

**CO56: Art Heritage of the Western World: II**

**Temple University, Department of Art History**

**Spring Semester 2006**

Main Campus

Tuttleman Learning Center 307 AB

Tuesday, Thursday 1:10-2:00 PM

Instructor: Anthony Raynsford

[awraynsf@temple.edu](mailto:awraynsf@temple.edu)

Phone x 1-6932, Office: Ritter Annex, 850

Office hours: Tuesday, 2:00-5:00 PM

\* E-mail is generally the best method of contact during non-office hours.

\* Please allow 48-hours for an e-mail response.

**GENERAL COURSE INFORMATION:**

**Topic and Scope of the Course:** This course will examine the history of art from the late 14th century to the present, primarily within Europe but secondarily also within regions of significant European colonization such as North America. Because of the broad scope of such a topic, the course will necessarily focus on a limited set of major examples that art historians have considered to be exceptional, influential or else representative. The course, however, is not about memorizing some preconceived list of the top 100 or so artworks and monuments. Rather, these examples will be treated as case studies, through which students are expected to deepen their historical understanding and sharpen their visual skills, becoming able ultimately to apply their knowledge to works that they have never before encountered.

The treatment of art and of aesthetics as autonomous spheres of study is a comparatively recent phenomenon, originating in 18<sup>th</sup> century Europe. Many of the objects dealt with by art historians were never conceived as “artworks” in this sense. They were conceived rather as objects of devotion, ritual, magic, visual communication, embellishment or luxury. Nevertheless, the question of aesthetics has always been central to the power of such objects. What are the visual qualities of a religious portrait that seem to endow it with life? What are the forms and techniques that allow an object to communicate? The answers to such questions depend a good deal on the particular contexts in which individual objects were made and used. It is the task of the art historian, not only to research and describe these contexts, but also interpret the object based on a visual analysis in the present. As art historians approach the study of more recent art in the nineteenth and twentieth centuries, they increasingly deal with self-identified artists who likewise view their objects as autonomous artworks and who have knowledge of art history as a discipline. Here the historical context increasingly becomes the self-referential world of art: galleries, museums, exhibitions, and avant-garde movements.

The course will investigate the history of art in a broad sense, encompassing devotional objects as well as autonomous artworks, buildings as well as paintings, individual sculptures as well as complete ensembles of painting, sculpture and architecture. The last few weeks of the course will also deal with newer media, such as photography.

Revised Syllabus, Art Heritage of the Western World II, p. 2

**Purpose of the Course:** This course seeks to provide students with an introduction to two basic aspects of art history: 1) a selective overview of some of the major aesthetic developments in the history of art, especially European, from ancient cultures to the present; and 2) a critical introduction to a range of conceptual, visual and verbal skills essential to the description and analysis of works of art. In the first instance, students will be able to understand aesthetic objects as artifacts of an often-distant time and place and thus also as works containing particular social meanings. In the second instance, students will be able to develop skills in visual literacy, including formal analysis, iconographic reading and material description. The close observation of images will be treated with the same weight as the evidence of texts. Through a series of selective examples and themes, the course will give beginning art history students a foundation in the historical array of art objects and a critical capacity to analyze the function of art in society.

**Class Format:** This course will be a lecture course with opportunities for questions and discussion. Students are responsible not only for the material in the text but also the additional information and themes covered in the lectures. Evaluations will be based on exam performance, attendance, and two museum assignments.

**Required Text:** Kleiner and Mamiya eds., *Gardner's Art through the Ages* Volume II, (New York: Prentice-Hall, Inc., 2000). This text is available at the Temple University Bookstore.

COURSE SCHEDULE:

**January 17: Course Overview / Basic Concepts in Art History**

**January 19: Learning to Look at Objects / Introduction to Late Medieval Art**  
*Art through the Ages:* Introduction, pp. XXVII-XXXIX, Chapter 19, pp.521-531.

PART I: RENAISSANCE EUROPE: SHIFTS IN THE OPTICAL AND SOCIAL ORDERS

**January 24, 26: Late Medieval Europe: Altering Perspectives**  
*Art through the Ages:* Chapters 19 and 20, pp.531-542, 545-570.

