 points****Assignment:** Flags and Currency**Play at BPAC:** *Terra Firma* | Answer the following question and create a Google slide show. How are symbols either revived or created in service of the nation?Working in pairs, create a google slide show containing the following information on a specific country: (1) a very brief history of the country (ie. When was it founded, why, and by whom) (2) location (3) the flag (choices of the cultural images and why) and (4) currency (choices of the cultural images and why). Research may be conducted in the students’ native language. Watch the play [*Terra Firma*](https://www.baruch.cuny.edu/calendar/EventList.aspx?&eventidn=70568&view=EventDetails&information_id=939286). How does the play address these issues?  Lastly- what do you think is the purpose of this assignment? | | **Read:** [“Where Do Flags Come From?”](https://www.theatlantic.com/health/archive/2016/06/happy-flag-day/486866/) | | Due **Tuesday 11/12** 6:00. Upload as a Googleslide presentation to our Google course folder. There is a specific folder designated for this assignment titled Flags and Currency. These will be available for all enrolled in the course. Each Googleslide presentation will be labeled with the last name of *each* of the two persons responsible for the content and the name of the country:  smith and Jones austria |
| **Wednesday****10/9****no classes scheduled** |  | |  | |  |
| **Monday****10/14** **college closed** |  | |  | |  |
| **Wednesday****10/16** **No class**  **[Classes follow Monday schedule]**  **50 points** **Assignment:** Form and Sacred Architecture | Answer the following questions.  Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.  How is the architecture designed to direct your gaze? How do you feel when you first enter the space? What do you first look at? Then where do your eyes go? Why do you think that is? How is the interior organized for use? What types of artworks are displayed and where? Is there anything inside or the design of the exterior or interior that you recognize from some of your own personal experiences? You do not have to be Catholic to have a response to these questions. Many faiths utilize sacred space in a similar manner, which is a theme that we will be discussing throughout the course. Lastly- what do you think is the purpose of this assignment? | | **Visit** [St. Patrick’s Cathedral](http://www.saintpatrickscathedral.org/visit_directions.php) or [the Eldridge St. Synagogue](https://www.eldridgestreet.org/) or the [Islamic Cultural Center](http://icc-ny.us/) of New York | | Due **Tuesday 10/22** 6:00 via **Blackboard** as a word document only. You **must** attach a photo of yourself inside the building in order to receive credit for the assignment.**No photo = no credit.** |
| **Thursday** **10/17**  **Club Hours**  (12:30)  **Matinee of *Terra Firma*** | BPAC is offering a matinee for students during club hours. It is not required that you see the play at this time, but I wanted you to be aware of the offering.  Tickets and performance times can be found [here.](https://www.baruch.cuny.edu/calendar/EventList.aspx?&eventidn=70568&view=EventDetails&information_id=939286) | |  | |  |
| **Monday 10/21 30 points****Assignment:** Flanders | **Answer the following questions:** Cut and paste the questions into a new document, put the questions in **BOLD**, and the answers in regular font.Where was Flanders in the Middle Ages? Why was it a wealthy region? What two types of buildings were part of almost every Flemish town? Where is Flanders now? Please elaborate on this last question as it is a bit complicated.Lastly- what do you think is the purpose of this assignment? | |  | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday 10/23** Form and Sacred ArchitectureReligion, “Realism” and the Cult of Mary. 14th Century Art in Italy: Florence and SienaItalian Bankers and Flemish Industry: 14th Century Art in Flanders | Discussion of form and sacred architecture.Review the assignment.What is patronage?  How is devotional space is organized?  What is the development of naturalism in representations of the body and the humanization of Mary and Christ? What was the *reason* for the development of naturalism in representations in Mary and Christ? In Flanders, what was the function of luxury goods for the ruling class?   