

ARH 2051: Introduction to the Principles and History of Art II
Renaissance to the Present
University of Florida | School of Art + Art History | Spring 2025

Professor Douglas Gabriel

douglasgabriel@ufl.edu

Office: FAC 119-B

Office Hours: Thursdays 10:00 AM – 12:00 PM or by appointment

Lectures

Tuesdays and Thursdays, 12:50–1:40 PM
FAB, #103

Teaching Assistants

Faith Barringer (fb.barringer@ufl.edu)

Damon Reed (damonreed@ufl.edu)

**Teaching Assistants will conduct office hours by appointment*

Discussion Sections

Thursday, 3:00–3:50 PM, FAC-116A (Barringer)

Thursday, 4:05–4:55 PM, FAC 116A (Barringer)

Thursday, 5:10–6:00 PM, FAC-116A (Barringer)

Friday, 10:40–11:30 AM, FAC-116A (Reed)

Friday, 12:50–1:40 PM, FAC-116A (Reed)

Course Description

This course offers an overview of European and American art and architecture from the Renaissance to the twenty-first century. We will study the historical, social, and cultural circumstances in which works of art and architecture were created and viewed in order to understand their functions and meanings. The course introduces students to key concepts and concerns in art history, enabling them to relate works of art to specific historical, religious, and political contexts. It likewise develops critical thinking skills and visual literacy through verbal and written analysis of images.

Course Objectives

- To identify major forms, actors, and episodes in the history of art from the Renaissance to the present
- To hone the skills of describing and analyzing artworks both formally and historically

- To comprehend different approaches to and definitions of art historical analysis
- To understand artworks as objects that not only reflect, but also produce history
- To develop skills of close reading, active listening, and engaged discussion

Course Requirements / Grades

Lecture Attendance: 15%
Section Participation / Discussion Posts: 15%
Visual Analysis Paper: 15%
Take-Home Midterm: 20%
Exhibition Review: 15%
Take-Home Final: 20%

Important Deadlines

**All to be submitted via Canvas by 11:59 PM*

February 16 (Sunday): Visual Analysis Paper
March 16 (Sunday): Midterm
April 27 (Sunday): Exhibition Review
May 1 (Thursday): Final Exam

Course Materials

All required readings and recommended supplementary materials will be made available as PDF files.

Lecture Attendance, Absences, and Lecture Recordings

Lecture attendance is mandatory for this class. If you have a valid reason for needing to be absent, please contact your TA at your earliest convenience. Exceptions will be made according to UF guidelines provided absent students submit a short supplementary assignment (i.e. lecture summary based on the video recording).

****Please note that all lectures by Professor Gabriel will be recorded and made available for your use via Google Drive. Given that section meetings involve more intensive participation by students, these meetings will not be recorded.**

Section Participation

Participation in section meetings is likewise required and will involve two dimensions: 1.) completing a response to a weekly prompt on Canvas given by your TA in relation to that week's reading assignment; and 2.) actively participating in discussions during the weekly session meetings.

Should you need to miss a section meeting for a valid reason, please contact your TA as soon as possible. If appropriate, they will provide you with an opportunity to make up the points for that section meeting.

Visual Analysis Paper

A 5–6 page, double-spaced paper describing and critically analyzing the formal elements of a single artwork will be due on February 16. This is not a research paper; it will instead involve analyzing and putting into language the unique visual experiences offered by an artwork of your choice. Details will be provided, and a section meeting will be devoted to developing the skills necessary for this assignment. You are free—and even encouraged—to write about a work that we have yet to cover in the class. A slideshow and list of links to potential artworks will be circulated, though you are not limited to choosing from these. The paper will be graded by your TA.

******Prior to the session covering visual analysis, Professor Gabriel will complete the assignment, focusing on an artwork chosen via a class survey. The TAs will grade it, and, following any necessary revisions, it will be made available for your reference as an example of a top-tier iteration of the assignment.

******After receiving an initial grade on the assignment, students will have the opportunity to revise and resubmit their paper for an improved grade. Details will be provided by your TA.

Midterm and Final

Both the midterm and final will be take-home exams, and students will have one week to submit them via Canvas (see deadlines above). Both exams will be graded by Professor Gabriel.

Given the take-home format, the exams will not involve memorization; rather, students can expect to complete several short essay responses to slide comparisons based on the material covered in class, as well as creative prompts meant to underscore and put into practice key points related to the given movements, terms, and contexts that we study.

Revisions will be possible on the midterm based on the written feedback provided by the professor. Due to the end-of-semester time constraints, for the final exam, students will need to submit their draft responses early if they would like to get feedback from the professor in advance of the deadline.

