

**Liberal Arts College**  
**LBCL295/3 Section A – History of Art**  
**2022-2023**

**Time :** Section A – Monday and Wednesday, 10:15-11:30, H-670

**Instructor :** Anita Grants

**Email :** anita.grants@concordia.ca

**Office Hours :** Online via Zoom (on request from student)

**Important Information**

If, for whatever reason (*e.g.*, Covid-19), the course has to be held online, it will be given via Zoom. All seminars would be held **synchronously** online on the days and times indicated. Students need to be familiar with Zoom, and have a stable internet and computer access.

Attendance and participation mandatory.

All course content belongs to the instructor. This includes, but is not limited to, lectures, course notes, image files, and video or audio recordings of classes; these remain the intellectual property of the instructor. These may not be distributed, published or broadcast, in whole or in part, without the express permission of the instructor. Any unauthorized sharing of course content may constitute a breach of the Academic Code of Conduct and/or the Code of Rights and Responsibilities.

**Course Objectives**

This course will provide an overview of the visual arts in Western culture from Antiquity through to the contemporary period. The aim is to familiarize you with the visual vocabulary of the main periods and to provide methodologies which will help you analyze, understand, appreciate and enjoy the painting, sculpture and architecture of these periods. Although the aesthetic is an important component of any course on art and its history, lectures will also situate the art within a socio-political context. Through a series of exercises, projects and a research paper, and by participating in class discussions, students will gain a facility in talking and writing about art in a meaningful way.

**Textbook**

**LBCL295 : History of Art – Notes and Readings (2022-23)** Available through Concordia Bookstore.

Students are expected to be familiar with the images shown in class through online sources (some are listed on pages 8-9 of this syllabus) and/or art history survey textbooks (*e.g.*, Gombrich, Janson, Stokstad, etc.).

## **Attendance and Grading**

### **Policy Regarding Absences**

Participation in seminar discussion is essential at the Liberal Arts College. A pattern of non-attendance in a course can result in a failing grade *even if* all papers and assignments are completed. This pattern is defined as **four (4) or more absences per semester**. Faculty members will determine whether a failing grade is warranted in a given case, taking relevant circumstances into account. Students should also keep in mind absences will affect the participation grade for the course, and that the final examination is largely based on course content.

### **Policy Regarding Late Work**

Students are expected to submit their assignments ON-TIME on the due date.

**All** late assignments will be **penalized one mark per day of lateness** (this includes weekends) unless a clearly dated medical note is provided. If you miss class on the day the assignment or paper is due and do not submit work before class as required, your paper will be considered late. Essay rewrites are not allowed. Students are responsible for keeping copies of their essays on file and backups of their work.

**Completion of ALL assignments is required for students to receive a [passing] grade.**

A grade of INC (Incomplete) will *not* be given for this course.

### **Evaluation – Breakdown**

Short Exercises	25%
Architecture Project (Fall)	15%
Research Paper Thesis & Research Plan (Winter)	5%
Research Paper (Winter)	25%
Final Examination (In-Class)	20%
Participation in Class Discussion	10%

### **Schedule of Assignments**

September 28	Close Observation Exercise	2-4 pages
October 24	Formal Analysis Exercise	3-4 pages
November 28	Architecture Project	1 double-sided page (pamphlet-style)
February 13	Thesis & Research Plan	1-2 pages
March 15	Research Paper	10-pages of text minimum (~15-20 total pages)
April 5	Final Examination (tentative)	

### **Note Regarding the Final Examination**

You must be available to write the final examination on the time and day specified.

Time limits for the in-class examination will be strictly applied.

There will be no alternate examination.

## Plagiarism

**In accordance with College and University regulations, plagiarism is strictly prohibited and will result in serious sanctions.**

The definition of plagiarism can be found at the University's Academic Integrity web site :  
<http://www.concordia.ca/programs-and-courses/academic-integrity/>

## Policy on Use of Technology During Class Time

**Text messaging, email, gaming and any other non class-related activity is strictly prohibited during class time. You will be called out for breaches.**

