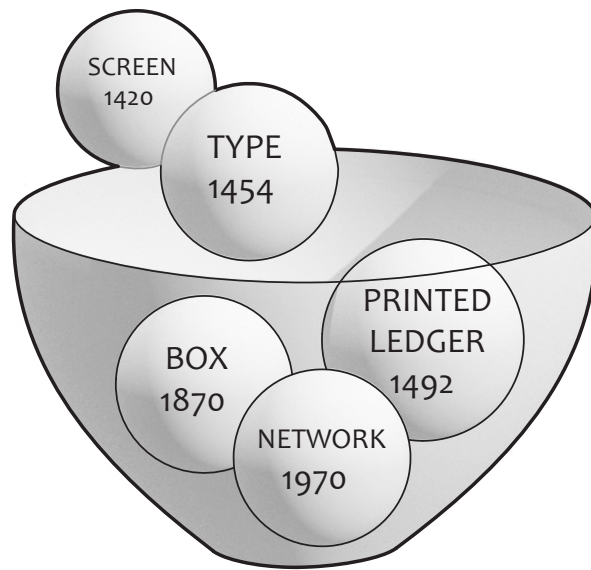


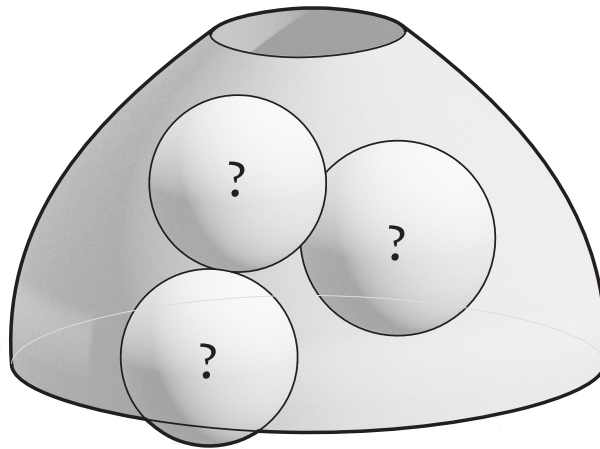
In Spring 2016, this course was restructured as an all online course with 45 hours of lectures, online assignments and discussion boards. The option of a bricks-and-mortar discussion section remains as part of the course, for students who desire that kind of contact. The course is organized into five sections using the final sequence of five grids that make up The Grid Book. Here is a conceptual map of the course.

Art History II (AH 111)

Conceptual Map



CONTEMPORARY



## Art History II: History of World Art and the Built Environment

MWF, 12:00-12:50, LCA A001

Plus one section, times variable, see locations below

Professor: Hannah B Higgins

Office Hours: Mondays, 1:30-3:00

Location: Henry Hall 311a

### **Art History II (AH111)**



Art History 111 offers a global history of art, architecture and visual culture since the 1400s. Organized around five themes, the course is organized into a sequence of units: Ledger, Screen, Type, Box and Network. Together, these five themes trace a history of how trade and empire building, artistic realism and lens technologies, moveable type and mass literacy, the industrial revolution and digital technologies have transformed and been transformed by the arts broadly conceived.

### **Discussion Sections (you must be registered for one)**

Mon. 1:00-1:50, JH209 (13858): Deepthi Murali (dmural2@uic.edu)

Mon. 2-2:50, HH 107 (13859): Deepthi Murali (dmural2@uic.edu)

Tues. 11:00-11:50, HH107 (13860): Mikolaj Czerwinski (mcerw2@uic.edu)

Tues. 12:00-12:50, HH107 (13857): Mikolaj Czerwinski (mcerw2@uic.edu)

Wed. 11:00-11:50, HH107 (13863): Rebecca Bivens (rbiven2@uic.edu)

Wed. 1:00-1:50, JH209 (13862): Rebecca Bivens (rbiven2@uic.edu)

Thurs. 12:00-12:50, HH107 (13856): Aleksandar Vujkov (avujko2@uic.edu)

