

AH 100: Introduction to Art and Art History

GREAT MONUMENTS, BOLD INTERPRETATIONS

Fall 2019

Section 1: M/W/F 10-10:50 • BH 317 and HH 106 • CRN 27410

Section 2: M/W/F 1-1:50 • ARC 136 and HH 106 • CRN 31612

Prof [Elise Archias](#) (office hours: M 12:30-1, 2-2:30; W 11-12 and by appt HH 202A. [Sign Up here.](#))

Prof [Blake Stimson](#) (office hours: M 2-4, F 2-3 and by appt in HH 302A. [Sign up here.](#))

TA [Angela Kepler](#) (office hours: by appt)

TA [Kaveh Rafie](#) (office hours: by appt)



The Dome of the Rock behind Palestinian youths practicing their parkour skills during Friday prayers in Jerusalem's Old City.

INTRODUCTION

AH100 is not a survey of the history of art (as offered in AH110 and AH111) but instead is course in visual literacy. We will consider how some of the most sensitive scholars of art history have come to understand and appreciate acclaimed and challenging works of art and architecture. These questions will be considered through four distinct ways of seeing that we will call the “believing eye,” the “analytic eye,” the “alienated eye,” and the “market eye” and four types of visual analysis: *formal*, *iconographical*, *sociohistorical*, and *aesthetic*. Students will learn how to make sense of artworks and their place in history. More importantly, students will develop and enhance their visual literacy to better prepare them for the increasingly complex, cross-cultural world we find ourselves in today, a world that, more and more, relies on images rather than written or spoken words as its primary medium of communication.

FRIDAY DISCUSSION SECTIONS - CLASSROOM ASSIGNMENTS

Section 1, 10 a.m. (CRN 27410):
Last names A-L: BH 317
Last names M-Z: HH 106

Section 2, 1 p.m. (CRN 31612):
Last names A-L: ARC 136 76
Last names M-Z: HH 106

HOW TO SUCCEED IN THIS COURSE

- **Don't phone it in** (do your homework, show up, engage intellectually, emotionally and aesthetically)
- **Ask questions** (dumb questions or smart questions—whatever helps you better understand)
- **Take notes** (include relevant facts, key terms, and—most importantly—your own ideas and feelings)
- **Think for yourself** (trust your insights and test them by explaining them to others)

PRIMARY LEARNING OBJECTIVE

According to a [recent survey](#), 59% of graduating students felt qualified in written and oral communication, critical and analytical thinking, and applying knowledge and skills to the real world but only 24% of employers agreed. The primary learning objective for this course is to develop these skills.

In particular, we will emphasize these:

- **Critical thinking** (capacity to integrate diverse views into a single analytically rigorous and factually-grounded judgment)
- **Creativity** (capacity to solve problems when obvious solutions are not available)
- **Visual literacy** (capacity to makeover sense of the many, often contradictory meanings of visual expression)

These are [21st century skills](#). Those who become adept at them will be well positioned to succeed in any career.

HISTORICAL ANALYSIS

The course is divided into four broad, overlapping historical periods. We will not be giving much historical definition to these periods such as can be had in more advanced Art History courses (beginning with AH 110 and 111) but instead will be considering them in general, thematic terms by focusing on their respective worldviews. Each lecture will focus on a single artwork as exemplary of one of the four “period eyes” and rely on the interpretation of a single art historian or the artist him or herself. The four categories are briefly sketched below.

- **Believing eye** (*Premodern*. Faith as dominant value. Two worlds, lower and higher: a profane world that is knowable in conflict with a sacred world that is not.)
- **Analytic eye** (*Modern*. Science as dominant value. One world that is material and knowable.)
- **Alienated eye** (*Modernist*. Art as dominant value. Two worlds, inner and outer: an interior world knowable to the self that is in conflict with the exterior world knowable to science.)
- **Market eye** (*Postmodern*. Culture as dominant value. One world that is ever-changing and becoming evermore complex (and thus unknowable) within the ever-same (and thus knowable) global marketplace.)