*******Responses to the midterm and final prompts should draw only from the course lectures, assigned readings, and section discussions.*

Exhibition Review

To be graded by the TAs, the final 5–6 page, double-spaced exhibition review will involve employing the skills of visual analysis and art historical contextualization honed throughout the course to interpret and evaluate an exhibition at the University Gallery on campus. (The

exhibition theme and dates are still TBA; I will update this information when it becomes available.)

As with the formal analysis paper, a section meeting will be devoted in part to covering the format of a professional exhibition review, and an outline will be provided.

Schedule

Week 1

January 14: Syllabus + Preview of the Course

January 16: **The Conundrum of Categorization: Proto-Renaissance Experimentations**

Section Meetings: Introductions; Reflections on the “Canon” of Art History

Week 2

January 21: **Early Renaissance: Northern Europe**

January 23: **Early Renaissance: Italy**

Section Meetings: **Depicting Narrative**

Week 3

January 28: **High Renaissance, Pt. I**

January 30: **High Renaissance, Pt. II**

Sections: **Shifting Interpretations**

Week 4

February 4: **Mannerism**

February 6: **The Baroque**

Sections: **Visual Analysis Tutorial**

Week 5

February 11: **Rococo: Lecture by Faith Barringer**

February 13: **Neoclassicism**

Sections: **The Global Turn**

***Due Sunday, February 16 by 11:59 PM: Visual Analysis Paper (Submit via Canvas)**

Week 6

February 18: **Scenes of the Sublime: Romanticism**

February 20: **Picturing the Proletariat: Realism**

Sections: **Women Artists and the Canon**

Week 7

February 25: **The Retinal Moment: Impressionism**

February 27: **Starry Nights and Wild Beasts: Post-Impressionism + Fauvism**

Sections: **Visit to University Galleries**

Week 8

March 4: **Eye Exam: Cubism**

March 6: **New Objectivity + Expressionism: Lecture by Damon Reed**

Sections: **Art and Colonialism**

Week 9

March 11: **No In-Person Class (Midterm review via Zoom; the Midterm will be made available immediately following the review session)**

March 13: **No In-Person Class (Take-Home Midterm)**

***Due Sunday, March 16 by 11:59 PM: Midterm (Submit via Canvas)**

Week 10

March 18: **Spring Break**

March 20: **Spring Break**

Week 11

March 25: **Down with Pasta: Futurism**

March 27: **Smoke Signals from the Cabaret: Dada**

Sections: **Spaces of Femininity**

Week 12

April 1: **Degree Zero?: Suprematism**

April 3: **Chance Meetings on a Dissecting Table: Surrealism**

Sections: **Visit to the Harn Museum of Art**

Week 13

April 08: **To Do It All-Over: Abstract Expressionism**

April 10: **The Sound of Silence: The Black Mountain College and Its Afterlives**

Sections: **Photography: Transforming Images of Blackness**

Week 14

April 15: **Pop Art: What's the Difference Between Modernism and Contemporary Art?**

April 17: **Presence Is Grace: Minimalism / Post-Minimalism / Earth Art**

Sections: **Queering Pop Art**

Week 15

April 22: **Postmodern Conditions**

***Due Sunday, April 27 by 11:59 PM: Exhibition Review (Submit via Canvas)**

***Due Thursday, May 1 by 11:59 PM: Final Exam (Submit via Canvas)**

Additional Information and Resources:

Land Acknowledgement

The University of Florida rests on the traditional lands of the Potano, Timucua, and Seminole peoples, territories which later had long ties with the Miccosukee and Mascogo peoples as well. As one of the 52 land-grab universities in the United States, the University of Florida has benefited from the forced cession and sale of 90,226 acres of Indigenous lands from 121 Tribal Nations under the Morrill Act of 1862.

Please learn more at the Land-Grab Universities Project and Native Land Digital:

<https://www.landgrabu.org/universities/university-of-florida>

<https://native-land.ca/>

As faculty, I recognize and respect these Indigenous communities past, present, and future, and honor the ongoing important work of dismantling settler colonialism.

Disability Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting:

<https://disability.ufl.edu/students/get-started/>.

It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals.

Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>.

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via

<https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at:

<https://gatorevals.aa.ufl.edu/publicresults/>.

University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’*”

In addition to The Honor Pledge, students are responsible for knowing and abiding by the Student Honor and Conduct Codes, both of which are available in full here:

<https://sccr.dso.ufl.edu/policies/studenthonor-code-student-conduct-code/>

UF’s policies regarding academic honesty, the Honor Code, and the Conduct Code will be strictly enforced. Plagiarism, in part or in full, will be grounds for failing the course.