

**DEPARTMENT OF FINE
ARTS COURSE OUTLINE –
Winter 2024**

AR1020: Introduction to the History of Art II- 3 (3-0-0) 45 Hours for 15 Weeks

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan’s First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

INSTRUCTOR:	Ana-Maria Milcic	PHONE:	+1 780-539-2911
OFFICE:	n/a	EMAIL:	AMilcic@nwpolytech.ca
OFFICE HOURS:	Online on Tuesdays: 2:30 – 3:30 pm Online Zoom Office: https://nwpolytech.zoom.us/j/95752824421 By appointment: please email me at AMilcic@nwpolytech.ca to set up a meeting.		

CALENDAR DESCRIPTION: This course builds on the *Introduction to the History of Art I* course and examines the visual arts from the end of the 15th century to the beginning of the twentieth century, exploring various cultures and forms of expression.

PREREQUISITE(S)/COREQUISITE: None

RECOMMENDED TEXT/RESOURCE MATERIALS:

Most of the readings for this class can be uploaded on myClass.

A few readings can be accessed via [JSTOR](#). You will need to log in with your institutional account.

Please email me at AMilcic@nwpolytech.ca if you are having issues logging in or accessing the readings.

DELIVERY MODE(S): Online

Join Zoom Meeting: <https://nwpolytech.zoom.us/j/98346946706>

Meeting ID: 983 4694 6706

One tap mobile
+17806660144,,98346946706# Canada
+12042727920,,98346946706# Canada

Dial by your location

- +1 780 666 0144 Canada
- +1 204 272 7920 Canada
- +1 438 809 7799 Canada
- +1 587 328 1099 Canada
- +1 647 374 4685 Canada
- +1 647 558 0588 Canada
- +1 778 907 2071 Canada
- 855 703 8985 Canada Toll-free
- +1 689 278 1000 US
- +1 719 359 4580 US
- +1 253 205 0468 US
- +1 253 215 8782 US (Tacoma)
- +1 301 715 8592 US (Washington DC)
- +1 305 224 1968 US
- +1 309 205 3325 US
- +1 312 626 6799 US (Chicago)
- +1 346 248 7799 US (Houston)
- +1 360 209 5623 US
- +1 386 347 5053 US
- +1 507 473 4847 US
- +1 564 217 2000 US
- +1 646 558 8656 US (New York)
- +1 646 931 3860 US
- +1 669 444 9171 US
- +1 669 900 6833 US (San Jose)
- 855 880 1246 US Toll-free
- 877 853 5257 US Toll-free

Meeting ID: 983 4694 6706

Find your local number: <https://nwpolytech.zoom.us/u/acQri4penc>

Join by SIP
98346946706@172.20.253.240

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• 172.20.253.240

Meeting ID: 983 4694 6706

COURSE OBJECTIVES:

The course examines art from the 15th century to the 20th century, focusing on various art forms with examples from both the non-Western and Western canons. It includes case studies from regions in present-day France, India, Italy, Japan, Mexico, Netherlands, Nigeria, Polynesian Islands and the United Kingdom, exploring a range of different forms of expression. This course will familiarize students with basic terms and concepts used in discussing art and cultural artifacts. While it is structured chronologically, it does not cover every period or geographical region. The purpose of the course is to equip students with the knowledge and skills necessary for further education by providing them with a foundational understanding of art history and some of its most significant moments.

LEARNING OUTCOMES: By the end of this course, students will be able to:

1. Explain the basic terms and concepts used to talk about art and cultural artifacts.
2. Identify key examples of global art from the 15th century until the 20th century.
3. Form their own visual analysis.
4. Form their own argument around a case-study of their choice.
5. Compare and contrast examples of art from these movements/periods.
6. Discuss these examples *in context* (geographical, historical, cultural, religious, economic, political).
7. Exercise the basics of writing art history essays.

TRANSFERABILITY:

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page

<http://www.transferalberta.ca>.