ART HISTORICAL ANALYSIS

There are many approaches to art historical understanding but for our purposes we will focus on four:

- **Formal analysis** (color, shape, texture, scale, line, shadow, space, composition and other physical properties of the work itself)
- **Iconographic analysis** (story, theme or subject presented by the work including any symbolism or veiled meanings that would be legible to people part of the artist's culture)
- **Sociohistorical analysis** (social, political, economic and cultural context in which the work is produced)
- **Aesthetic analysis** (sensuous and psychological impact that the work has on you and others)

REQUIREMENTS

Attendance

Your final grade will not be affected for the first 3 absences but will drop **5 points** with each additional absence. (So, if your final grade would otherwise be 92/A, a fourth absence would lower your grade to 88/B, a sixth absence to 78/C, etc.) Make sure you sign the attendance sheet for each class. The reasoning behind the attendance policy is that an important part of taking a college class is being present and listening, thinking, and asking questions for yourself. We cannot test on everything we teach in class, so the lectures and discussions are as much a part of the course content as the exams.

Reading

Serious evaluation of the assigned reading that demonstrates critical thinking, creativity and visual literacy is required. Students who do not demonstrate sustained serious engagement with the reading in discussion sections will have **10 points** taken off their final grade.

Class participation

Serious class participation demonstrating critical thinking, creativity and visual literacy is required. Students who do not demonstrate sustained serious engagement with classroom discussion and note-taking will have **10 points** taken off their final grade.

Internet use in class

Studies have consistently shown that non-course-related internet use in class [hurts the performance of even the best students](#) and [the learning environment for others](#). Students who demonstrate a pattern of non-class-related internet use will have **10 points** taken off their final grade. If you are addicted and can't control yourself, shut it off.

ASSIGNMENTS AND EVALUATION

Research Paper **20%**
Review presentation **15%**
Exam 1 **15%**
Exam 2 **15%**
Exam 3 **15%**
Final Exam **20%**

Research paper (due 11/1; 20% of your final grade)

Choose an artwork from [Modern American Art galleries 261-265, 271-273](#) at the [Art Institute of Chicago](#)

Your assignment is to visit the Art Institute to study your chosen work in person, then research it in a minimum of three sources (including at least one library book) and explain its meaning and significance in a 1200-word paper.

Admission to the Art Institute is free Thursdays 5:00-8:00 and otherwise is \$16 for Chicago students.

Papers will be penalized 10% for each of the following:

- if they do not analyze qualities that can be seen in person but not in a photograph;
- if they utilize less than three research resources;
- if they do not utilize a library book;
- if they utilize fewer than two of the four forms of art historical analysis listed above;
- if they are shorter than 1200 words;
- if they do not include an illustration;
- if the research resources used are not formatted according to [this guide](#);
- if submitted after 11/1 but before 11/8.

Papers will be penalized 50% if they are:

- submitted after 11/8;
- shorter than 1000 words excluding notes, bibliography, etc;
- without any evidence of research;
- without any evidence of art historical analysis.

HOW TO WRITE A GOOD PAPER

- Go to the Art Institute and spend at least an hour closely viewing and analyzing your chosen work. Take notes on your experience of it and think through all four kinds of analysis, formal, iconographical, sociohistorical, and aesthetic.
- Research the artist and the work online and in the library. Start with Wikipedia and the artist's personal website but be sure to draw on at least two additional substantive sources.
- Briefly introduce the artist and the artwork and provide a clear and concise thesis statement that summarizes your understanding of its meaning.
- Provide an analysis of the work's themes that supports your thesis using at least two of our four approaches: formal, iconographical, sociohistorical, and aesthetic.
- Analyze the ways in which your two or more analyses (formal, iconographical, sociohistorical, and aesthetic) complement and/or conflict with each other.
- Conclude by explaining how your analysis has supported the thesis alluded to in your title.
- Develop a title that effectively conveys your thesis.
- Review and edit, review and edit, review and edit, submit.

Review presentations (15% of your final grade) Sign up for a presentation [here](#) by 9/13.