Why were so many Italians the patrons of Flemish artists?  What is the development of portraits? What was the purpose of portraits?   Why the complex symbolic meanings in Flemish paintings?  How and why did prints developed into a major pictorial medium? | | **Watch: t**he [Proto-Renaissance](http://smarthistory.khanacademy.org/proto-renaissance.html?q=proto-renaissance.html) **Watch:** “[Altarpieces in Contexts](http://www.nationalgallery.org.uk/paintings/learn-about-art/altarpieces-in-context)” and “[The Anatomy of an Altarpiece](http://www.nationalgallery.org.uk/anatomy-of-an-altarpiece)” from the National Gallery of Art.  **Read:** [What is an Icon?](https://www.metmuseum.org/toah/hd/icon/hd_icon.htm) | | Today’s [Ppt#1](https://docs.google.com/presentation/d/1EdtlPaAb3ym9R2bxx6YZ28Y_jA25lolxmZDsm7Z9EcI/edit#slide=id.p1),[Ppt#2](https://docs.google.com/presentation/d/14p596q-HKDROLEofhrVNFVN_xPmR3tlFBe5fxkv_7h4/edit#slide=id.p1), and [Ppt.](https://docs.google.com/presentation/d/1KYwvpfQ0GpRXZNNp5TYPkcDWBdT7Uta2L2xc-cqAqZI/edit#slide=id.p1)#3  If you are unfamiliar with the life of Christ or Christianity (or need a refresher!) you can find helpful information on the Met’s [timeline of art history](http://www.metmuseum.org/toah/hd/jesu/hd_jesu.htm) and “[World Religions in Arts](http://www.artsmia.org/world-religions/christianity/christianity-5.html)” from the Minneapolis Institute of Arts. |
| **Monday 10/28 30 points****Assignment:** linear perspective | In a 750- word essay answer the following questions. Demonstrates your understanding of linear perspective and why the Italian artists used this method of organizing their two-dimensional works of art. Make sure you refer to the assigned reading and video in this paragraph.  Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph. Make sure you include some observations from the readings.  What is linear perspective? Why was it introduced and for what was it utilized? How and why did linear perspective develop? | | **Read:** [Florence in the Early Renaissance](https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/florence-in-the-early-renaissance)  Watch: [How Linear Perspective Works and Linear Perspective Interactive](https://www.youtube.com/watch?v=eOksHhQ8TLM) | | Submit to **Blackboard** by 6:00, in addition to the answers to the questions posed to the left, *one* photograph (that you have taken) of an example of one-point perspective pasted into the 750 word essay. |
| **Wednesday 10/30**  It’s All about  Control: One-Point Perspective and The Early Florentine Renaissance  and  the Classicism of the Renaissance | How did the new focus on artistic competition foster individual achievement and created a climate for innovative and ambitious works?  What was the role of portraiture during the Renaissance?   What was the role of wealthy merchants and *condottieri* in driving the development of Renaissance art and architecture?  How were sculptors instrumental in the early development of the Italian Renaissance in increasing the lifelike qualities of human figures?  How did the sculptors draw inspiration from Greek and Roman sculptures? How was the Classical past instrumental in the development of early Renaissance art and architecture? | | **Watch and read:** [Toward the High Renaissance](http://smarthistory.khanacademy.org/High-Renaissance.html), [David](http://smarthistory.khanacademy.org/Michelangelo-David.html), [David and Florence](http://smarthistory.khanacademy.org/representations-of-david-in-the-florentine-renaissance.html) | | A [review](http://smarthistory.khanacademy.org/ancient-greece-and-rome.html)of Ancient Greece and Rome would be helpful in order to ground yourself in the issues the artists were concerned with during the Renaissance. Today’s [Ppt #1](https://docs.google.com/presentation/d/1YSzMY7aAnFQGm88Y2dRYH8krs8ncICKOuHkBnI2SVjk/edit#slide=id.p1) and [Ppt #2](https://docs.google.com/presentation/d/1re5V52jhfHtd0gQSqffkjtZ_5Uo1N7zPhV0cu71dvzk/edit?usp=drive_web&ouid=108768882287485682748). |
