



Elisabetta Sirani, *Timoclea Killing Her Rapist*, 1659, oil on canvas, 7.5' x 5.5'

AHST 1304-001 (81747)
AHST 1304-002 (81788)
Survey of Western Art History, 1450-1945
Dr. Charissa N. Terranova
terranova@utdallas.edu
M-W 2:30-3:45
M-W 4:00-5:15
MC 2.410

Offices Hours: In person or via Teams by appointment. Please reach out for a meeting!
Office: ATC 2.704

TAs for AHST 1304-001:

Rabeeha Adnan: rabeeha.adnan@utdallas.edu

Joseph Harper: joseph.harper@utdallas.edu

TAs for AHST 1304-002:

Mahdi Dolatyari: mahdi.dolatyari@utdallas.edu

Ahmad Khoshniat: ahmad.khoshniat@utdallas.edu



Joseph Wright of Derby, *A Philosopher Lecturing on the Orrery*, 1766, oil on canvas, 5' x 6.5'

Description: Welcome to AHST 1304, the second half of the survey of Western art history, 1450-1945. The course explores over five-hundred years of Western art history propelled by the question “What does it mean to be human?” It focuses on how art manifests ‘being human’ in multiple ways.

Like other forms of life, humans are kaleidoscopic entities. Art reflects this complexity in how it shows humans to be empathetic, selfish, loving, irreverent, glum, angry, fearful, confident, competitive, ambitious, lazy, warring, peaceful, rational, irrational, and always interconnected to other forms of life and the environment in which they are situated. Being human is thus site specific and historical. It is both singular and multiple, individual and collective, self and other. In short, to be human is also to be nonhuman. Reveling in these truths, the class shows how art has manifested a variety of human-made definitions of ‘life’ across time.

The course is divided into the following subthemes: **humanisms**, **dehumanization**, **the nonhuman**, **posthumanism/transhumanism**. Other important concepts include modernity, modernization, and style, including renaissance, baroque, mannerism, rococo, neoclassicism, romanticism, and modernism.

Goals:

- Students learn salient artifacts of Western art history, 1450-1945.
- Students learn key elements of formal analysis in the fine arts.
- Students learn historical frameworks of style in art history.
- Students improve writing skills through two open-note quizzes.
- Students learn to analyze art history critically.
- Students learn how works of art embody various definitions of “being human.”
- Students learn about humanism, dehumanization, nonhuman life, posthumanism, and transhumanism in art.
- Students learn what it means to be human is not an a priori given but a matter of group choice and active practice.
- Students learn to observe and be aware of surrounding environments.
- Students learn that all objects are historical.
- Students learn that the world is an aesthetic place.

Behavior: Students arrive to class punctually prior to or at the beginning, entering without disruption. Students are polite and act according to the Golden Rule: that is, they treat each other and all others as they would like to be treated. Students are encouraged to engage in discussion with questions or comments during lectures by raising hands.

Attendance Policy: Students are required to attend each class. Students are excused for classes missed due to illness with a doctor's note. Students may miss two unexcused classes without penalty after which each absence results in the lowering of the final grade by a third. So, for example, a B+ becomes a B with the third unexcused absence and a B- with the fourth.

Quizzes: There are two open-note quizzes in the class. The first takes place on Monday, 09/22, and the second on Monday, 11/10. Each requires students to hand write a short essay in response to a general question posed to all students and takes 75 minutes (one class meeting). The professor provides blue books and students bring writing utensils (pencils and/or pens). There will be no engagement with screens and/or electronic devices. Phones and computers must be put away. Notes must be printed and brought to class. The quizzes require students to perform with analogue tools. Here are more details:

Quiz #1 Crow Museum Engagement and Observation: In preparation for the open-note quiz on 09/22, go to the Crow Museum on campus and take a picture of your favorite work of art and its information plaque. Bring a notebook with you to take notes. You might be attracted to this work of art because of its form, shape, materials, medium, and/or meaning in terms of its use, historical context, and/or artist's biography and intentions. Be sure to record its title, the artist's name (if known), the year or epoch in which it was made, its scale and materials. Take note of whether it is part of special exhibition or if it is part of the permanent collection on view. Then, familiarize yourself with the role it plays in the exhibition or permanent collection. Do further research about the history of the artifact, print, and bring all research notes for reference during the quiz. Arrive in class with an image of the work of art and then answer the professor's general prompt in a blue book. Fold and place the image in your blue book. Please do not place reference notes inside of blue books.