The review sessions prior to each exam will be structured around 8-minute presentations by groups of 2-4 students. Each group will give a presentation on one of the five key artwork/reading pairs that make up the unit covered by the exam.

Presentations should be organized into 6-7 slides:

- A slide with the artwork and identifying information plus the names of all team members presenting.
- Four slides for the 4 kinds of analyses (Formal, Iconographic, Sociohistorical, Aesthetic). Draw on the main points made in lecture, connecting the ideas in the reading with visual analysis of the artwork.
- 1-2 additional slides to explain the work's relation to its Eye. You may also need extra slides if there are details in the work you want to focus on.

Presentations will be penalized **10%** for each of the following:

- ___ cluttered or otherwise ineffective slideshow;
- ___ insufficient explanation of ideas developed in the reading and lecture;
- ___ unclear application of the four kinds of analysis;
- ___ not directly addressing your audience;
- ___ presentations shorter than 6 minutes or longer than 8 minutes.

Everyone in the group should speak an equal amount and put in an equal amount of work.

Exams (**15%** for each of three midterm exams; **20%** for the final exam)

Please bring [blue books](#) (which can be purchased at the UIC bookstore) to all exams.

The first three exams cover a single unit (Believing, Analytic, and Alienated Eye.)

The final exam covers the Market Eye unit, but also asks you to compare artworks in that unit with artworks from previous units.

Format

1. 10-15 multiple choice questions about the images, readings, and lectures from that unit. These questions will be about substantive themes and issues (rather than dates, names, etc).
2. 1 slide comparison essay question asking you to write about two images for 20 minutes. How to answer this type of question:
 - a. Identify LEFT and RIGHT image (artist, title, date).
 - b. Explain the meaning of the LEFT image.
 - i. Use the four kinds of analysis—*aesthetic, formal, iconographic, sociohistorical*—and interpretations from the readings and class discussion.
 - ii. Discuss its relation to (how and why it fits into) the appropriate “eye.”
 - c. Explain the meaning of the RIGHT image using the same technique.
 - d. Compare and contrast the two images and what you think the similarities and differences tell us about the different time periods and places in which they were made.

Evaluation

Exams will be graded based on the following criteria:

1. Your capacity to correctly identify images and your knowledge of the pertinent facts as presented in class lectures.
2. Your thoughtful and knowledgeable use of the four kinds of analysis as outlined above (*aesthetic, formal, iconographic, sociohistorical*).
3. Your demonstrated development of the three learning objectives for the course as outlined above (*critical thinking, creativity and visual literacy*).

Study tip

Make a 4x6 card for each of the key works discussed in class and include the following:

1. As much information about the work that you can find in your lecture notes, posted slideshows and assigned readings including facts (name, title, date, period, style, etc), contextual information (historical events, period values, subsequent critiques, etc), and interpretive meanings.
2. Any supplemental information you find helpful from Wikipedia and other sources.
3. Key words and phrases drawn from your *aesthetic, formal, iconographic and sociohistorical* analyses and the development of your critical thinking, creativity and visual literacy.
4. A drawing of the work on the back of the card to help you think through its meaning.

Give yourself plenty of time to review your 4x6 cards so that you have time to learn the information and will retain it during the exam and (more importantly!) after.

