



輔仁大學
Fu Jen Catholic University

Academic Inquiries: Fu Jen Catholic University

Email: iss@mail.fju.edu.tw

Phone: 886-2-29053731#811

Fu Jen Catholic University

ARTH 106 Introduction to Art History

Summer 2019

Class hours: Monday through Thursday, 2 hours each day

Review and Discussion: Friday, 2 hours

Office hours: Thursday/Friday, 1 hours or by appointment

Field trip: According to Professors' teaching plan

Credit: 3

Total contact hours: 54 hours

Instructor: Joshua Tonies

Required Text

Marylin Stokstad and Michael W. Cothren, *Art History: Hall, 14th to 20th Century Art Volume II, Fourth Edition* (Boston: Pearson/Prentice 2011).

David Hopkins, *After Modern Art 1945-2000* (Oxford: Oxford University Press, 2000)

Course Description

The course “Introduction to Art History: Themes and Issues in Modern and Contemporary Art” provides an overview of art in its various forms and discusses key issues in modern and contemporary art practice in the West. This class examines some of the most influential cultural and intellectual movements of the twentieth century and the development of Cubism, Expressionism, Abstraction, Dada, Constructivism, Rationalism, Surrealism, Abstract Expressionism, Pop Art, Fluxus, Happenings, Performance art, Conceptualism, Minimalism, and Postmodernism. Students will gain familiarity with art movements and works of art by some of the world's most celebrated artists, such as Pablo Picasso, Jackson Pollack, Mark Rothko, Marcel Duchamp, Robert Rauschenberg, Jasper Johns, Joseph Beuys, Claes Oldenburg, Eva Hesse, Cindy Sherman, Judy Chicago, Eva Mendieta, Gerhard Richter, and many others. Besides providing an essential introduction to the history of art, one of the primary objectives of this course is to develop visual and critical skills and a working art historical vocabulary necessary for study in all disciplines. This course teaches to look and think critically as a member of an increasingly visual and global society.



Course Requirements

Develop a working vocabulary of key terms relating to the production, composition, and visual analysis of artworks.

Gain a working knowledge of major Western works of art and art movements in the twentieth century.

Identify, relate, and analyze the various formal components of artworks. Evaluate the socio-political processes as they affect the production and development of artistic movements and functions.

Develop critical thinking skills through the study and discussion of course materials.

Attendance and active class participation are mandatory; you cannot be successful in this class without regular attendance. Participation in class discussions, group work, quizzes, and preparation of homework and writing assignments will contribute to your overall grade. You must follow the course schedule and be prepared for the following:

All readings must be completed before coming to class. You are the agent of your own learning.

Many class meetings will consist of both lecture and class discussion. I will ask questions to the class and you should feel free to ask me questions during lecture. There are frequent small- group discussion activities, some with written assignments. Writing assignments are designed to promote critical thinking and application of ideas explored in class.

The primary grades for this course consist of 2 exams; students must be present on the day of the scheduled examinations or quizzes.

Quizzes will be unannounced pop style quizzes. The quizzes will be based on the works of art and readings assigned for that day. Grades are given on a credit/no-credit basis. The lowest quiz score will be dropped. Students who are present and receive credit for all the quizzes (minus the one dropped) will earn full points for this portion of the final grade. Since quizzes are unannounced, it is imperative that you attend all classes and maintain a consistent regiment of study throughout the semester.

All students are required to complete weekly Read-Look-Reflect assignments. These exercises consist of readings accompanied by one or two-works of art and questions to help guide your reflection on a given topic or theme. You will summarize your thoughts in a one- page typed essay due in class the day indicated on the course schedule. Only typed, hard copy essays will be accepted. These will be graded on a credit/no credit basis. Credit is granted to essays that show a keen understanding of the key issues raised and a thoughtful reflection of those issues. Essays that are thoughtful, well written, and make direct references to specific points in the readings will receive credit as long as they are of the minimum length. Essays that are too short, do not address the key ideas, or do not make specific references to the readings, will not receive full credit. It is possible to

earn half credit. Detailed reading and response guides will be available for each essay. These essays are designed to get you to think critically and analytically.

Grading

Class attendance and class discussions: 10 %

Mid-term and final exam: 25 % each, total 50%

4Quizzes:5 % each, total20%

2Assignments 10% each, total 20 %

Total:100 %

The grades will be broken down in the normal way:

Grade	Percent	GPA
80 to 100	A	4
70 to 79	B	3
60 to 69	C	2
50 to 59	D	1
49 and below	E	0

Late work Policy

Late work will not be accepted outside of extreme cases which may warrant a deadline extension (illness, family emergency, etc). Anyone wishing a deadline extension should see me as soon as they know they will not be able to meet the original assigned deadline.

Academic Integrity

When completing an assignment for this course, students are expected to do original work for the assignment and not to reuse work they may have done in previous courses or submit someone's work. Cheating is defined as using someone's work without crediting the original author. Plagiarism violates integrity of scholarship. Plagiarism is constituted by the use of three or more words in a sentence from a source outside of oneself that are used without proper citation. **Taking material from ANY source, whether a book, article, video, or the Internet and using it without proper citation so that it appears to be your own is an act of paraphrases** .Any idea taken from anywhere outside of yourself must be cited.When one plagiarizes but intentionally omits authorship of the work, this is a serious violation of academic honesty.The student must also be aware that the

consequences for doing the above listed offences are severe. Whenever you have doubt about what constitutes cheating, plagiarism, or paraphrasing ask your instructor.

