

HUMA4650 Western Painting: from Renaissance to Impressionism**Course Syllabus and Class Schedule****Mon, Wed 12:00-13:20, LT-H**

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 Office hours: Mon, 16:30-17:30 or by appointment

Course Description

The course is an in-depth study of the styles and characteristics of Western painting from 1400 to 1900. Students will be introduced to the methodologies of the subject, i.e. socio-historical, iconographical, thematic, technical and material analyses of the masterpieces from different countries and epochs, and will have the chance to apply their knowledge to a small scale research of a relevant topic.

Class Schedule

FEBRUARY

Monday		Wednesday		Week
6	Introduction & Brief Chronology	8	Terminology & Research Method	1
13	Early Renaissance I	15	Early Renaissance II	2
20	Northern Renaissance I	22	High Renaissance	3
27	High Renaissance & Mannerism			4

MARCH

Monday		Wednesday		Week
		1	School of Venice	4
6	Northern Renaissance II	8	Baroque I	5
13	Baroque II Presentation topic due	15	Baroque III	6
20	Rococo	22	18 th Century English Painting	7
27	Neoclassicism	29	Romanticism I	8

APRIL

Monday		Wednesday		Week
3	Romanticism II	5	Mid-term break	9
10	Mid-term break	12	The Pre-Raphaelites	9
17	French Realism	19	Impressionism I	10
24	Impressionism II	26	Neo & Post-Impressionism	11

MAY

Monday		Wednesday		Week
1	Holiday	3	Group Presentations	12
8	Group Presentations			13

Mid-Term Break 5/4-11/4

Exam Period: 16/5-29/5

Intended Learning Outcomes

Upon completion of the course, students will be able to:

1. know the most important Western painters and their works from 1400 to 1900;
2. understand the cultural background and values of the creation of the artworks;
3. analyze the stylistic characteristics of each epoch according to the methodologies of art history;
4. research on a chosen topic, and organize and present findings in a presentation and a report;
5. reflect and express their views on the presentations of their classmates.

Assessment of Student Learning

Students are expected to participate actively in class and work thoroughly on their group research topic. They should have an insight into the key concepts in art history and relate painting to the general development of Western culture, and be able to give comments on other presentations. **Students will be graded separately on all parts.**

a) Project Presentation	20%
b) Project Report	20%
c) Final Exam	40%
d) Comments on Project Presentations	10%
e) Attendance	10%

a) Project Presentation (20%)

Topic decided by: March 13, 2023 (Mon) in class or before

Students will be divided into small groups (two members) after the add/drop period. Each group has to work on one research topic, give a **20-minute oral presentation** and submit a **written report**. Groups will be assigned timeslots to consult the instructor individually and report on their research progress.

b) Project Report (20%)

Submission deadline: one week after presentation

For a fair assessment of students' work, the "**Division of Labour**" should be stated clearly in the report. The report is a research paper and complete citation according to international academic practice is required.

c) Final Exam (40%)

The 2-hour exam will require students to write essays to elaborate on concepts and arguments they have learnt in the course.

d) Comments on Project Presentations (10%)

To foster an interactive learning environment, students have to write comments on peer presentations.

e) Attendance (10%)

Attendance will be checked after the add/drop period. 1% will be deducted for each absence.

Peer Evaluation

Students will be asked to give peer evaluation of their groupmate(s) at the end of the course.

Compulsory Museum Visit

A visit (weekend) to a relevant art exhibition in a local museum will be organized and announced in due course. 5% will be deducted from the overall performance of absentees.

Suggested References**Books** (on reserve in UST Library)

➡ **Barnet**, Sylvan. *A Short Guide to Writing About Art*. Upper Saddle River, N.J.: Pearson, 2015. (HKUST Library, online access)

➡ **Eco**, Umberto (ed.). *History of Beauty*. New York: Rizzoli, 2005.

Eisenman, F. Stephen (ed.). *Nineteenth Century Art: A Critical History*. London: Thames & Hudson, 1994.

Gombrich, E. H. *The Story of Art*. 16th ed., London: Phaidon Press, 1995.

Hagen, Rose-Marie and Rainer **Hagen**. *Masterpieces in Detail: What Great Paintings Say*. Köln, London: Taschen, 2000.

Hilton, Timothy. *The Pre-Raphaelites*. Thames and Hudson, 1970.

➡ **Kleiner**, Fred S. *Gardner's Art Through the Ages: A Global History*. Enhanced 13th ed., Australia: Wadsworth, Cengage Learning, 2020. (HKUST Library, online access)

Rosenblum, Robert and H.W. **Janson**. *19th Century Art*. New York: Harry N. Abrams, 1984.

