

**Prof. Darcy Grimaldo Grigsby (dgrigsby@berkeley.edu)**

**Lectures: TuTh 9:30-11:00 BAMPFA Theater**

**Sections, 104 Moffitt Library: Th 4-5, 5-6; Fr 9-10, 10-11, 11-12, 12-1**

**(note cancellations; change sections if needed and attend this week to be admitted to class)**

**Office Hours: TH 12:00—1:00, Babette's Café in BAM**

**GSI: Grace Kuipers, Claire Ittner, Lesdi Goussen Robleto**

### **History of Art 11- Spring 2019 Western Art from the Renaissance to the Present**

This course is an introduction to visual art in Europe and the USA since the 14th century with the main emphasis on painting and sculpture. Rather than attempting to offer a sweeping synthetic narrative of the development of art during five centuries (an impossible task!), this course intensively focuses upon a roughly chronological set of case-studies, sometimes of single works, sometimes of one or two artists' careers. These relatively intensive case-studies will pose fundamental problems about the character and purposes of art in different historical circumstances. Together, however, the lectures will reconstruct the broader historical transformations of art, its production and reception during this period. We will explore the ways visual culture can function as a stabilizing force as well as the ways art can contribute to social and political transformation, even revolution. Throughout we will consider the challenges faced by women artists.

Among central questions to be addressed by the course:

- How did groups of people in the past look at art and talk about it? For whom was art made? For what purposes?
- What tools and language do we need to look at and describe works of art?
- Why is the term "realistic" inadequate to describe art? --Why is it deceptive to speak about artistic "progress," as if art gets better?
- How specifically is illusionism achieved differently at different times and in different places? How can we describe light? How does color imply lighting conditions?
- How are particular works of art organized? How do artworks direct our attention?
- What are artistic genres and what is the significance of genre and medium in understanding art's roles?
- How do new media and formats like easel painting and photography change the nature of art?
- How did making art and fashioning a career differ for women?
- How can we talk about abstract art (art that does not represent things and persons in the world)?
- What is the relationship between art and politics, including the politics of gender, class, and race?
- In what ways was "Western Art" defined historically in relation to what was deemed "non-Western"?

Throughout the course, lectures will introduce themes and theoretical issues that will be further developed in discussion sections. ***Rote memorization is NOT the emphasis of this course; analytic thinking about works of art and assigned readings is. Rather than identifying many artworks and having little to say about them, this course requires that you write about a few works closely and in-depth.*** Lists of artworks will be handed out at each lecture to facilitate note-taking, but you will *not* be asked to memorize vast numbers of works. Before exams, I will give you relatively brief lists of works for which you will be responsible. In order to receive a good grade in the class, your papers and exams will need to synthesize and analyze readings as well as lectures.

#### **TEXTBOOKS:**

Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy* (Oxford, 1972).

Harbison, Craig. *The Mirror of the Artist. Northern Renaissance Art in its Historical Context* (Prentice Hall, 1995)

Rubin, James Henry. *Impressionism* (Phaidon Arts and Ideas, 1991)

**Starred (\*) readings are available on bcourse; you need to print these out, write notes all over them, and bring them to section, i.e. you need to be critical readers which is far harder if you read on your computer screen.**

#### **COURSE REQUIREMENTS:**

<b>Two-paragraph description</b>	<b>Due in section, Fr 2/1</b>	<b>5%</b>
<b>First paper, 4-5 pages</b>	<b>Due in section, Fr 2/22</b>	<b>20%</b>
<b>Midterm Exam</b>	<b>Tu 3/5</b>	<b>20%</b>
<b>Second paper, 4-5 pages</b>	<b>Due in section, Fr 4/19</b>	<b>20%</b>
<b>Final Exam</b>	<b>Weds 5/15 11:30-2:30</b>	<b>25%</b>
<b>Attendance and Participation in Section</b>		<b>10%</b>

**SECTIONS ARE AN INTEGRAL AND NECESSARY PART OF THE COURSE.  
ATTENDANCE IS OBLIGATORY. FAIL SECTION AND YOU FAIL THE COURSE.**

Sections will not only provide an invaluable forum within which to discuss issues central to papers and exams, but will sometimes introduce new visual material for which you will be responsible in exams. Note that attendance and participation in section constitutes 10 % of the final grade.