With the advent of the Internet, the potential for cheating by simply cutting and pasting information into a paper is tempting. Be aware that these dishonest activities will not be tolerated and instructors have access to increasingly sophisticated search engines to “test” the validity of student work.

Course Schedule

Week 1: Introduction to the Course. Mid-to Late Nineteenth Century Art in Europe and the United States.

Required readings: Stokstad and Cothren, Chapters 30, pp. 961-998.

Academic architecture and painting. Opera, Paris. Cabanel. Carpeaux. Orientalism. Gérôme. Photography. Daguerre. Talbot. O’Sullivan. Cameron.

Beginning of Avant-Garde. Realism and Beyond. Courbet. Millet. Corot. Manet. Eakins. Repin.

Impressionism. Monet. Pissarro. Renoir. Degas. Caillebotte.

Post Impressionism. Seurat. Van Gogh. Gauguin.

1st Assignment - Presentation Due Week 2

Week 2: Late Nineteenth Century Art in Europe and the Americas Continued.

Beginnings of Modernism.

Required readings: Stokstad and Cothren, Chapters 30, pp. 999-1015; Chapters 31, pp. 1017-1040.

Crafts Movement. Morris. Whistler. Symbolism. Whistler. Munch. French sculpture. Rodin.

Claudel. Art Nouveau. Gaudi. Lautrec. Modernism. Cezanne. Modern Architecture.

Crystal Palace. Bibliotheque Nationale Richardson. Sullivan. 4

Europe and America in the Early Twentieth Century. The Fauves. Andre Derain. Henry Matisse.

Pablo Picasso. Cubism. Spiritualism Blue Rider. Vassily Kandinsky. Extensions of Cubism.

Fernand Leger. Gino Severini. Natalia Goncharova.

Abstraction. Kasemir Malevich. Dada. Constantin Brancusi. Marcel Duchamp

Week 3: Modernist Tendencies in Europe and America between the Wars. Rationalism.

Required readings: Stokstad and Cothren, Chapters 31, pp. 1040-1060.

The Ashcan school. Alfred Stieglitz. George O’Keeffe. Adolf Loos. Le Corbusier. Frank Lloyd Wright.

.Gass Gilbert.

Utilitarian art Alexander Rodchenko. El Lissitzky. Vera Mukhina. Rationalism. Piet Mondrian. Gerrit Rietveld.



Bauhaus. Nazi Germany and suppression of Avant-Garde. Surrealism. Max Ernst. Salvador Dali. Joan Miro. Alexander Calder. Meret Oppenheim.
The Harlem Renaissance. Pablo Picasso. Guernica. Aaron Douglas. Jacob Lawrence. Grant Wood. Tom Thomson. Mexico. Diego Rivera. Frida Kahlo.

Mid-term Exam

Week 4: Postwar Art in Europe and the Americas. (Pictures are drawn from both books).

Required readings: Stokstad and Cothren, Chapters 31, pp. 1071-1081, Chapter 32, pp. 1083-1094; Hopkins, Chapter 1-2, pp. 5-67.

Optional reading: Hopkins, Chapter 3-4, pp. 67-128.

Postwar aesthetics: Francis Bacon. Abstract Expressionism. Jackson Pollock. Wilhelm de Kooning. Mark Rothko. Jean Dubuffet. Barnett Newman.

Assemblage. Robert Rauschenberg. Jasper Jones.

Happenings and performance art. Alan Kaprow. Haimonoto. Yves Klein. Carolee Schneeman. Joseph Beuys. 5

Pop art. Richard Hamilton. Andy Warhol. Roy Lichtenstein. Claes Oldenburg.

2nd Assignment introduced is due Week 5.

Discussion . Social and political issues in art

Week 5: Minimalist Aesthetics. Dematerialization of the Art Object. Conceptual Art. Post-Modernism. (Pictures are drawn from both books).

Required Reading: Stokstad and Cothren, Chapters 32, pp. 1094-1135. Hopkins, Chapter 5, pp. 131-161.

Optional reading : Hopkins, Chapter 6-7, pp. 162-232.

Minimalism in art. Frank Stella. Don Judd. Sol LeWitt. Anthony Caro. Robert Morris. Bridget Riley. James Turrell. Louise Bourgeois. Richard Serra. Bruce Nauman. Richard Deacon.

Conceptual art. Joseph Beuys. Joseph Kosuth. Bruce Nauman. Marcel Broodthaers. Gordon Matta Clark. Process art. Eva Hesse. Jackie Winsor.

Feminist art. Judy Chicago. Miriam Shapiro. Ana Mendieta. Betye Saar. Mary Kelly. Rebecca Horn. Adrian Piper.

Earthworks and site specific art. Robert Smithson. Christo and Jeanne Claude. Postmodernism. Cindy Sherman. Philip Guston. James Luna. Hans Haacke. Gerhard Richter. Jeff Koons.

Final Exam.