| **Monday 11/4 50 points** **Assignment:** Research an example iconoclasm (or perceived iconoclasm) from the last twenty years. | In a 750 word essay, provide a definition of iconoclasm and, searching smarthistory.org, provide an example from the Reformation. What was the object and why was it destroyed? In addition, for a Googleslide presentation, provide an example of iconoclasm (or perceived iconoclasm) from the last twenty years. Please make sure that you are providing a sound explanation rather than just citing a singular example. Why was the object you chose destroyed? How is it an example of iconoclasm?  Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph. Make sure you include some observations from your sources.  Lastly- what do you think is the purpose of this assignment? | |  | | Due 6:00. Upload just the contemporary image you chose as a Googleslide presentation to our Google course folder. There will be a specific folder designated for this assignment titled iconoclasm. The explanation of the destruction will be included in your essay. These will be available for all enrolled in the course. Each Googleslide presentation will be labeled with your last name only.  The essay will be uploaded as a word doc to Blackboard. |
| **Wednesday 11/6** Assignment: Art in the Service of the Roman Catholic Church: The School of Athens The Vatican and the Stanze della SegnaturaBaroque: The Use (and abuse) of Images. 17th Century Art and Architecture in Italy, Spain and the Netherlands: Protest and Iconoclasm. The Catholic Church Prevails | How does the School of Athens represent the ideology of the Renaissance?Shifts in the church=> shifts in subjects => shifts in patronage => shifts in art production.What were the challenge to the Church initiated by Martin Luther and the Protestant Reformation? What was the impact of the Council of Trent’s guidelines for the Counter-Reformation art of the Roman Catholic Church?  How did the work of Bernini and Caravaggio established a new dramatic intensity, technical virtuosity and naturalism that typified the Baroque?  What were the ways in which 17th c. artists created works that embodied the power and prestige of the monarchy?  How did portraiture, still life, landscape and genre scenes function as major subjects for painting, especially within the prosperous art market of the Netherlands. | | **Read:** [Raphael’s School of Athens](https://smarthistory.org/raphael-school-of-athens/)  **Read:** [The Reformation, Part I](https://www.khanacademy.org/humanities/history/1500-1600-Renaissance-Reformation/protestant-reformation/v/protestant-reformation-1), [Part II](https://www.khanacademy.org/humanities/history/1500-1600-Renaissance-Reformation/protestant-reformation/v/introduction-to-the-protestant-reformation-luther-2-of-4), [Part III](https://www.khanacademy.org/humanities/history/1500-1600-Renaissance-Reformation/protestant-reformation/v/introduction-to-the-protestant-reformation-3-of-4).  [The Counter Reformation](https://www.khanacademy.org/humanities/history/1500-1600-Renaissance-Reformation/protestant-reformation/v/introduction-to-the-protestant-reformation-the-counter-reformation-4-of-4)  [Baroque Art in Europe](https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/beginners-guide-baroque1/a/baroque-art-in-europe-an-introduction), [the Baldacchino](https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/baroque-italy/v/bernini-baldacchino), and [Bernini and *David*](http://smarthistory.khanacademy.org/Bernini-David.html) | | Today’s [Ppt](https://docs.google.com/presentation/d/10IVcLHy6YiJqlmIy1c9q-9QLXeC_UfLnW2upCSJYCew/edit#slide=id.p1) and [Ppt.](https://docs.google.com/presentation/d/1_smQeBCmWVpSaIGyyVBnqbNlffnZZk-3zRs-pqfh5OQ/edit#slide=id.p1) |