SCHEDULE OF MEETINGS AND ASSIGNMENTS

DATE	PROF.	KEYWORD	READING	IMAGE	READING QUESTIONS
8/26	Archias / Stimson Lecture	Introduction		Nikon, / Am Generation Image, 2014	<p>What role does <i>visual literacy</i> play for your generation compared to your parents?</p> <p>How important is it for you to develop your visual literacy skills in order to get a step up in a competitive job market?</p>
8/28	Archias	Four Kinds of Analysis		Manet, Olympia, 1963.	<p>Explain what is meant by Formal Analysis, Iconographic Analysis, Sociohistorical Analysis, and Aesthetic Analysis using Manet's <i>Olympia</i> as an example.</p>
8/30	DISCUSSION: Class Policies; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
BELIEVING EYE					
DOWNLOAD READING PACKET FOR BELIEVING EYE					
9/2 NO CLASS—LABOR DAY					
9/4	Archias Lecture	Module	<p>Ledderose, <i>Ten Thousand Things: Module and Mass Production in Chinese Art</i></p> <p>Wikipedia</p>	Terracotta Army of Qin Shi Huang, 210–209 BC	<p>Why is it that the “devising of module systems seems to conform to a distinctly Chinese pattern of thought”?</p> <p>What are the consequences of that pattern in the historical period he is writing about, and are there any consequences now?</p>
9/6	DISCUSSION: Paper Assignment; Ledderose; Believing Eye; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
9/9	Stimson Lecture	Rhythm	<p>Riegl, <i>The Main Characteristics of the Late Roman Kunstwollen</i></p> <p>Wikipedia</p>	Sarcophagus depicting the Adoration of the Magi, 5th century CE.	<p>What does the term <i>Kunstwollen</i> mean?</p> <p>Riegl writes that the “antique worldview evolved through three clearly differentiated periods”—the archaic or early antique, the antique or classical proper, and the “late Roman” or early medieval Christian era—each with its own <i>Kunstwollen</i>. How are those differences manifested in “rhythm” or the differing relationships between elements in the composition?</p>
9/11	Archias Lecture	Pattern	<p>Belting, <i>Florence and Baghdad: Renaissance Art and Arab Science</i></p> <p>Wikipedia</p>	Dome of the Rock, facade, 691 CE	<p>Hans Belting writes that for “the Middle Eastern way of thinking a visual image meant a mental image <i>with which one sees</i>, and not [the Western model of one] that is <i>before one's eyes</i>.” (29-30) What does he mean by this difference?</p> <p>What does geometry symbolize for each way of seeing?</p>
9/13	DISCUSSION: Riegl; Belting; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				

9/13 SIGN UP FOR A REVIEW PRESENTATION HERE					
9/16	Stimson Lecture	Contract	Wyatt MacGaffey, "Complexity, Astonishment and Power: The Visual Vocabulary of Kongo Minkisi" Wikipedia	Male Figure (Nkisi Nkondi), 19th century	What does MacGaffey say about the relationship of the nkisi to the past? To the present?
9/18	Archias Lecture	Vision	Recht, <i>Believing and Seeing: The Art of the Gothic Cathedral</i> Wikipedia	Bourges Cathedral, C12-14	Recht writes that "works of the twelfth and thirteenth centuries were progressively affected by a discernible change, namely an enhancement of their visual value." (1) How was this enhancement achieved? What did this enhancement accomplish? What role did the artist's "dual constraint" (2) play in the development of that enhanced visual value and its accompanying meaning?
9/20 DISCUSSION: Recht; MacGaffey; Believing Eye; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis					
9/23 REVIEW PRESENTATIONS					
9/25 EXAM 1					
9/27 DISCUSSION: HOW TO WRITE AN ART HISTORY PAPER; Footnotes tutorial					
ANALYTIC EYE					
DOWNLOAD MAIN READING PACKET FOR ANALYTIC EYE					
9/30 SIGN UP FOR A PAPER TOPIC HERE					
9/30	Stimson Lecture	Money	Silver, "Mastys and Money" Wikipedia	Quentin Massys, Moneychanger and His Wife, 1514	How does Massys' <i>Moneychanger and His Wife</i> respond to what Silver calls the "sudden and trenchant problems of avarice posed by the explosion of [Antwerp's] international economy"?
10/2	Archias Lecture	Experience	Baxandall, <i>Painting and Experience in Fifteenth Century Italy</i> Wikipedia	Piero, The Annunciation, 1455	Why does Baxandall think it is so important to consider the mechanical skills of artists and their audiences when trying to understand art from the past?
10/4 DISCUSSION: Silver, Baxandall; Analytic Eye; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis					
10/7	Archias Lecture	Description	Alpers, <i>The Art of Describing: "The Mapping Impulse"</i>	van Ruisdael, View of Harlem, c. 1670	How is van Ruisdael's <i>View of Haarlem</i> "not a window on the Italian model of art but rather, like a map, a surface on which is laid out an assemblage of the world" (122)?

