



Minzu University of China

ARTH 106 Introduction to Art History

Summer 2016

Basic Information

Class hours: Monday to Friday, 2 hours each day

Discussion: Saturday, 1 hour (60 minutes)

Review Section: Saturday, 1 hour (60 minutes)

Field trip: According to Professors' teaching plan

Credit: 4

Total contact hours: 72 (50 minutes each)

Instructor: Miguel Trelles

Brief Introduction

Development of Art I: Prehistoric - Late Gothic

A survey course on the History of Art, from Pre-History until the 1400's
Course Description

This course will study the fossil remains of world culture, now generally catalogued as Art. What is art and how did it become a commodity? Was there "Art" in the ancient world and if not, how (and when), did these works become considered as such.

In conjunction with the discussion of world art traditions and their relationship to their geographic and historical context, students will be asked to analyze specific artifacts and art objects.

Among the traditions to be examined in class through power-point presentations will be Mesoamerican architecture, Chinese dynastic painting, Middle Eastern pottery, Classical Greek and Roman sculpture, and Western European medieval illuminations.

Textbook

The required text for this course is *History of Art* (Revised Fifth Edition, Volume 1) by H.W. Janson and Anthony F. Janson.

Additional readings will be made available through photocopies or online.

Learning Goals



Students who successfully complete the course will be able to:

1. Understand and employ visual arts vocabulary.
2. Recognize formal aspects of a work of art.
3. Adopt a critical stance in front of a work of art.
4. Familiarize themselves with the most elementary principles of pottery making, weaving, drawing, sculpture, architecture, painting, and printmaking.
5. Classify the most important pieces from the periods under study.
6. Relate the work of art to the time in which it was created.
7. Compare the diverse arts traditions and styles that emerged from prehistoric origins up until the 1400's.

Academic Honesty

Academic dishonesty will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the student's capacity to grow personally, socially and intellectually. Students must bear full responsibility for their individual work, respecting academic integrity at all times. Any student who attempts to compromise or devalue the academic process will be sanctioned. Course requirements and evaluation criteria:

Attendance to class and class participation are required (No cell/texting). Three late arrivals constitute an absence.

Three or more absences will seriously jeopardize a student's final grade.

Students will be responsible for

- 1 Two-page written assignment (from a reproduction or Museum visit),
- 1 Four to six page Final Paper,
- 2 quizzes.

A Mid-term exam A Final exam

Both Exams will include a significant essay component. For the Final Paper students shall consult, quote, and address no fewer than 6 items from the course bibliography or from a previously agreed upon outside bibliography. Green Studio Practices

Work is due on specific days. **NO LATE WORK WILL BE ACCEPTED**

Evaluation criteria:

- 20% Attendance and class participation.
- 20% 1 two page paper
- 20% Final Exam (During Finals Week) 15% Mid-term



15% Research paper (6 - 8 pages)
10% 2 quizzes

CALENDAR

Note: Readings are listed under the date in which they shall be discussed.
Readings outside of the textbook will be provided.

1st WEEK

1.

INTRO: Geography, History, Culture & Art - What is Art? Class logistics;
discuss first power point presentation.

1st Paper: Choose and analyze an artifact from Museum/Reproduction

2.

ART & ARTISTS

Reading: Janson: Introduction, Prehistoric Art: (pp. 1- 19); Delgado Pang:
Foreword and Intro (p. xiii-20); Benjamin: The Work of Art in the Age of
Mechanical Reproduction (Illuminations; photocopy).

3.

THE ANCIENT WORLD

Reading: Janson: Ancient Near Eastern Art: Sumerian Art (pp. 21 - 31)

4.

CHINA

Reading: Sickman, Laurence and Alexander Soper: The Art and Architecture of China
(p. 21-41); Rawson, Jessica: Ancient China (p. 13 - 40)

5.

SUMERIAN REVIVAL

Reading: Janson: Neo- Sumerian Reviv(pp. 32 - 46)

2nd WEEK

6.

EGYPT

Reading: Janson: (pp. 49 - 78)

7.