| **Monday 11/11 30 points****Assignment:** *Take a Picture with a Real Indian* |  | | **Watch:** James Luna, “[Take a Picture with a Real Indian](https://www.youtube.com/watch?v=dAa69BVwPYg)  **Read:** [Europe and the Age of Exploration](http://www.metmuseum.org/toah/hd/expl/hd_expl.htm), [Arts of the Spanish Americas](http://www.metmuseum.org/toah/hd/spam/hd_spam.htm)  **Read:** [Every progressive academic can be racist](https://www.washingtonpost.com/outlook/2018/09/11/even-progressive-academics-can-be-racist-ive-experienced-it-firsthand/?noredirect=on&utm_term=.f871292822ce) (read the first paragraphs). | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday 11/13** The Americas after 1300: Central and South AmericaWhat is “American” Art History Painting in the Americas | How are the objects of the Americas in service of the culture?What were the results of the spread of Catholicism in the “New” World?How are the post-Aztec objects a reflection of the relationship between the indigenous peoples and Europe?How do contemporary pieces address current political and economic issues? | | Read: [Mexico 1400-1600](http://www.metmuseum.org/toah/ht/?period=08&region=canm)  [Tenochtitlan](http://www.metmuseum.org/toah/hd/teno_1/hd_teno_1.htm)  Read:  [Teotihuacan: Ciudadela](http://www.metmuseum.org/toah/hd/teot3/hd_teot3.htm), [Pyramids of the Sun and the Moon](http://www.metmuseum.org/toah/hd/teot2/hd_teot2.htm)  Read: Sculpture of the Haustec Goddess: [transcript](http://www.bbc.co.uk/ahistoryoftheworld/about/transcripts/episode69/) **Discussion** of the Carters, *Apeshit*, 2018. | | Today’s [Ppt](https://docs.google.com/presentation/d/1d6hJ9N3HFLVRRyY3-ENE06dT1DMW6IBiG2uSMZXr3iw/edit#slide=id.p1)., [Ppt](https://docs.google.com/presentation/d/1iXGSqM__Z_ujN9vcbbK8ICIYuORSf6Pjc83eMW4Cmlo/edit). and [Ppt.](https://drive.google.com/drive/folders/120Spg3mZDNCoJkt7ozH_zI34mnKIfO8v) |
| **Monday**  **11/18 30 points**  **Assignment:**  The Enlightenment | In a 750- word essay demonstrates your understanding of the Enlightenment. Provide some specific examples. | | **Read:** [Enlightenment Culture](https://docs.google.com/document/d/1ovPas-v4dVvaUhjQeZA7CDQalJGMSZ9PFC8dpTQY0hA/edit) | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday 11/20** Sovereigns to subordinates | **H**ow were philosophical ideas, which are not tangible, represented in art? How was portraiture and architecture used to glorify the kings of France?What were the stylistic characteristics of the 18th century and their relationship to the hierarchical structures and extravagances of French court life?Why was there a deliberate shift from the style of the Rococo to Neoclassicism?Do you see any similarity to current cultural affairs when learning about the concerns of Rococo painting? | | **Read:** [Versailles](https://smarthistory.org/chateau-de-versailles/)**Read:** [Neoclassicism in Europe](https://drive.google.com/drive/folders/173Dd4cPBH2gGs9qa4iwF4pPiO4I0S3fY?ogsrc=32)**Read:** [*Oath of the Horatii*](http://smarthistory.khanacademy.org/david-oath-of-the-horatii.html?q=david-oath-of-the-horatii.html) **Read:** [Romanticism](https://smarthistory.org/a-beginners-guide-to-romanticism/) and [Romanticism.](https://www.metmuseum.org/toah/hd/roma/hd_roma.htm)  **Read:** [Realism](http://smarthistory.khanacademy.org/syllabus-modern-art.html) and [Bonheur](http://smarthistory.khanacademy.org/syllabus-modern-art.html)  **Read:** [Salon Art: Eclecticism and Excess](http://www.getty.edu/art/exhibitions/comic_art/) | | Today’s [Ppt,](https://docs.google.com/presentation/d/1Z5KzdRWf0_scuep36KooTiaYz-87jL1GdAB4E57JR7E/edit) [Ppt](https://docs.google.com/presentation/d/16GaTXWkMc1Tx9hcAYNaC7_HNfoGLrkxYqrS4Tlu6KQE/edit?usp=drive_web&ouid=108768882287485682748), [Ppt](https://docs.google.com/presentation/d/17GqoJ9gnf-B9eUv_Bg1L22WySUj3hj86Cv77i9JuX7s/edit#slide=id.p) and [Ppt](https://docs.google.com/presentation/d/1zJb1mGB7FF4yIhpmLDKiG8CcwrwMosu5Y7XNU51iGZU/edit#slide=id.p1) . |
| **Monday 12/2 50 points****Assignment:** Flaneûr | In a 750 word essay, please address the following:  I am sharing a quote from Walter Benjamin and asking you about your own experiences of taking in the spectacle that is your city, New York. Benjamin's writing here is directly influenced by the poet Charles Baudelaire who first wrote about the *flâneur*. Walter Benjamin was one of the great intellectuals of the 20th century. He committed suicide during WWII after an unsuccessful attempt to flee from France, which was then occupied by the Nazis. Although unfinished, one of his most important works was his collection of observations about the streets of Paris titled, The Arcades Project (Walter Benjamin. *The Arcades Project*, trans. H. Eiland and K. McLaughlin, Cambridge: Harvard University Press,1999, pages 11-12 and 417).  