**January 31, February 2: Early Renaissance Italy: Reinventing Classicism**  
*Art through the Ages:* Chapter 21, pp. 573-610.

**February 7, 9: Late Renaissance Italy: Political Allegory and Visual Expression**  
*Art through the Ages:* Chapter 22, pp. 613-660.

**February 14: Northern Renaissance: Protestant Reformation and State Representation**  
*Art through the Ages:* Chapter 23, pp. 663-686.

PART II: BAROQUE EUROPE: ILLUSIONISM AND ABSOLUTISM

**February 16: Mid-Term Exam!**

**Saturday February 18<sup>th</sup>: Mandatory field trip to Philadelphia Museum of Art**

Class will meet at Museum at 10:00 AM. Assignment due at the end of the day

If you miss the field trip, you must go on your own; produce a museum admission receipt; and submit the assignment electronically.

**February 21, 23: Baroque Europe I: The Counter-Reformation**

*Art through the Ages*: Chapter 24, pp. 689-713.

PART III: ART IN POLITICAL AND TECHNOLOGICAL REVOLUTION

**February 28, March 1: Baroque Europe II: Portraits, Interiors and Palaces**

*Art through the Ages*: Chapter 24, pp. 713-746.

**March 7, 9: Spring Break ===== No Class!!**

**March 14, 16: Neo-Classicism: Enlightenment and Political Revolution**

*Art through the Ages*: Chapter 28, pp. 797-824.

PART IV: MODERNIST AESTHETICS AND AVANT-GARDE STRATEGIES

**March 21, 23: Romanticism: Representing a New Individual Subjectivity**

*Art through the Ages*: Chapter 28, pp. 824-850.

**Saturday March 25<sup>th</sup>: Mandatory field trip to Metropolitan Museum of Art in New York**

Bus will leave main campus at 7:00 AM. Assignment due at the end of the day

If you miss the field trip, you must go on your own; produce a museum admission receipt; and submit the assignment electronically.

**March 28, 30: Late 19<sup>th</sup> Century Avant-Gardes: Rejecting the Academy**

*Art through the Ages*: Chapter 29, pp. 853-900

**April 4, 6: Early Modernism: Critiques and Ideologies**

*Art through the Ages*: Chapter 33, pp. 961-996

**April 11, 13: Expressionism / Surrealism / Neo-Realism: New Strategies**

*Art through the Ages*: Chapter 33, pp. 996-1028

**April 18, 20: Modern Art and Architecture: Critiques and Ideologies**

*Art through the Ages*: Chapter 34, pp. 1032-1056

**April 25, 27: Contemporary Art and Architecture: Approaching the Present**

*Art through the Ages*: Chapter 34, pp. 1032-1090

**FINAL EXAM! Tuesday, May 9th, 11:00 AM-1:00 PM !!!**

## COURSE REQUIREMENTS

### **General Requirements:**

The course requires attention to lectures; close readings of the assigned pages; the visual observation of materials presented in class; and field observations on two required museum trips. Students are responsible not only for the material in the text but also the additional information and themes covered in the lectures. Evaluations will be based on exam performance, attendance, and museum assignments to be explained in class.

### **Relative weight of course requirements:**

- 1) Mid-Term Exam, (30%)
- 2) Museum assignments (20%)
- 3) Final Exam: Thursday, March 22, 8:45-11:00 (40%)
- 4) Class Participation (10%)

### **Policy on late assignments and class participation:**

Late museum assignments must be submitted electronically through the Blackboard site for the course.

Late assignments will not be accepted after two weeks.

Missed examinations can only be made up if there is a valid written excuse for emergency reasons.

The class participation grade is almost entirely based on class attendance, with extra credit accruing for active discussion. Two or fewer unexcused absences will not affect the class participation grade. However, each subsequent absence will deduct 25% of the class participation grade. So, for example, after 6 unexcused absences, the class participation grade might be 0.

Please note: As a rule, incomplete grades are not given in this course. If you cannot be present for the exams, you should not register for the course.

### **Exceptional Accommodations:**

Any student who has a documented need for accommodation based on the impact of a disability should discuss the matter privately with me within the first two weeks of classes. The student should also contact Disability Resources and Services at (215) 204-1280.

## ADDITIONAL NOTES:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course.