			Wikipedia		How is a map-like picture different from a window-like picture? What social and economic factors in the Netherlands contributed to the emphasis on mapping? How is Rembrandt's <i>Goldweigher's Field</i> an example of the mapping impulse?
10/9	Stimson Lecture	Absorption	Fried, <i>Absorption and Theatricality: "The Primacy of Absorption"</i> Wikipedia	Chardin, Boy Blowing Bubbles, c. 1733	What is "absorption" and what are some examples of it in the paintings Fried discusses? Why does Fried think the representation of absorption in 18th century painting is so significant?
10/11	DISCUSSION: Alpers; Fried, Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
10/14	Stimson Lecture	The Public	Herbert, <i>David, Voltaire, Brutus, and the French Revolution</i> Wikipedia	Jacques-Louis David, Brutus, 1789	What happens in the ancient Roman story of Brutus that allows it to stand for "the sacrifice of one's feelings for the state"? Why does Herbert think David had political reasons for choosing to paint this story at this moment during the French Revolution? How does David's style of painting convey "polarities of feeling and control"?
10/16 REVIEW PRESENTATIONS					
10/18	DISCUSSION: Herbert; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
10/21 EXAM 2					
ALIENATED EYE					
DOWNLOAD MAIN READING PACKET FOR ALIENATED EYE					
10/23	Archias Lecture	Sublime	Koerner, <i>Caspar David Friedrich and the Subject of Landscape</i> Wikipedia	Friedrich, Wanderer Above a Sea of Fog, 1818	According to Koerner, Friedrich's painting "imitates not the products of nature, but nature's process, not created nature... but creating nature" (225) and as such is a form of "theomimesis" or the imitation of God. How does the painting produce this effect?
10/25	DISCUSSION: Koerner; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
10/28	Stimson Lecture	Modernism	Clark, <i>The Painting of Modern Life: Conclusion</i> Wikipedia	Seurat, Sunday Afternoon on the Island of La Grande Jatte, 1884	What does Clark say Seurat's painting made visible about leisure for modern Parisians? Why, for Clark, is class so important for understanding modernism?

				<i>See the painting in person here!</i>	
10/30	Archias Lecture	Avant-garde	Greenberg, "Avant-garde and Kitsch" Wikipedia	Picasso, Les Femmes d'Alger (O.J. No. 119), 1911-12	What does Greenberg mean when he says that kitsch 1) "predigests art for the spectator and spares him effort" and 2) creates the "illusion that the masses actually rule"? What does he mean when he says that avant-garde art 's value is derived from the spectator's "reflection upon the immediate impression left by the plastic values"?
11/1 DISCUSSION: Clark, Greenberg; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis PAPER DUE IN SECTION.					
11/4	Stimson Lecture	Revolution	Groys, <i>The Total Art of Stalinism</i> Wikipedia	Malevich, Black Square, 1915	Groys characterizes Malevich's <i>Black Square</i> as a "transcendental painting." How is this so?
11/6	Archias Lecture	Interiority	Mitchell, "Interview with Yves Michaud," 1986	Mitchell, George Went Swimming at Barnes Hole But it Got Too Cold, 1957	How does Mitchell's abstract art insist on subjectivity in the face of the flattening abstractions of spectacle culture in late modernity?
11/8 DISCUSSION: Groys; Mitchell; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis					
11/11 REVIEW PRESENTATIONS					
11/13 EXAM 3					
11/15 NO DISCUSSION IN EXCHANGE FOR MUSEUM VISIT EARLIER.					
MARKET EYE					
DOWNLOAD MAIN READING PACKET FOR MARKET EYE					
11/18	Stimson Lecture	America	Stimson, "Introduction: America Really is the Beautiful" Wikipedia	Warhol, Campbell's Tomato Juice Boxes, 1964	How is it that a central theme for Warhol's life and work was "melting, dissolving, the death of the self in order to achieve transcendence as a figure for the overcoming of difference in some larger collective ... ideallessness"? What does it mean to be idealless?
11/20	Archias Lecture	Participation	Brett, "The Experimental Exercise of Liberty" Wikipedia	Oiticica, Parangolé P15 Cape 11 (I embody revolt), 1967	What contradictions did Oiticica find in everyday life in the favela of Mangueira that, he felt, gave him access to the "social in its most noble sense"? How do Oiticica's participatory capes incorporate some of those contradictions into