QUIZ I -The Ancient World & China

MESOAMERICAN DAWN: Gulf Coast

Reading: Delgado Pang: Foreword and Intro (p. xiii-20)

8.

MESOAMERICA II

Reading: Delgado Pang: Foreword and Intro (p. 21 - 43); Miller, Mary Ellen:
The Olmecs (p. 17 - 53) in The Art of Mesoamerica from Olmec to Aztec (Thames &
Hudson, 1986).

9.

THE AEGEAN



Reading: Janson: (pp. 81 - 100)

10.

PAPER DUE

THE GREEKS I: Emergence

Reading Janson: (pp. 103 - 122)

3rd WEEK

11.

THE GREEKS II: Classic

Reading: Janson: (pp. 123 - 141)

12.

THE GREEKS III: Late Classic & Hellenistic

Reading: Gombrich: (pp. 141 - 162)

13. MID-TERM REVIEW

14. MID-TERM EXAM

15.

ETRUSCANS

Reading: Janson: (pp. 165 – 180)

4th WEEK

16.

THE ROMANS

Reading: Janson: (pp. 181 - 194)

17.

THE ROMANS during THE HAN DYNASTY

Reading: Janson: (pp. 195 - 234)

Sickman, Laurence and Alexander Soper: The Art and Architecture of China (p. 51-76); Rawson, Jessica: Ancient China (p. 181-212); Pirazzoli-t'Serstevens, Michelle, The Han Dynasty (p. 8-60).

ISLAM & BYZANTIUM

Reading: Janson: (pp. 279 - 312)

18.

MESOAMERICAN CLASSIC: TEOTIHUACAN

Reading: Delgado Pang: Teotihuacan (p. 44-65); Miller, Mary Ellen: Teotihuacan (p. 67-82) in The Art of Mesoamerica from Olmec to Aztec (Thames & Hudson, 1986).

19.

MESOAMERICAN CLASSIC II: THE MAYA + THE ANDEAN WORLD

Reading: Delgado Pang: Maya (p. 66-137, choose 2 of the 4 chapters); Miller, Mary Ellen: The Early Classic Maya (p. 103-122), The Late Classic Maya (123-161) in The Art of Mesoamerica from Olmec to Aztec (Thames & Hudson, 1986); Coe, Michael D.: The Maya (p. 57-102).



20.

QUIZ II - Rome, Middle Ages & Byzantium AL ANDALUS IN IBERIA

Reading: Grabar, Oleg, An introduction to the first four centuries of Muslim presence in Spain + others in Jerrilynn D. Dodds, Al-Andalus (Metropolitan Museum of Art, 1992), p. 3 - 40; Benjamin Grampel: Jews, Christians and Muslims in Medieval Iberia in Mann et al. (p. 11-38).

5th WEEK

21.

FINAL PAPER DUE

THE TANG DYNASTY & THE SILK ROUTE

Reading: Cahill, James: Chinese Painting (p. 11-34); Sickman, Laurence: Chinese Painting before 1100 in Eight Dynasties of Chinese Painting (Cleveland Museum & Indiana U. Press, 1980), p. xiii-xxiv.

22.

MIDDLE AGES: Early Medieval Reading: Janson: (pp. 235 - 278, Jewish, Christian, Byzantine); (313-346, Early Medieval)

23.

GOTHIC

Reading: Janson: (pp. 347 - 388, Romanesque; pp. 389 - 436, Gothic); Sickman, Laurence, Chinese Painting before 1100 in Eight Dynasties of Chinese Painting (Cleveland Museum & Indiana U. Press, 1980), p. xxv - xxxiv.

24.

AZTEC I

Reading: Delgado Pang: The Aztecs (Chapter 7, p. 138-163); Kubler: The Cycle of Life and Death in Metropolitan Aztec Sculpture (p. 220-227).

AZTEC II

Reading: On the Colonial Extinction of the Motifs of Pre-Columbian Art (p. 66-74); Pasztory, Esther: Aztec Art (New York: Harry N. Abrams, 1983), go through the whole book but focus on Chapters I and II (p. 11 - 94).