## Class Plan and Readings – Fall 2022 Session

- Wed., Sept. 7, 2022 Introduction to the Course – Defining Art, Objectives, Assignments
- Mon., Sept. 12 Beginnings of Classicism : Egyptian and Archaic Sculpture  
Coursepack – Notes : Style Checklist, Greek Sculpture pp. 9-15.
- Wed., Sept. 14 From Wood to Stone : Evolution of Greek architecture and the Development of the Classical Orders  
Coursepack – Notes : Greek Architecture pp. 23-25;  
Summerson : *The Classical Language of Architecture* (excerpt) pp. 31-44.  
**Hand out/Discuss Close Observation Exercise [DUE Wed., September 28]**
- Mon., Sept. 19 Emerging Realism : Classical and Hellenistic Sculpture  
Coursepack – Greek Sculpture pp.12-13, Comparative table pp.14-15.
- Wed., Sept. 21 Reverence : Greek influences on Roman (and Later) Art and Architecture  
Coursepack – Winkelmann : *Thoughts on the Imitation of Greek Art in Painting and Sculpture* (1755, excerpt) pp. 231-238.  
**Hand out/Discuss Architecture Project [DUE Wed., November 28]**
- Mon., Sept 26 Late Hellenistic and Roman Sculpture and Painting  
Coursepack – Notes : Roman Sculpture; Pliny : “Commencement of Art of Painting,” and “Artists who painted with Pencil,” pp. 45-54.
- Wed., Sept. 28 Moving Ahead : Roman Art and Architecture  
Coursepack – Notes : Roman Architecture pp. 26-30; Pollitt : *The Art of Rome: Sources and Documents* (excerpts, incl. Pliny, Cicero, Polybius) pp. 19-22.  
**Close Observation Exercise DUE**
- Mon., Oct. 3 **Election Day – NO CLASS**

- Wed., Oct. 5                    Between Roman and Romanesque : Overview  
 Coursepack – Notes : Early Christian Art & Architecture, Byzantine Art  
 pp. 57-62; Saint Augustine : *Confessions* (excerpt) pp. 73-74.  
**Hand out/Discuss Formal Analysis Exercise [DUE Mon., October 24]**
- Assignment of Formal Analysis Exercise**  
 Coursepack – To help you, see *Notes* and Barnett : “Formal Analysis and Style,”  
*A Short Guide to Writing about Art* pp. 377-390 (example of a “how-to” essay).  
 See also Domenici : “James Gillray : An English Source for David's *Les*  
*Sabines*,” *The Art Bulletin* 65, no. 3 (September 1983), pp. 391-393.  
 An example of a formal analysis.
- Mon., Oct. 10                    **THANKSGIVING DAY – NO CLASS (University Closed)**
- Wed., Oct. 12                    Ravenna, Carolingian Aachen and Situating the Romanesque  
 Coursepack – Notes : Early Medieval Art, Romanesque Art pp. 63-68.
- Mon., Oct. 17                    Abstraction and Solidity : Romanesque Art and Architecture
- Wed., Oct. 19                    Figuring out Who's Who : Iconography and Symbolism in Medieval Art  
 Coursepack – Panofsky : “Introductory,” *Studies in Iconology* (1939,  
 excerpt) pp. 97-115; Notes : Some New Analytical Methods pp. 95-96.
- Mon., Oct. 24                    Narratives : Embroideries, Tapestries and Stained Glass  
 Unicorn tapestries, Metropolitan Museum of Art Multimedia –  
<http://www.metmuseum.org/metmedia/interactives/adults-teachers/the-unicorn-tapestries>  
**Formal Analysis Exercise DUE**
- Wed., Oct. 26                    Personal Devotions : Illuminations, Diptychs and Triptychs  
 Coursepack – Notes : How to Recognize the High Gothic Style; Two Different  
 High Gothic Marys; High Gothic sculpture; Late Gothic Paintings; Functions  
 of Art Works in Late Medieval Northern Europe pp. 83-94, pp. 117-124.
- Mon., Oct. 31                    Pinnacles, Flying Buttresses and Light : Gothic Architecture  
 Coursepack – Notes : Gothic Architecture p.69; Abbott Suger : “On the  
 Abbey Church of Saint Denis” (1140-44, excerpt) pp. 75-81.
- Wed., Nov. 2                    Moving Away from the Middle Ages : The 1400s in Northern Europe
- Mon., Nov. 7                    Moving Away from the Middle Ages : The 1400s in Italy  
 Coursepack – Notes : Art in Italy before 1400 pp.125-126; Alberti *On Painting*  
 (1436, excerpt); Vasari : “Alberti,” (1560, excerpt *Lives*) pp. 163-166.
- Wed., Nov. 9                    Early Renaissance : Botticelli and the Role of the Medici  
 Coursepack – Notes : Subject Matter and Patrons pp. 135-136; *Some Primary*  
*Sources on Concepts*, excerpts; Functions and Concepts of Art, Artist and  
 Patrons, Materials and Iconography pp.137, 139-142.