**\*\*\*\*NOTE: All elements of the course have to be completed with a passing grade in order to pass the course.** That is, to pass the class you must achieve a passing grade in (1) the 2-paragraph description (2) each of the two papers (3) the midterm, (4) the final exam, and (5) participation in sections. **Fail any component and you have failed the class.** Improvement will certainly be taken into account. There will be an automatic full grade penalty for late papers unless approved *before the deadline* by your GSI (for a satisfactory reason).

**WEEK ONE**

**1/22 Introduction**

**1/24 Gains and Losses: Duccio and Giotto**

Required Reading:

\*Eagleton, Terry. Excerpt, *Literary Theory. An Introduction* (1983), pp. 12-14.

\*Bryan-Wilson, Julia. "Building a Marker of Nuclear Warning," in Robert Nelson and Margaret Olin eds., *Monuments and Memory. Made and Unmade*, (2003), pp. 183-205.

Baxandall, Michael. *Painting and Experience*, pp. 1-28.

**Section 1/25: Relational Meaning; early Italian art (Eagleton, Bryan-Wilson and Baxandall)**

**TWO PARAGRAPH DESCRIPTION ASSIGNMENT HAND-OUT**

**WEEK TWO**

**1/29 Piero della Francesca: "The Period Eye"**

**1/31 Donatello: Bodies, Gender and Desire**

Required Reading:

Baxandall, *Painting and Experience*, pp. 29-108.

\*Baldwin, Robert. "Donatello: Civic Humanism and Republican Culture in Florence," excerpted teaching essay, 2011.

**Section 2/1: Early Italian Renaissance: Piero and Donatello (Baxandall and Baldwin )**

**TWO PARAGRAPH DESCRIPTION DUE**

**WEEK THREE**

**2/5 High Renaissance - The Problem with the Model of Progress**

**2/7 Other Interests: Northern Renaissance Art**

Required Reading:

\*Gombrich, *The Story of Art*, excerpt, pp. 220-236 (on Michelangelo's *Sistine Ceiling*); pp. 210-220 optional.

Harbison, *The Mirror of the Artist. Northern Renaissance Art in its Historical Context*, Introduction, Chs. 1, 2, pp. 7-90.

**Section 2/8: Michelangelo and Northern Renaissance (Gombrich, Harbison)**

**FIRST PAPER ASSIGNMENT HAND-OUT**

**WEEK FOUR**

**2/12 Decline? Mannerism and Late Michelangelo**

**2/14 Caravaggio: a new religious art and Artemisia Gentileschi**

Required Reading:

\*Shearman, John. *Mannerism* (1967), pp. 17-22.

\*Bellori in Howard Hibbard, *Caravaggio* (1983), pp. 360-374.

\*Olson, Todd. "The Street has its Masters: Caravaggio and Marginal Social Identities," in Genevieve Warwick, ed., *Caravaggio. Realism, Rebellion, Reception*, (2006), pp. 69-81.

**Section 2/15: Mannerism to Caravaggio (Shearman, Bellori, Olson)**

**WEEK FIVE****2/19 17<sup>th</sup>-century Dutch Art: Art we could own?****2/21 Baroque Bernini: Sculpture, Papacy, and Overwhelming**

Required Reading:

\*Alpers, Svetlana. "Art History and its Exclusions: The Example of Dutch Art," in eds. N. Broude and M. Garrard, *Feminism and Art History: Questioning the Litany* (1982), pp. 183-200.\*Hibbard, Howard. *Bernini* (1966), pp. 23-67, 116-141.**Section 2/22: Dutch Art and Bernini (Alpers, Hibbard)****FIRST PAPER DUE IN SECTION****WEEK SIX****2/26 Velasquez and****2/28 REVIEW****Section 3/1: REVIEW****WEEK SEVEN****3/5 MIDTERM****3/7 Hierarchy and Gender in France: Monarchy to the French Revolution****Section 3/8: Rococo to Jacques-Louis David (Crow)**

Required Reading:

\*Crow, Thomas. "Patriotism and Virtue" in Stephen Eisenman et al, ed., *Nineteenth Century Art. A Critical History* (1994) Ch 1, excerpt on David, pp. 18-38**WEEK EIGHT****3/12 Post-Revolutionary Slavery, Race, Orientalism: Girodet****3/14 Political Opposition in Art: Goya in Spain and Gericault in France**