Thurs. 1:00-1:50, HH107(13864): Aleksandar Vujkov (avujko2@uic.edu)

Fr. 10-10:50, JH 209 (13854): Sim Wan (swan8@uic.edu)

Fr. 11-11:50, JH209 (13865): Sim Wan (swan8@uic.edu)

### **REQUIRED BOOKS (Available at the Campus Store in Circle Center and at Amazon.com)**

Marilyn Stokstad and Michael W. Cothren, *Art History: A View of the World*, Prentice Hall College Div; 5 edition (June 15, 2014). **Login for REVEL (DIGITAL) Textbook:**

[heeps://console.pearson.com/enrollment/phfjgg](https://console.pearson.com/enrollment/phfjgg)

Mary D. Sheriff, *Cultural Contact and the Making of European Art*, UNC Press, 2010.

## COURSE REQUIREMENTS:\*

**Weekly Quizzes: 5 points per quiz x 14 weeks (70 points) plus one final cumulative quiz (20 points) = (90 points total).**

There will be a self-administered quiz available to take at the end of each week for all fifteen weeks of the course. Quizzes will be distributed at the end of each week (Fridays at 1:00) and are due by Monday at noon of the following week. They should take 15-20 minutes, but you have up to an hour from the time you start, and you may take it a second time if you fail the first.

**Metaprojects: 40 points per assignment x 4 assignments (160 points total)**

Unit assignments have been devised for each of the five major topics areas of the course, except for Network. [Due 2/9, 2/23, 4/13, 5/1](#)

**Papers: 80 points for rough plus 80 for final draft (160 points total)**

You will write a 5-7 page paper comparing two objects assigned by your TAs, due (rough draft, 3-4 pages plus bibliography, 80 points ) Friday at midnight on [April 3](#) and (final draft, 5-7 pages, 80 points) and [April 24](#). Using one essay from the Sheriff book as your starting point, compare two objects from one of the points of cultural contact discussed in the class.

**Active Participation/Attendance: 6 points per week x 15 weeks (90 points total)**

Expect to read about 40 pages per week from the book and online to do well in this course. The discussion sections are not review sections, but a critical component in the reading, writing and analytical skills that course develops. Your TAs will submit discussion questions in advance of the section meetings and students are invited to also submit questions based on readings and lectures. Regular attendance in your registered discussion section is required (3 pts). You should expect to speak, submit a question, or participate on your TA's discussion board each week (3 pts).

Late assignments require a signed medical excuse from a doctor or other appropriate documentation of extenuating circumstances. Without this written document, late projects and quizzes **will be marked down at a rate of 5% per weekday.**

**Total points possible: 500**

450- 500 = A

400- 449 = B

350- 399 = C

300- 349 = D

0- 299 = F

## SCHEDULE OF LECTURE TOPICS, READING, ASSIGNMENT DUE DATES

**Note: Lecturer is Higgins unless otherwise noted.**

### I. Screen

Screen explains the invention of the perspective screen in terms of a) the production of a rationalized world based on b) the rise of humanism and c) shifting power relations with regard to the Roman Catholic Church. Metaproject due Monday 2/9: Choose two images, one from the European North and one from the European South and label them each with seven terms that show why each expresses the terms of its locale. In a sentence, define each term. Or, label the front page of the UIC Networksite with seven terms associated with the screen, and define them.]

#### 1. The Rising Merchant Class in Northern Europe 1400-1500

Students will understand how the rising merchant classes of the Northern Europe came to be engaged with a) the commissioning of altar pieces and b) the production of transportable artifacts such as textiles and manuscripts.

M 1/12: Altarpieces, Manuscripts, Textiles (Stokstad and Cothren, 562-572)

W 1/14: Flanders (Stokstad and Cothren, 573-585)

F 1/16: France and Germany (Stokstad and Cothren, 585-593)

#### 2. Humanism in Italy

Students will understand the rise of philosophical humanism in Florence and the related invention of perspective by the architect Brunelleschi.