** Grade of Dor D+ may not be acceptable for transfer to other post-secondary institutions.

Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability

EVALUATIONS:

Participation	20%	Throughout the course.
Take-home exam	30%	Deadline: February 29, 2024
Essay Outline (150 words)	10%	Deadline: March 28, 2024
Essay (1500 words)	40%	Deadline: April 18, 2023

Participation: In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should maintain respect and decorum and engage in a discussion in a respectful and mindful way. If you have high levels of social anxiety or find it challenging to read social cues in a groups discussion, and find yourself unable but eager to participate please email me at AMilcic@nwpolytech.ca: we can discuss alternatives or how to manage anxiety around participation.

Essay Outline: For the essay outline, the students need to submit a 150-word outline (with a 10% wordcount leeway up or down) by the deadline. 10% will automatically be assigned to the student if they submit the outline on time with the appropriate word count.

Essays: In grading the presentations and essays, the instructor will evaluate how students utilize the readings and materials presented during the lectures to form their own arguments, conduct visual analyses, and position the work within its broader context. At the beginning of the semester, we will discuss essay composition, and you will receive a handout detailing how to write essays. Additionally, we will delve deeper into essay writing during the tutorials. By the end of the semester, students will receive detailed instructions about essay writing. You are asked to submit an essay outline before the essay deadline. The purpose of this is to ensure you begin thinking about the essay ahead of time. I will also read the outlines and give you feedback. If you are unable to meet the deadline because of circumstances beyond your control, please email me asap (AMilcic@nwpolytech.ca).

You will write the essays by choosing one of the following options:

- a) With reference to an artwork of your choice, discuss the representation of deities.
- b) With reference to an artwork of your choice, discuss the configuration between art and religion.
- c) With reference to an artwork of your choice, discuss how power and/or politics are communicated via art.
- d) With reference to an artwork of your choice, discuss how everyday life is reflected in the piece.

Participation:

If you are unable to attend class for health or other reasons please let your instructor know.

GRADING CRITERIA: (The following criteria may be changed to suite the particular course/instructor)

Please note that most universities will not accept your course for transfer credit **IF** your grade is less than C-.

Alpha Grade	4-point Equivalent	Percentage Guidelines	Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95-100	C+	2.3	67-69
A	4.0	85-94	C	2.0	63-66
A-	3.7	80-84	C-	1.7	60-62
B+	3.3	77-79	D+	1.3	55-59
B	3.0	73-76	D	1.0	50-54
B-	2.7	70-72	F	0.0	00-49

COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Tuesday and Thursday: 11:30 am – 12:50 pm

Location: online: <https://nwpolytech.zoom.us/j/98346946706>

Week Reading/Activity

1	Lecture 1 (Tue: 9 Jan): INTRODUCTION
1	Lecture 2 (Thurs: 11 Jan): ESSAY TUTORIALS
2	Lecture 3 (Tue: 16 Jan): <i>Artemisia Gentileschi and Caravaggio: From Baroque Tenebrism to Drama</i> David M. Stone, 'Signature Killer: Caravaggio and the Poetics of Blood', <i>The Art Bulletin</i> , Vol. 94, No. 4, 2012, pp. 572-593. Uploaded on myClass.
2	Lecture 4 (Thurs: 18 Jan): <i>Artemisia Gentileschi and Caravaggio: From Baroque Tenebrism to Drama</i> Judith W. Mann, 'Caravaggio and Artemisia: Testing the Limits of Caravaggism', <i>Studies in Iconography</i> , 1997, Vol. 18 (1997), pp. 161-185. Uploaded on myClass.
3	Lecture 5 (Tue: 23 Jan): <i>Dutch Golden Age: From the Laughing Frans Hals to the Intimate Johannes Vermeer</i> Christopher D. M Atkins, 'A Liveliness Uniquely His', in <i>The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity</i> , (Amsterdam University Press: Amsterdam, 2012), pp. 25-86. Uploaded on myClass. Optional video: 'The Art of Clara Peeters': https://www.youtube.com/watch?v=tg3BWgPyNwo
3	Lecture 6 (Thurs: 25 Jan): <i>Dutch Golden Age: From the Laughing Frans Hals to the Intimate Johannes Vermeer</i> Perry Chapman, 'Inside Vermeer's Women', in Marjorie E. Weiseman, ed., <i>Vermeer's Women: Secrets and Silence</i> , (New Haven: Yale University Press, 2011), pp. 64-123. Uploaded on myClass. Optional video: https://www.youtube.com/watch?v=fRksIesMgww