Here is a quote from the section headed, "M" The Flâneur:  “An intoxication come over the man who walks long and aimlessly through the streets. With each step, the walk takes on greater momentum; ever weaker grow the temptations of shops, of bistros, of smiling women, ever more irresistible the magnetism of the next street corner, of a distant mass of foliage, of a street name.” For more on Walter Benjamin's Arcades Project click[here.](http://www.othervoices.org/gpeaker/Passagenwerk.html)  And another from section VI. Haussmann, or the Barricades: “Haussmann's ideal in city planning consisted of long perspectives down broad straight thoroughfares. Such an ideal corresponds to the tendency-- common in the nineteenth century--to ennoble technological necessities through artistic ends....Haussmann tries to shore up his dictatorship by placing Paris under an emergency regime. In 1864, in a speech before the National Assembly, he vents his hatred of the rootless [homeless] urban population, which keeps increasing as a result of his projects. Rising rents drive the proletariat into the suburbs.... Haussmann gave himself the title of 'demolition artist,' artiste demolisseur.... Meanwhile he estranges the Parisians from their city. They no longer feel at home there, and start to become conscious of the inhuman character of the metropolis.”  \*\*\* With "’M’ The Flâneur” in mind, do you ever walk the city alone or with a friend? What are your experiences? How do you feel when you take the time to walk the streets of a city with no aim or direction? Do you think that New York or another city you have experienced is like the Paris that Benjamin describes? Do you think the city changes in the way Benjamin describes Paris? Think about, and address in your paper, who does the looking in New York City and who gets looked at? Is this the same in other cities you have either visited or lived in? Is there a modern version flâneur? What would it be? Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph. Make sure you include some observations from the readings.Lastly- what do you think is the purpose of this assignment? | | **Read:** [Haussmanization](http://smarthistory.khanacademy.org/Haussmann-the-Demolisher-creation-of-modern-paris.html) and The *flâneur*: Manet: The Painter of [Modern](http://smarthistory.khanacademy.org/becoming-modern.html) Life | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday 11/27** Impressionism: the Power in Looking 19th Century Architecture | What did Baudelaire consider to be aspects of modern life in the mid-18th century?How did the artists associated with what came to be called Impressionism follow Baudelaire’s suggestion that they depict modern life?What is Modern Art? | |  | | Today’s [Ppt](https://docs.google.com/presentation/d/19SFW0X0zQ9X-MuaKwuqoKRoPwyS9TTLfPs5ImhQnKf0/edit#slide=id.p1) and Ppt. |
| **Monday 12/2 100 points****Assignment:** MoMAFormal Analysis II: Object and Museum. | In a 750-1000 word essay, please address the following: Select a work of art from either the Fauvist period. (If unsure which works are Fauvist, simply ask). Write a detailed visual description and a detailed formal analysis of the work that you choose. Use the formal analysis document we have been utilizing all semester.  [REMEMBER: **you are being assessed on the quality of your close looking**, on what you can SEE and how you contextualize the painting and the museum though YOUR OWN observations. This is not a research essay. NOTE:  Make sure that you are able to articulate the difference between mere description unconnected to any developing ideas in your essay (bad) and formal analysis that connects and deepens as your essay progresses (good). You must use CLAIM + EVIDENCE.  Eg. “This work is very beautiful. The sculpture has two arms, two legs and is covered by a long garment.” **NO**  Eg. “The figure/sculpture is wearing a long garment that emphasizes the proportion and length of her body. In keeping with Hellenistic tradition, the effect makes the figure seem life-like, as if the clothing might move if you touched it or if the sculpture could walk. This is contradicted by the fact that the work is actually made from very beautiful, hard and immoveable white marble.” **YES**]  Where is the museum located?  