



**Bridgewater State
University Art History 104
A Survey of Global Art from the 14th century to the Present**
December 22, 2022 – January 16, 2023
On-Line Course

Instructor: Dr. Linda
Meiberg Class Credits: 3

Course Description

This course explores the history of art and visual culture from a variety of geographical and cultural perspectives. Through a comparative and thematic approach, it studies how various techniques inform the making of a work of art; the role that works of art, architecture and other cultural products have played in different societies, civilizations and historical periods; and how different political, religious, and philosophical ideas have influenced artistic production across the globe. A museum visit is assigned to experience first-hand examples of art and visual culture from the 14th century to contemporaneity from within and outside the Western Canon. (Formerly ARTH 201) (CFPA; CGCL)

Course Objectives

In this course, students will learn to...

- identify the major monuments of the visual arts in a global context over the period from ca. 1400 CE to the present, and discuss them in terms characterizing the major periods of art production
- understand these works in terms of their formal structure, production, function, artistic innovations, and stylistic development, as well as in terms of key techniques, movements, and artists
- situate the works within their specific historical and cultural contexts in order to understand better how different societies lived and perceived the world around them, particularly in an era of increasing economic exchange, colonization, and industrialization
- become familiar with and critically apply a range of terms and methodologies



used in art historical research

Requirements and Course Policies

Course Materials

Stokstad, Marilyn and Cothren, Michael. 2014. *Art History, volume 2*, 5th edition. Prentice Hall.

Readings

Students are required to complete the reading assignments listed below in the course schedule on time.

Quizzes

Students are required to complete the open-book quizzes listed below in the course schedule on time.

Object Identifications

Students are required to complete the open-book object identifications at the end of the course. Instructions will be given prior to its time of submission.

Writing Assignment

Instructions for the writing assignment, which consists of object analysis based on a visit to a local museum (conditions pending), will be given prior to its time of submission. An excellent resource is the On-Line Writing Lab (OWL) at Purdue University:

<https://owl.english.purdue.edu/owl/>

Code of Academic Integrity and Plagiarism

As an academic institution of merit and integrity, Bridgewater State University affirms its commitment to the honesty and excellence of research and pedagogy conducted by members of the Stockton academic community. As a student enrolled in a fall session through Bridgewater State University, you are required to follow its policy of academic integrity, which can be found here:



<https://catalog.bridgew.edu/content.php?catoid=11&navoid=1068>

Academic dishonesty also consists of plagiarism, which is a serious violation of academic policy and is punishable by severe sanctions including being dropped from the course. More information can be found here:

<https://www.bridgew.edu/academics/academic-integrity/students>

Students with Disabilities

Bridgewater State University is committed to making its facilities, services, and programs accessible to all students in compliance with applicable law. Students with disabilities who desire reasonable accommodations should contact the Disability Resources Office to discuss the availability of reasonable accommodations or to obtain documentation guidelines. More information can be found here:

<https://www.bridgew.edu/academics/academic-achievement/disability-resources>

Grading

Quizzes (open book)	120 course points
Museum Visit and Object Analysis	100 course points
Object Identifications (open book)	80 course points

Tentative Course Schedule

WEEK 1

Introduction

* Read Stokstad and Cothren: Introduction: XVI-XLI.

* Take Quiz 1

Chapter 18: Fourteenth Century Art in Europe

* Read Stokstad and Cothren: Fourteenth Century Art in Europe: 530-



561.

* Take Quiz 2

Chapter 19: Fifteenth-Century Art of Northern Europe

* Read Stokstad and Cothren: Fifteenth-Century Art of Northern Europe: 562-593.

* Optional reading: **Harbison**, “Realism and Symbolism in Early Flemish Painting,” *The Art Bulletin* 66:4 (1984): 588-602.

WEEK 2

Chapter 20: Renaissance Art in Fifteenth-Century Italy

* Read Stokstad and Cothren: Renaissance Art in Fifteenth-Century Italy: 594-631.

* Optional reading: **Edgerton**, “Alberti’s Florence,” in *The Renaissance Rediscovery of Linear Perspective*, 32ff.

* Take Quiz 3

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Chapter 21: Sixteenth-Century Art in Italy

* Read Stokstad and Cothren: Sixteenth-Century Art in Italy:

632-677.

Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula

* Read Stokstad and Cothren: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula: 678-711.

* Optional reading: **Koerner**, “Albrecht Dürer: A Sixteenth-Century *Influenza*.”



* Take Quiz 4

Chapter 23: Seventeenth-Century Art in Europe (Part I: Italy and Spain)

* Read Stokstad and Cothren: *Seventeenth-Century Art in Europe (Italy and Spain)*: 712-736.

Chapter 23: Seventeenth-Century Art in Europe (Part II: Flanders and the Netherlands, France, England)

* Read Stokstad and Cothren: *Seventeenth-Century Art in Europe (Flanders and the Netherlands, France, England)*: 736-769.

* Optional reading: **Elias**, Norbert, *The Court Society* (1969/2006), 45-72.