- 4 Lecture 7 (Tue: 30 Jan): *Imperial Japan: Beneath the Masks and Flowers***
- Julia Meech-Pekarik, 'Painting' and 'Nō Masks', in *Momoyama: Japanese Art in the Age of Grandeur*, (New York, The Met, 1975), pp. 2-6, pp. 86-87.
- Download online for free:
- https://www.metmuseum.org/art/metpublications/Bridge_of_Dreams_The_Mary_Griggs_Burke_Collection_of_Japanese_Art
- 4 Lecture 8 (Thurs: 1 Feb): *Imperial Japan: Beneath the Masks and Flowers***
- Andrew M. Watsky, 'Floral Motifs and Mortality: Restoring Numinous Meaning to a Momoyama Building', *Archives of Asian Art*, Vol. 50, 997/1998, pp. 62-92
- JSTOR:
- https://www.jstor.org/stable/20111274?casa_token=ZX0aY6Qc6I0AAAAA%3AWf70oZVLoBa6z2o9sOha7tgB5mUugku0y2wdO1JuMSKSZfcOeNyhzsJfuUAlbiuv6a5MJMVyEsYHhn6O9f6_dd0OilKF-FmNrgbeZm2f3BKs67s6ryfd&seq=18
- 5 Lecture 9 (Tue: 6 Feb): *Nigeria's Metal History: Understanding the Benin Bronzes and Their Looting***
- Reading: Dan Hicks, 'The Sacking of Benin City', 'Looting' and 'Necrology', *The British Museums: the Benin Bronzes, Colonial Violence and Cultural Restitution*, (London: Pluto Press, 2020), pp. 109-165.
- Uploaded on myClass.
- 5 Lecture 10 (Thurs: 8 Feb): *Nigeria's Metal History: Understanding the Benin Bronzes and Their Looting***
- Reading: Same
- 6 Lecture 11 (Tue: 13 Feb): *Divine Pleasure: Painting from India's Courts***
- Navina Najat Haidar, 'Hindu Epic and Myth in Mughal Painting' and Terence McNerney, 'The Kronos Collections and Rajput Court Painting', in *Divine Pleasure: Painting from India's Rajput Courts*, (New York: The Metropolitan Museum of Art, 2016), pp. 31-37, 39-49.
- Download for free: https://www.metmuseum.org/art/metpublications/Divine_Pleasures
- 6 Lecture 12 (Thurs: 15 Feb): *Divine Pleasure: Painting from India's Courts***
- Poetic Allusions in the Rajput and Pahari Painting of India:
- https://www.metmuseum.org/toah/hd/rajp/hd_rajp.htm