25. FINAL

BIBLIOGRAPHY:

I. Formal aspects of art

Barnet, Sylvan. A Short Guide to Writing About Art. New York: Harper Collins, 1989.

Doerner, Max. The Materials of the Artist and Their Use in Painting. New York: Harcourt Inc., 1984.

O'Gorman, James F. and Dennis E. McGrath. ABC of Architecture. Pennsylvania: University of Pennsylvania Press, 1997.

Taylor, Joshua. Learning to Look, A Handbook for the Visual Arts. Chicago: The University of Chicago Press, 1981.



II. Art in general

Barzun, Jacques. The Use and Abuse of Art. Princeton, NJ: Princeton University Press, 1973.

Berger, John. On Looking. London: Vintage, 1992.

Crow, Thomas. The Intelligence of Art. Chapel Hill, NC: University of North Carolina Press, 1999.

Kubler, George. The Shape of Time, Remarks on the History of Things. New Haven, CT: Yale University Press, 1962.

III. Culture

Bokekotter, Thomas. A Concise History of the Catholic Church. New York: Doubleday, 1990.

Eco, Humberto, editor. History of Beauty. New York: Rizzoli, 2004.

Hall, Peter. Cities in Civilization. New York: Fromm International, 1998.

IV. Art History: Paleolithic to Gothic

Beard, Mary. The Parthenon. Cambridge: Harvard University Press, 2003.

Boardman, John. Greek Art. New York: Praeger, 1973. Cahill, James.

Chinese Painting. New York: Rizzoli, 1977. Coe, Michael. The Maya.

New York: Thames & Hudson, 1999. Cormack, Robin. Byzantine Art.

Oxford: Oxford University Press, 2000.

Delgado Pang, Hildegard. Pre-Columbian Art, Investigations & Insights.

Norman: University of Oklahoma Press, 1992.

Dodds, Jerrilynn D. (Ed.), Al-Andalus. New York: Metropolitan Museum of Art, 1992

Kubler, George in George L. Hersey, Ed. Studies in Ancient American and European Art - Collected Essays of George Kubler. New Haven: Yale University Press, 1985.

Mann, Vivian et al, editors. Convivencia: Jews, Muslims and Christians in Medieval Spain. New York: G. Brazillier in Association with the Jewish Museum, 1992.

Pirazzoli-t'Serstevens, Michelle, The Han Dynasty. New York: Rizzoli, 1982.

Rawson, Jessica, Ancient China. London: British Museum Press 1980.

Rouse, Irving. The Tainos: Rise and Decline of the People who Greeted Columbus. New Haven: Yale University Press, 1992.

Sickman, Laurence and Alexander Soper, The Art and Architecture of China.

New York: Penguin, 1991.

Sickman, Laurence et al., Eight Dynasties of Chinese Painting. Cleveland: Cleveland Museum & Indiana U. Press, 1980.



中央民族大学
Minzu University of China

-
- Stockstad, Marilyn. Medieval Art. Colorado: Westview Press, 2004.
Osborne, Robin. Archaic and Classical Greek Art. Oxford: Oxford University Press, 1998.
Wheeler, Mortimer. Roman Art & Architecture. London: Thames & Hudson, 1964.

The history of art focuses on objects made by humans in visual form for aesthetic purposes. Visual art can be classified in diverse ways, such as separating fine arts from applied arts; inclusively focusing on human creativity; or focusing on different media such as architecture, sculpture, painting, film, photography, and graphic arts. In recent years, technological advances have led to video art, computer art, Performance art, animation, television, and videogames. ARTH 110 Introduction to Art History (4 credits). Plus: Sixteen credits chosen with the approval of the department chair or a department adviser.Â This course fulfills the Fine Arts requirement in the core curriculum. ARTH 106. Global Photography. 2.Â An introduction to art history that takes as its focus the art of Europe from the fourteenth to sixteenth centuries. Painting, sculpture, and printmaking will be considered. Particular attention will be paid to humanism and classicism, patronage, and the legacy of an art-historical canon.