					<p>their structure in the name of “collective progress”?</p> <p>Why does Brett stress the “structural rigour” of Hélio Oiticica’s art?</p>
11/22	DISCUSSION: Stimson; Brett; Formal, Iconographic, Sociohistorical, and Aesthetic Analysis				
11/25	Archias Lecture	Every Body	<p>Hartman, “Excisions of the Flesh”</p> <p>Wikipedia</p>	<p>Simpson, <i>Guarded Conditions</i>, 1989</p>	<p>How does Simpson’s <i>Guarded Conditions</i> resist what Hartman calls “the forms of domination that inhabit our ways of looking”?</p> <p>Why does Simpson present “fragmented bodies”?</p>
11/27	Stimson Lecture	Production	<p>Ai Weiwei: Never Sorry Trailer</p> <p>Ai Weiwei: Sunflower Seeds: Video</p>	<p>Ai, <i>Sunflower Seeds</i>, 2010</p>	<p>What is the meaning of Ai Weiwei’s 2010 work <i>Sunflower Seeds</i>?</p>
11/29	THANKSGIVING—NO DISCUSSION				
12/2	Stimson Lecture	Chicago	<p>Theaster Gates: How to revive a neighborhood: with imagination, beauty and art</p> <p>Wikipedia</p>	<p>Theaster Gates, <i>Soul Manufacturing Corporation</i>, 2012-present</p>	<p>What is the meaning of Theaster Gates’s 2012 <i>Soul Manufacturing Corporation</i>?</p>
12/4	REVIEW PRESENTATIONS				
12/6	DISCUSSION: additional final exam review based on student questions				
12/13	FRIDAY 10:30-12:30—FINAL EXAM FOR M/W 10AM (CRN 27410) SECTION				
12/9	MONDAY 1:00-3:00—FINAL EXAM FOR M/W 1PM (CRN 31612) SECTION				

UNIVERSITY POLICIES

Academic integrity

As an academic community, UIC is committed to providing an environment in which research, learning, and scholarship can flourish and in which all endeavors are guided by academic and professional integrity. All members of the campus community—students, staff, faculty, and administrators—share the responsibility of insuring that these standards are upheld so that such an environment exists. Instances of academic misconduct by students will be handled pursuant to the [Student Disciplinary Policy](#).

Disability

The University of Illinois at Chicago is committed to maintaining a barrier-free environment so that students with disabilities can fully access programs, courses, services, and activities at UIC. Students with disabilities who

require accommodations for access to and/or participation in this course are welcome, but must be registered with the Disability Resource Center (DRC). You may contact DRC at 312-413-2183 (v) or 312-413-0123 (TTY) and consult [this resource](#).

Religious holidays

Students who wish to observe their religious holidays shall notify the faculty member by the tenth day of the semester of the date when they will be absent unless the religious holiday is observed on or before the tenth day of the semester. In such cases, the student shall notify the faculty member at least five days in advance of the date when he/she will be absent. The faculty member shall make every reasonable effort to honor the request, not penalize the student for missing the class, and if an examination or project is due during the absence, give the student an exam or assignment equivalent to the one completed by those students in attendance. If the student feels aggrieved, he/she may request remedy through the [campus grievance procedure](#).

UNIVERSITY RESOURCES

Writing Center

<http://writingcenter.uic.edu/>

Avoiding Plagiarism

<http://researchguides.uic.edu/etds/plagiarism>

UIC Plagiarism Infographic

<http://healthinformatics.uic.edu/wp-content/uploads/UIC-Plagiarism-Infographic.jpg>