Zuffi, Stefano (ed.). *Baroque Painting: Two centuries of Masterpieces from the Era Preceding the Dawn of Modern Art*. Hauppauge, NY: Barron's, c1999.

Zuffi, Stefano (ed.). *Renaissance Painting: the Golden Age of European Art*. Hauppauge, NY: Barron's, c2000.

Online sources

➡ **Heilbrunn Timeline of Art History**, Metropolitan Museum of Art:

<http://www.metmuseum.org/toah/> (highly recommended)

Khan Academy <https://www.khanacademy.org/humanities/art-history> (very in-depth study, videos and articles)

Smart History <https://smarthistory.org/europe-1300-1800/> (very in-depth study, videos only, overlaps with the contents of Khan Academy)

Louvre Museum, Paris. www.louvre.fr

Museum d'Orsay, Paris. www.musee-orsay.fr

National Gallery of Art, Washington DC. www.nga.gov

Rijksmuseum, Amsterdam. www.rijksmuseum.nl

Tate Galleries. www.tate.org.uk

➡ **Artstor Digital Library**. <https://library.artstor.org/#/browse/library>

➡ **MLA Formatting and Style Guide (endnotes/footnotes referencing format)**

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

Weekly Reading Assignments (CANVAS → Assignments)**Week 1-13**

Barnet, chapters 1, 2, 3, 4, 12 (research and report writing)
Kleiner, chapters 20, 21, 22, 23, 24, 25, 29, 30, 31 (general picture)
Eco, chapters 7, 8, 9, 10, 11, 12, 13 (very in-depth study)
Terminology.pdf (a glossary)

Week 2-3 Early Renaissance

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Painting in Oil in the Low Countries and Its Spread to Southern Europe;
 The Rediscovery of Classical Antiquity
Kleiner, chapter 21
Zuffi, 2000, The Fifteenth Century in Italy

Week 3 Northern Renaissance I

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Early Netherlandish Painting; Painting in Oil in the Low Countries and Its Spread to
 Southern Europe; Jan Van Eyck
Kleiner, chapter 20
Zuffi, 2000, Fifteenth-Century Flemish Painting, Fifteenth-Century German Painting

Week 3-4 High Renaissance

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Anatomy in the Renaissance; Leonardo da Vinci
Kleiner, chapter 22
Zuffi, 2000, The Sixteenth Century in Italy

Week 4 Mannerism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Mannerism: Bronzino and his contemporaries
Kleiner, chapter 22
Zuffi, 2000, The Sixteenth Century in Italy

Week 5 Northern Renaissance II

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Albrecht Dürer; Pieter Bruegel the Elder
Kleiner, chapter 23
Zuffi, 2000, Sixteenth-Century German Painting, The Sixteenth Century in the Netherlands

Week 5-6 Baroque

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:
 Baroque Rome; Caravaggio (Michelangelo Merisi) and his Followers; Annibale Carracci;
 Peter Paul Rubens and Anthony Van Dyck: Paintings
Kleiner, chapters 24, 25
Zuffi, 1999, Seventeenth-Century Italy, Seventeenth-Century Spain, Seventeenth-Century
Flanders, Seventeenth-Century Holland, Seventeenth-Century France

Week 7 Rococo

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Antoine Watteau; François Boucher; Jean-Honoré Fragonard

Kleiner, chapter 29

Zuffi, 1999, Eighteenth-Century France

Week 7 18th Century English Painting

Kleiner, chapter 29

Zuffi, 1999, Eighteenth-Century Great Britain

Week 8 Neoclassicism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Neo-Classicism; The French Academy in Rome; The Grand Tour; Orientalism in
Nineteenth-Century Art; The Legacy of Jacques Louis David

Kleiner, chapters 29, 30

Rosenblum and Janson, part 1

Week 8-9 Romanticism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Romanticism

Kleiner, chapter 30

Rosenblum and Janson, part 2

Week 9 The Pre-Raphaelites

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

The Pre-Raphaelites

Kleiner, chapter 30

Rosenblum and Janson, part 3

Week 10 French Realism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Nineteenth-Century French Realism; The Barbizon School: French Painters of Nature;
Gustave Courbet (1819–1877)

Kleiner, chapter 30

Rosenblum and Janson, part 3

Week 10-11 Impressionism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Impressionism: Art and Modernity; Édouard Manet (1832-1883); Claude Monet
(1840-1926); Edgar Degas (1834-1917): Painting and Drawing

Kleiner, chapter 31

Rosenblum and Janson, part 4

Week 11 Neo & Post-Impressionism

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Post-Impressionism; Paul Cézanne (1839-1906); Georges Seurat and Neo-Impressionism;
Vincent Van Gogh (1853-1890); Paul Gauguin (1848-1903); Japonisme

Kleiner, chapter 31

Rosenblum and Janson, part 4

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