Quiz #2 UTD Campus Engagement and Observation: In preparation for the open-note quiz on 11/10, carefully explore the campus of UTD, taking note of its layout, the architecture, landscaping, and the natural life within it. Take a picture of the object that interests you most (a building, public sculpture, plant, animal, or machine), and identify it and its context. Explain its role within the greater totality of the UTD campus. If it is a building, identify the architect, the year it was built, and its style. If it is a tree, flowering plant, weed, or machine, identify and explain what it is, its meaning, and function. If it is an animal, identify what it is, whether it is indigenous the area, and its role in the local ecology. If it is an automated robot, explain who designed it and why it's there. If it is a food truck, carefully describe its design, provide a history of it, and explain why it's there. Remember that UTD has developed in phases since its inception in 1969. Print and bring research notes and an image of your creature or object to class for reference during the quiz. Answer the professor's general prompt in a blue book. Fold and place the image in your blue book. Please do not place reference notes inside of blue books.

Exams: There is a mid-term on 10/22 and final exam the date of which is TBA. Students are given 75 minutes (one class meeting) to complete each exam. Each requires students to identify 20 from 35 slides in the review by memory and complete multiple choice and fill-in-the-blank questions. The professor derives all test elements from review sheets distributed roughly 10 days prior to exams. All slide lectures are located at eLearning. No blue books are necessary since students write answers on exams provided by the professor. There will be no engagement with screens and/or electronic

devices. Phones and computers must be put away. Students bring writing utensils (pencils and/or pens) and complete exams from memorized information.

Grades:

Quizzes	40% (20% each)
Exams	60% (30% each)
Total	100%

eLearning: All power point presentations, important handouts (syllabus, exam reviews, etc.), and announcements are located at eLearning.

Schedule:

- Monday 08/25 Introduction
- Welcome aboard!
 - Syllabus explained
 - Lecture: What does it mean to be human?
- Wednesday 08/27 **Humanisms: Rational and Relational Subjects**
- Theme: The Renaissance
 - Reading: Fred S. Kleiner, et. al., *Gardner's Art through the Ages*, 11th edition (Toronto: Thomson & Wadsworth, 2001) 589-634.
- Monday 09/01 Labor Day No Class
- Wednesday 09/03 **Humanisms: Rational and Relational Subjects**
- Theme: The Renaissance (cont'd) and Mannerism
 - Reading: L. Kilroy-Ewbank and H. Graham, "Mannerism, An Introduction," www.smarthistory.org.
- Monday 09/08 **Humanisms: Rational and Relational Subjects**
- Theme: Humanism and Islam: Mosque-Cathedral of Cordoba
 - Reading: S. Mirmobiny, "The Great Mosque of Córdoba," www.smarthistory.org.
- Wednesday 09/10 **Humanisms: Rational and Relational Subjects**
- Theme: The Baroque and Rococo
 - Reading: Anonymous, "The Baroque Style," www.vam.ac.uk.
- Monday 09/15 **Humanisms: Rational and Relational Subjects**
- Theme: Neoclassicism and the Enlightenment
 - Reading:
 - Shari P. Miller, "Neoclassicism (arts)," www.ebsco.com.
 - Grove Koger, "Popularization of the Grand Tour," www.ebsco.com

- Wednesday 09/17 **Humanisms: Rational and Relational Subjects**
- Theme: Romanticism I: Invisible and Visible Landscapes
 - Reading: Katheryn C. Galitz, “Romanticism,” *www.metmuseum.org*.
- Monday 09/22 **Quiz #1 Crow Museum Engagement and Observation, UTD Campus**
- Wednesday 09/24 **Humanisms: Rational and Relational Subjects**
- Theme: Ideal Womanhood in Art, 1405-1898
 - Reading: Wendy Slatkin, *Women Artists in History*, fifth edition (San Diego: Cognella, 2019) 59, 88-89, 130-134, 155-158.
- Monday 09/29 **Humanisms: Rational and Relational Subjects**
- Theme: Humanism and Contemporary African Art/Guest Speaker Damian Enyaosa
 - Reading: Paul Basu, “The African Artists Decolonising Culture by Celebrating Culture,” (Nov. 20, 2019) *www.independent.co.uk*.
- Wednesday 10/01 **Dehumanization: The Seen, Unseen, and Subaltern in Art**
- Theme: The Political Economy of Golden Ages: The Renaissance and Dutch Golden Age
 - Reading: Nina Siegal, “Dutch Golden Age Art Wasn’t All About White People. Here’s Proof.” *www.nytimes.com* (March 13, 2020).
- Monday 10/06 **Dehumanization: The Seen, Unseen, and Subaltern in Art**
- Theme: The Political Economy of Golden Ages: Louis XIV, Georgian, and Victorian England
 - Reading: Hannah Lee, “Serving as Ornament: The Representation of African People in Early Modern British Interiors and Gardens,” *www.britishartstudies.ac.uk* (2021).
- Wednesday 10/08 **Dehumanization: The Seen, Unseen, and Subaltern in Art**
- Theme: The Classical Nude
 - Reading: John Berger, *Ways of Seeing* (London: Penguin Books, 1990) 45-64.
- Monday 10/13 **Dehumanization: The Seen, Unseen, and Subaltern in Art**
- Theme: Portraiture versus Typology
 - Reading:
 - Nina Siegal, “Why Did Leonardo Draw These Weird Faces?” *www.nytimes.com* (Oct. 7, 2018).
 - Anonymous, “Leonardo’s Weird Faces,” *www.ethicaldative.com*. (mostly images)
 - Mid-term exam review sheet disseminated
- Wednesday 10/15 **Dehumanization: The Seen, Unseen, and Subaltern in Art**
- Theme: Orientalism