What does it look like on the exterior and interior? What art historical period does it reference? Why do you think this style was chosen? How is the museum organized on the interior (for this you must walk through)? Where are visitors led to first? How does the MoMA differ from the Met? Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph. Make sure you include some observations from the readings. | |  | | Due 6:00 via **Blackboard** as a word document only. CUNY students have free admittance to MoMAYou **must** attach a photo of yourself inside the MoMA galleries with your chosen object in order to receive credit for the assignment.**No photo = no credit** |
| **Wednesday 12/4**Post- ImpressionismEuropean Modernism | How did the form of art change to reflect a new interest in depicting the material world as well as the internal psyche? | |  | | Today’s [Ppt #1](https://docs.google.com/presentation/d/1miyuB4dvag72LrsgcuK_G_Nyv1FecUh4IM7bDP3e3Rw/edit#slide=id.p1) and [Ppt #2](https://docs.google.com/presentation/d/1rN3XTMHgkcgVFIkR3e8uzTE6T-w-1aT1-xOFr0Anjuc/edit#slide=id.p1) |
| **Monday**  **12/9**  **50 points**  **Assignment:**  Reactions to New York City | Find an example of each of the following artists’ work: Joseph Stella, Lewis Hine, Alice Austen, John Sloan, Everett Shinn, and George Bellows. How does their subject matter reflect the content of the readings? How is their work truly “American?” Truly an expression of New York City? Make sure to include an image of the work of art and the title, date and artist’s name.  Please make sure to use paragraph form and elaborate on your answers creating an informative and readable paragraph. Make sure you include some observations from the readings. | | **Read**: Jacob Riis, [“Introduction” and “Chapter I: The Origin of the Tenement”](https://drive.google.com/drive/folders/173Dd4cPBH2gGs9qa4iwF4pPiO4I0S3fY?ogsrc=32); Joseph Stella, [“The Brooklyn Bridge”](https://drive.google.com/drive/folders/173Dd4cPBH2gGs9qa4iwF4pPiO4I0S3fY?ogsrc=32); Lewis Hine, “[Social Photography: How the Camera May Help in the Social Uplift”](https://drive.google.com/drive/folders/173Dd4cPBH2gGs9qa4iwF4pPiO4I0S3fY?ogsrc=32) (1909). | | Due 6:00 via **Blackboard** as a word document only. |
| **Wednesday 12/11**  Art in the United States  Political Commentary and the Question of Art | | Artists in the United States developed a new visual language. Why? What were their goals?  How did the artists embrace or define “Americanness”?  How did their formal style begin to differ from their predecessors of the 19th century?  Were the results of their practice art or documentary?  How did the works of the artists examine the diversity of subject matter and process?  How did artists in the 1960s -1990s use visual culture to attempt to sway public opinion? |  | Today’s [Ppt](https://docs.google.com/presentation/d/14PXLItqtAMy1GbHxfC6tRTsrqdSO0GxRGuaj5XGj6DA/edit) and  [Ppt.](https://docs.google.com/presentation/d/1cj89MD2ZwRPdA7bDLeKJ02ITgGrOerFqbvbOBeg_J7A/edit) | |
| **Final Exam**  **Monday**  **December 14**  **1:00-3:00**  The past and the present: Ai Weiwei: Shimon Attie, Tania Bruguera, Nona Faustine, and JR. | | For the first 1.5 hours we will discuss a few works of art. In the last 30 minutes, students will work in groups of four. Each group will analyze two works of art to determine meaning and function. The analysis will be uploaded to Blackboard and then shared with the class to broaden the interpretation. | **Poke around** on [JR’s website](https://www.jr-art.net/) and watch some of the video clips.  **Watch:** [Between Dreams and History, The Making of Shimon Attie’s Public Art](about:blank) **Read:** [The Skeletons in the Closet](https://news.artnet.com/market/its-not-just-art-that-indigenous-peoples-want-back-from-museums-they-want-their-ancestors-human-remains-too-1397737) | Today’s [Ppt](https://docs.google.com/presentation/d/1nQZY14F7UYcgpED7n9AEHfGW4WfgvXMTgwGSQyPBO5k/edit#slide=id.p1) | |