Required Reading:

\*Grigsby, Darcy Grimaldo. "Black Revolution. Saint-Domingue. Girodet's *Portrait of Citizen Belley, Ex-Representative of the Colonies*," *Extremities. Painting Empire in Post-Revolutionary France* (2002), excerpt Ch. 1, pp. 9-56.\*Williams, Gwyn. *Goya and the Impossible Revolution* (1976), pp. 1-13.**Section 3/15: Girodet, Goya, Gericault (Grigsby, Williams)****WEEK NINE****3/19 Realism to Modern Painting: Courbet to Manet****3/21 Impressionism: Monet and Plein Air Painting.**

Required Reading:

\*Grigsby, Darcy Grimaldo. "Still Thinking about Olympia's Maid," *Art Bulletin*, December 2015, pp. 430-451.Rubin, James Henry. *Impressionism*, Chs. 1-3, pp. 9-132; Chs. 5-6, pp. 179-262.**Section 3/22: Manet, Impressionist Plein Air Painting (Grigsby, Thomson)****WEEK TEN 3/25-3/29 SPRING BREAK****WEEK ELEVEN****4/2 Impressionism and Urban Modernity. SECOND PAPER ASSIGNMENT HAND-OUT****4/4 Nineteenth-Century Photography**

Required Reading:

Rubin, *Impressionism*, Ch. 8-10, pp. 293-402.\*Grigsby, Darcy Grimaldo. "Negative-Positive Truths," *Representations*, Winter 2011, pp. 16-38.**Section 4/5 Urban Impressionism, 19<sup>th</sup>-century photography (Rubin, Grigsby)**

**WEEK TWELVE****4/9 After Impressionism: Cezanne to Cubism****4/11 NO CLASS**

Required Reading:

\*Cox, Neil. *Cubism*, Ch. 1 "Before Cubism" and Ch. 3 "The Wild Men of Paris? Picasso and Braque 1907-1910," pp. 10-40, 72-132.**Section 4/12: Cezanne and Cubism (Cox)****WEEK THIRTEEN****4/16 Primitivism, Modernism, Abstraction: Picasso, Romare Bearden****4/18 A Modernist Couple: Rivera and Kahlo. GUEST LECTURE by Grace Kuipers**

Required Reading:

\*Mercer, Kobena. "Romare Bearden: Collage as Kunstwollen," in Mercer, ed., *Cosmopolitan Modernisms*, 2005, pp. 124-145.**Section 4/19: Cubism, Primitivism, Rivera, Kahlo and Bearden (Mercer)****SECOND PAPER DUE****WEEK FOURTEEN****4/23 A Modernist Couple: Pollock and Krasner -Abstract Expressionism (AE)****4/25 Pop, Minimalism, Performance**

Required Reading:

\*Fineberg, Jonathan. *Art since 1940. Strategies of Being* (1995), pp. 20-27, 87-98.\*Wagner, Anne. "Lee Krasner as L.K." in Norma Broude and Mary Garrard, eds., *The Expanding Discourse: Feminism and Art History* (1992), pp. 425-435.\*Lin, Maya. "Making the War Memorial," *New York Review of Books*, Nov. 2, 2000. (9 pages, unnumbered)\*Bryan-Wilson, Julia. "Remembering Yoko Ono's Cut Piece," *Oxford Art Journal* 26.1, 2003, pp. 99-123**Section 4/26: Three 20<sup>th</sup>-century Women Artists: Lee Krasner; Yoko Ono; Maya Lin (Bryan-Wilson, Lin)****WEEK FIFTEEN****4/30 Kara Walker and Kehinde Wiley****5/2 Conclusion and Review**

Required Reading:

\*Wagner, Anne. "Kara Walker. The Black-White Relation," *Kara Walker: Narratives of a Negress* (2003), pp. 90-101.\*Sayej, Nadja. "Kehinde Wiley: 'When I first started painting black women, it was a return home.'" *Guardian* January 9, 2019.**Section 5/3: Walker, Wiley (Wagner, Sayev)****FINAL EXAM Weds. 5/15 11:30-2:30**