7	(Tue: 20 Feb): WINTER BREAK
7	(Thurs: 22 Feb): WINTER BREAK
8	Lecture 13 (Tue: 27 Feb): MID-TERM EXAM
8	Lecture 14 (Thurs: 29 Feb): MID-TERM EXAM
9	<p>Lecture 15 (Tue: 5 Mar): <i>Casta Paintings: Exploring the Intersection of Race and Class in Colonial Mexico</i></p> <p>Ilona Katzew, 'The Rise of Casta Painting in the Era of the Bourbon Revolution', in <i>Casta Painting: Images of Race in Eighteenth-century Mexico</i>, (New Heaven and London: Yale University Press, 2005), pp. 63-110.</p> <p>Uploaded on myClass.</p>
9	<p>Lecture 16 (Thurs: 7 Mar): <i>Casta Paintings: Exploring the Intersection of Race and Class in Colonial Mexico</i></p> <p>Reading: same</p>
10	<p>Lecture 17 (Tue: 12 Mar): <i>Élisabeth Vigée Le Brun and the Revolutionaries: Painting in France between the 18th and the 19th century</i></p> <p>Paul Lang, 'Élisabeth Vigée Le Brun and the European Spirit', in Joseph Baillio, Katharine Baetjer, Paul Lang, <i>Vigée Le Brun</i>, (New Heaven and London: Yale University Press, 2016), pp. 47-56.</p> <p>Uploaded on myClass.</p>
10	<p>Lecture 18 (Thurs: 14 Mar): <i>Élisabeth Vigée Le Brun and the Revolutionaries: Painting in France between the 18th and the 19th century</i></p> <p>Thomas E. Crow, 'Martyrs', in <i>Emulation: David, Drouais, and Girodet in the Art of Revolutionary France</i>, (New Haven: Yale University Press, 2006), pp. 145-169.</p> <p>Uploaded on myClass.</p>
11	<p>Lecture 19 (Tue: 19 Mar): <i>Birth of Photography: Gaspard-Félix Tournachon (Nadar), Eadweard Muybridge and Julia Margaret Cameron</i></p> <p>Rosalind Krauss, 'Tracing Nadar', Vol. 5, 1978, <i>October</i>, pp. 29-47.</p> <p>JSTOR: https://www.jstor.org/stable/778643#:~:text=URL%3A%20https%3A%2F%2Fwww.jstor.org%2Fstable%2F778643%0A</p>

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11	<p>Lecture 20 (Thurs: 21 Mar): <i>Birth of Photography: Gaspard-Félix Tournachon (Nadar), Eadweard Muybridge and Julia Margaret Cameron</i></p> <p>Reading: same</p>
12	<p>Lecture 21 (Tue: 26 Mar): <i>Victorian Visions: Painting in an Age of Change</i></p> <p>Tim Barringer, ‘Radical Victorians: The Pre-Raphaelites and the Modern World’, in Martin Ellis, Victoria Osborne, Tim Barringer, <i>Victorian Radicals: from the Pre-Raphaelites to the Arts & Crafts Movement</i>, (New York/Munich: American Federation of Arts/DelMonico Books-Prestel, 2018), pp. 35-51.</p> <p>Uploaded on myClass.</p>
12	<p>Lecture 22 (Thurs: 28 Mar): <i>Victorian Visions: Painting in an Age of Change</i></p> <p>Elizabeth Prettejohn, ‘Art for Art’s Sake: Aestheticism in Victorian Painting’, in <i>Rosetti and the Fleshly School</i>, (New Haven and London: Yale University Press, pp. 206-231).</p> <p>Uploaded on myClass.</p> <p>Essay outlines due by 10 am.</p>
13	<p>Lecture 23 (Tue: 2 Apr): <i>Inked Traditions: Exploring Polynesian Tattoo Art</i></p> <p>Makiko Kuwahara, ‘Tattooing from the Late Eighteenth Century to the Early Nineteenth Century’ and ‘Different Skins – Change though European Contact’, in <i>Tattoo: an Anthropology</i>, (Oxford/New York: Berg, 2005), pp. 32-48.</p> <p>Uploaded on myClass.</p>
13	<p>Lecture 24 (Thurs: 4 Apr): <i>Inked Traditions: Exploring Polynesian Tattoo Art</i></p> <p>Reading: same</p>
14	Lecture 25 (Tue: 9 Apr): GROUP DISCUSSION
14	Lecture 26 (Thurs: 11 Apr): FINAL REVIEW
	Essay deadline: April 18, 2024, at 11:59 PM

STUDENT RESPONSIBILITIES:

- **On-line Communication & Professionalism:** Students are expected to maintain a high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect!
- Join the lecture to on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class

work. Assignments will be expected on the date required.

- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones should be turned off before class. Computers should be used only for the purposes of the lecture. Exceptions are made for parental responsibilities or emergency situations. Please inform your instructor at the beginning of the lecture. Social media platforms are not to be used during class time.

STATEMENT ON PLAGIARISM AND CHEATING:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, please refer to:

https://www.nwpolytech.ca/about/administration/policies/#academic_policies

These are serious issues and will be dealt with severely.

**Note: all Academic and Administrative policies are available on the same page.