* Take Quiz 5

Chapter 24: Art of South and Southeast Asia after 1200

* Read Stokstad and Cothren: *Art of South and Southeast Asia after 1200*: 770-791.

WEEK 3

Chapter 25: Chinese and Korean Art after 1279

* Read Stokstad and Cothren: *Chinese and Korean Art after 1279*: 792-813.

* Optional reading: **Silbergeld**, *Chinese Painting Style*, 3-15.

* Optional reading: **Fong**, "Why Chinese Painting is History," *The Art Bulletin* 85:2 (2003): 258-280.

* Optional reading: **Clunas**, "Practices of Vision," in *Asian Art*



(Blackwell:2006), 352-361.

- * Optional reading: **Steinhardt**, “Excerpts from Chinese Imperial CityPlanning,” in *Asian Art* (Blackwell: 2006), 362-375.
- * Optional reading: **Elliott**, “Introduction: The Qianlong Emperor and His Age,” in *The Emperor’s Private Paradise: Treasures from the ForbiddenCity*, 32-45.
- * Optional reading: **Andrews**, “The Modern Woodcut Movement,” *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-CenturyChina*, 213-228.

* [Take Quiz6](#)

Chapter 26: Japanese Art after 1333

- * Read Stokstad and Cothren: *Japanese Art after 1333*: 814-835.
- * Optional reading: **Lippit**, “Of Modes and Manners in Japanese Ink Painting: Sesshū’s *Splashed Ink Landscape* of 1495,” *Art Bulletin* 94:1 (2012), 50-77.
- * Optional reading: **Coaldrake**, “Castles: The Symbol and Substance of Momoyama and Early Edo Authority,” *Architecture and Authority in Japan*, read 117-137.
- * Optional reading: **Screech**, “The Meaning of Western Perspective in EdoPopular Culture”
- * Optional reading: **Volk**, “A Unified Rhythm: Past and Present in JapaneseModern Art,” in *Japan in Paris*, 39-55



Chapter 27: Art of the Americas after 1300

* Read Stokstad and Cothren: Art of the Americas after 1300: 836-859.

* Take Quiz 7

Chapter 28: Art of Pacific Cultures

* Read Stokstad and Cothren: Art of Pacific Cultures: 860-879.

Chapter 29: Art of Africa in the Modern Era

* Read Stokstad and Cothren: Art of Africa in the Modern Era: 880-903.

* Take Quiz 8

Chapter 30: Eighteenth- and Early Nineteenth-Century Art in Europe and North America

* Read Stokstad and Cothren: Eighteenth- and Early Nineteenth-Century Art in Europe and North America: 904-961.

* Optional reading: **David**, "The Painting of the Sabines (1799)," in *Art in Theory 1648-1815* (Oxford: Blackwell, 2000), 1119-1125.

* Optional reading: **Grigsby**, "Cannibalism. Senegal. Géricault's Raft of the Medusa, 1819," *Extremities. Painting Empire in Post-Revolutionary France* (2002), 165-235 (abbreviated version).

* Take Quiz 9

WEEK 4

Chapter 31: Mid- to Late Nineteenth-Century Art in Europe and the United States (Part I)



* Read Stokstad and Cothren: Mid- to Late Nineteenth-Century Art in Europe and the United States: 962-987.

Chapter 31: Mid- to Late Nineteenth-Century Art in Europe and the United States (Part II)

* Read Stokstad and Cothren: Mid- to Late Nineteenth-Century Art in Europe and the United States (Part II): 987-1015.

* Optional reading: **Duranty, Mallarmé, Castagnary, Leroy**, on Impressionism (1870s), in *Art in Theory 1815-1900*, 572-593

* [Take Quiz 10](#)

Chapter 32: Modern Art in Europe and the Americas, 1900-1950 (Part I)

* Read Stokstad and Cothren: Modern Art in Europe and the Americas, 1900-1950 (Part I): 1016-1050.

* Optional reading: **Malevich**, excerpts from “Cubism and Futurism to Suprematism: The New Realism in Painting.” in *Art in Theory: 1900-1990*, 167-76.

* Optional reading: **Benjamin**, excerpts from *The Work of Art in the Age of Mechanical Reproduction* (1936), in *Nineteenth-Century Visual Culture Reader*, 63-70.

Chapter 32: Modern Art in Europe and the Americas, 1900-1950 (Part II)

* Read Stokstad and Cothren: Modern Art in Europe and the Americas, 1900-1950 (Part I): 1050-1081.

* Optional reading: **Kaprow**, “The Legacy of Jackson Pollock (1958),” in *Essays on the Blurring of Art and Life*, 1-9.

* [Take Quiz 11](#)



Chapter 33: The International Scene since 1950

- * Read Stokstad and Cothren: Romanesque Art: 1082-1137.
- * Optional reading: **Krauss**, “Sculpture in the Expanded Field.” *October* 8 (1979): 30-44.
- * Optional reading: **Weisenfeld**, “Reinscribing Tradition in a Transnational Art World,” *Transcultural Studies* (2010), 78-99.
- * [Take Quiz 12](#)