M 1/19: Happy Martin Luther King Jr. Day!

W 1/21: The Architect Invents Perspective (Stokstad and Cothren, 595-617, and Panofsky on "Perspective as Symbolic Form" on Blackboard)

F 1/23: The Spread of Humanism (Stokstad and Cothren, 617-631)

#### 3. The High Renaissance in Italy

Students will understand the high renaissance in Italy as a time of consolidation of power by the church and rivalry among the Italian city states that lead to competitive building programs.

M 1/26: Leonardo, Rafael, Michelangelo, Titian (Stokstad and Cothren, 633-661)

W 1/28: Mannerism and Architecture (Stokstad and Cothren, 661-677)

### II. TYPE

Type explains the invention of moveable type in terms of a) the production of mass literacy b) the rise of humanism and classical revivalism c) the appearance of Protestantism and the reactions by the Catholic Church.

Metaproject Due 2/23: Label an image of the Gutenberg Bible with ten terms that show how moveable type created mass literacy, the Reformation, and Shakespeare. Write a short paragraph explaining/defining your choice of terms. Or, write a 2-3 page paper assessing how the information you get by reading the printed version of

the textbook is different from the online/interactive material, which you think is more effective, and why.

F 1/30: Type (McLuhan, "Gutenberg Galaxy" on Blackboard)

#### **4. The Reformation**

Students will understand the Reformation and responses to it in the North, in particular in Germany, France and the Netherlands as a system of rivalries and proxy warfare.

M 2/2: Germany and Spain (Stokstad and Cothren, 679-697)

W 2/4: The Netherlands (Stokstad and Cothren, 698-707)

F 2/6: Elizabethan England (Stokstad and Cothren, 707-711)

#### **5. The Counterreformation**

Students will understand the Counterreformation as creating both a) a more glorious ecclesiastical architecture in Italy and other Catholic countries and b) painting styles that epitomize glory and piety.

M 2/9: Italy (Stokstad and Cothren, 712-730) **Screen Metaproject Due**

W 2/11: Spain (Stokstad and Cothren, 730-736)

F 2/13: Flanders, the Netherlands, France (Stokstad and Cothren, 736-765)

### **III. Ledger**

Ledger(a) explains the importance of the double entry ledger for bookkeeping in terms of multi-partnered, global trade between Europe, Asia, the Americas and Africa. **Metaproject Due 4/13: Design a two sided travel brochure OR write a two-page descriptive blurb (advertisement) inviting time/space travel to a destination in Africa, Asia, Europe or the Americas. Be sure to list major sites and/or objects discussed in the readings and why they would be of interested to your target traveler.**

#### **6. Contact and Conquest**

Students will understand the relationship between trade and conquest within and between Asia, Holland and the Americas

M 2/16: Aztec/Inca/Latin America (Stokstad and Cothren, 837-846), Guest Lecturer, *Mikolaj Czerwinski*

W 2/18: Native American (Stokstad and Cothran, 846-859)

F 2/20: A Hybrid Model of Art I (Farago in Sheriff, 17-27)

## **7. Transatlantic Slave Trade**

Students will understand the relationship between trade and conquest across the Atlantic Ocean between Europe, Africa, and South America.

- M 2/23: A Hybrid Model of Art II (Farago in Sheriff, 27-37) **Type Metaproject Due**  
W 2/25: A Different Shade of Modernism I (Sheriff, 177-190)  
F 2/27: A Different Shade of Modernism II (Sheriff, 190-199)

## **8. Modern Africa and The Diaspora**

Students will understand the relationship between the European slave trade and in Africa.

- M 3/2: Remapping Dutch Art: Asia (Hochstrasser in Sheriff, 43-55): Guest Lecturer, *Sim Wan*  
W 3/4: Remapping Dutch Art: Africa (Hochstrasser in Sheriff, 55-64)  
F 3/6: Africa in the Modern Era (Stokstad and Cothren, 880-903)

## **9. Cultural Exchanges Across Asia**

Students will understand the relationship between trade and conquest among Asian countries and with the West.