- Reading: Jennifer Meagher, “Orientalism in Nineteenth-Century Art,” www.metmuseum.org.

Monday 10/20

Midterm Review

Wednesday 10/22

Midterm Exam

Monday 10/27

Nonhuman Life: Plants, Animals, and Objects

- Theme: The King’s Bestiary
- Reading: Press Release for *The King’s Animals*, an exhibition at Versailles, Oct. 2021-Feb. 2022, www.en.chateauversailles.fr.

Wednesday 10/29

Nonhuman Life: Plants, Animals, and Objects

- Theme: The Cabinet of Curiosity and Scientific Revolution
- Reading: Surekha Davies, “Ole Worm, *Museum Wormianum*,” www.smarthistory.org.

Monday 11/03

Nonhuman Life: Plants, Animals, and Objects

- Theme: Observation and Taxonomy
- Reading: Anonymous, “Maria Sibylla Merian: Pioneering Artist of Flora and Fauna,” www.britishmuseum.org.

Wednesday 11/05

Nonhuman Life: Plants, Animals, and Objects

- Theme: Romanticism II: Worlds of Nonhuman Agents in Animal and Landscape Painting
- Reading: Katy Hessel, *Museums without Men: Rosa Bonheur*, www.metmuseum.org (2-minute listen).

Monday 11/10

Quiz #2 Engagement and Observation with the Campus of UTD

Wednesday 11/12

Posthumanism and Transhumanism: Beyond the Human in Art, Architecture, and Design

- Theme: Modernization in Architecture: Joseph Paxton’s Crystal Palace, 1851
- Reading: Gary Winter, “The Life and Death of London’s Crystal Palace,” <https://heritagecalling.com/2021/11/29/picturing-the-crystal-palace/>

Monday 11/17

Posthumanism and Transhumanism: Beyond the Human in Art, Architecture, and Design

- Theme: Functionalism and The Machine Aesthetic in Modern Architecture
- Reading: Anonymous, “Functionalism,” www.architecture-history.org.

Wednesday 11/19

Posthumanism and Transhumanism: Beyond the Human in Art, Architecture, and Design

- Theme: How Machines Made Abstraction in Modern Painting and Sculpture: Impressionism, Cubism, and Futurism
- Reading:
 - Beth Gersh-Nesic, “Impressionism, An Introduction,” www.smarthistory.org.
 - Beth Harris and Steven Zucker, “Pablo Picasso and the New Language of Cubism,” www.smarthistory.org.

- Emily Casden, “Italian Futurism: An Introduction,”
www.smarthistory.org.

Monday 11/24 Fall Break and Thanksgiving No Class

Wednesday 11/26 Fall Break and Thanksgiving No Class

Monday 12/01 **Posthumanism and Transhumanism: Beyond the Human in Art, Architecture, and Design**

- Theme: How Machines Made Abstraction in Modern Painting and Sculpture: Dadaism and Surrealism
- Reading:
 - Charles Cramer and Kim Grant, “Dada Readymades,”
www.smarthistory.org.
 - Charles Cramer and Kim Grant, “Surrealism and Psychoanalysis,”
www.smarthistory.org.
- Final exam review sheet disseminated

Wednesday 12/03 **Posthumanism and Transhumanism: Beyond the Human in Art, Architecture, and Design**

- Theme: Go go algorithms! Postwar New Media Art
- Reading: Danielle Johnson, “Artist Instructions,” *www.moma.org*, (Aug. 26, 2020).

Monday 12/08 Final Exam Review

TBA **Final Exam**