- M 3/9: India and Southeast Asia (Stokstad and Cothren, 771-791) Guest Lecturer, *Deepthi Murali*  
W 3/11: Chinese and Korea in the Early Modern Period (Stokstad and Cothren, 793-807)  
F 3/13: Japan (Stokstad and Cothren, 815-834)

## **10. European Expressions of Power and Glory in the late 17<sup>th</sup> – 18<sup>th</sup> Century**

Students will understand the relationship between trade and acculturation between England, France and an Italy in economic decline.

- M 3/16: The Ecstasy of the Rococo (Stokstad and Cothren, 905-917)  
W 3/18: The Grand Tour Portrait (Johns in Sheriff, 73-93)  
F 3/20: Revivalism and National Identity in England and France (Stokstad and Cothren, 917-940)

## **11. SPRING BREAK!**

## **12. A Creeping Disquiet**

Students will understand the representation of power relationships inherent in the rejection of 'rationalism' associated with post-revolutionary France, as well as expanded trade with the so-called 'Orient'.

- M 3/30: Romanticism (Stokstad and Cothren, 943-961)  
W 4/1: Orientalism (Stokstad and Cothren, 968 and Fraser in Sheriff, 123-146)  
F 4/3: Realism and Photography's Invention (Stokstad and Cothren, 963-987)

## IV. Box

Box explains the impact of the manufactured box in the homogenization of space associated with trade as well as the built environment and attempts to represent this environment. Metaproject Due 5/1: Write a two page description of University Hall as a box that deals with the industrial aesthetic and modern ideas about city design Or, produce carefully labeled diagrams of two images, that compare two ways artists responded to the idea of the modern – one in favor and one against. Use the same 5-7 terms per image and define them.

### **13. Emerging Industrial Standards**

Students will understand the industrial revolution as an economic and perceptual phenomenon that generated a simultaneously hyper-rational and irrational way of encountering industry and the rising working class.

#### **[FIRST DRAFT PAPERS DUE IN SECTION]**

- M 4/6: Baudelaire, "Painter of Modern Life" on Blackboard)  
W 4/8: Modern Forms: Flatness and the Box (Stokstad and Cothren, 987-1015)  
F 4/10: Gauguin in Black and Blue (Mavor in Sheriff, 153-176)

### **14. WW I**

Students will understand the arts around WWI as responding to mechanized warfare and the industrial aesthetic.

- M 4/13: Cubism, Expressionism and the Threat of War (Stokstad and Cothren, 1017-1037)  
Ledger Metaproject Due  
W 4/15: The Avant Gardes and the Ideal of Independence (Stokstad and Cothren, 1037-1040)  
F 4/17: Early Modern Architecture and the Industrial Aesthetic (Stokstad and Cothren, 1044-1057) Guest Lecturer, *Aleksandar Vujkov*

### **15. The Great Depression and WWII**

Students will understand the arts around the world-wide economic collapse of the Great depression and the reaction to that collapse in the rise of Fascism.

- M 4/20: Fascism and the Arts (Stokstad and Cothren, 1056-1064)  
W 4/22: American Regionalism and Muralism (Stokstad and Cothren, 1064-1069)  
F 4/24: The Post-War's Many Abstractions (1070-1081), Guest Lecturer, *Rebecca Bivens*

## V. Network

Network explains the impact of mechanical computation (especially with regard to managing chance and risk) on art and culture since WWII.

### **16. The Triumph and Collapse of Modernism Since WWII**

Students will understand the ways artists have embraced and criticized the emergent world economic orders of the last fifty or so years.

**[FINAL DRAFT PAPERS DUE IN SECTION]**

M 4/27: Affirmation of the Post-War World (Stokstad and Cothren, 1083-1095)

W 4/29: Critique (Stokstad and Cothren, 1095-1107)

F 5/1: Postmodernism and Media Arts (Stokstad and Cothren, 1107-1137)

Box Metaproject Due.

Final Quiz (cumulative) due 5/4 (15 points)