- Mon., Nov. 14 Leonardo da Vinci and his Ongoing Cultural Influence  
Coursepack – Leonardo : “Drawing : Proportion “ and “Aerial Perspective,”  
*A Treatise on Painting* (excerpt) pp. 143-154.
- Wed., Nov. 16 Papal Favourite : Raphael and the Stanza della Segnatura  
Vatican Museums : detailed descriptions and video of room  
<http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/stanze-di-raffaello/stanza-della-segnatura.html>
- Mon., Nov. 21 Painter and Sculptor in One : Michelangelo's Papal Commissions  
Coursepack – Michelangelo : Letters, selection of poems (1526-60, excerpts)  
pp. 155-160; Vasari : “Michelangelo,” (1560, excerpt, *Lives*) p. 169.
- Wed., Nov. 23 Between the Gothic and the Baroque : Painting in Northern Europe in the 1500s
- Mon., Nov. 28 Italian Renaissance Religious and Civic Architecture  
Coursepack – Notes : Italian Renaissance Architecture; Mannerist Architecture  
pp. 171-172.  
**Architecture Project DUE.**
- Wed., Nov. 30 High Renaissance Variety : Titian in Venice, and Mannerist Exaggeration  
Coursepack – Notes : Mannerist Art and Architecture pp. 173-174.
- Mon., Dec. 5 Giorgio Vasari and Writing the History of Art  
Coursepack – Notes : Giorgio Vasari and Art History; Vasari : “Preface to  
Third Part,” (1560-66, excerpt *Lives*) pp. 167.
- Wed., Dec. 7 Library Research Seminar [To be confirmed]
- Thu., Dec 8 Make-up day (if required)

### **Class Plan and Readings – Winter 2023 Session**

- Mon., Jan. 9, 2023 Defining Baroque : Caravaggio and Gentileschi  
Coursepack – Notes : Recognizing Baroque, Baroque Iconography; France, Spain;  
“Baroque Art,” *The Grove Dictionary of Art*; Bellori : “The Life of Caravaggio,” *Vite  
de'pittori, scultori e architetti moderni* (1672, excerpt) pp. 175-178, 179-185, 187-190.
- Wed., Jan. 11 Baroque Sculpture : Gianlorenzo Bernini  
Coursepack – Teresa of Avila : (before 1567, excerpt *Life* – autobiography) p. 191.  
**Assignment of Research Paper [DUE Wed., March 15, 2023]**
- Mon., Jan 16 Diego Velazquez : Court Painter  
Coursepack – Pacheco : *The Art of Painting* (1649, excerpt) p.197.  
**Assignment of Thesis and Research Plan [DUE Mon., February 13, 2023]**  
**Must meet with instructor regarding thesis before February 8, 2023.**

- Wed., Jan. 18 Painters of the Dutch Republic : Rubens and Rembrandt  
Coursepack – Notes : Baroque Art in Holland, Interpreting Dutch Baroque Paintings  
pp. 199-200.
- Mon., Jan. 23 Dutch Painting : Interiors and Still-Life  
Coursepack – Renger : “On The History of Research Concerning the Interpretation of  
Dutch Painting,” *Looking at Dutch Seventeenth-Century Art* (ed., Franits) pp. 201-204.
- Wed., Jan. 25 Poussin and French Academic Painting  
Coursepack – Notes : Charles Le Brun : “Concerning Expression in General and  
in Particular,” (1687, excerpt *Charles Le Brun*, trans 1998) pp.193-195.
- Mon., Jan. 30 Baroque Architecture  
Coursepack – Notes : Recognizing Baroque Architecture pp. 205.
- Wed., Feb. 1 The Rococo and French Painting in the 18<sup>th</sup> Century  
Coursepack – Notes : The Eighteenth Century pp. 207-213;  
“Rococo,” *The Grove Dictionary of Art*, pp. 215-221.
- Mon, Feb. 6 Portraiture through the 17<sup>th</sup> Century
- Wed., Feb. 8 Portraiture – Developments during the 18<sup>th</sup> and 19<sup>th</sup> centuries  
Coursepack – Reynolds : Discourse III (1770) pp. 223-229.
- Mon., Feb. 13 Artist as Political Survivor : Jacques-Louis David  
Coursepack : Notes – Domenici : “James Gillray : An English Source for David's  
*Les Sabines*,” *The Art Bulletin* 65, no. 3 (September 1983) pp. 391-393.  
**Thesis and Research Plan DUE.**
- Wed., Feb. 15 Romanticism : English and German Landscape Painting  
Coursepack – Notes : Romanticism pp. 239-240; Constable : Abstract, “Notes on  
Six Lectures by Constable on Landscape Painting,” (1833) pp. 241-246.
- Mon., Feb. 20 Romanticism : Adding Emotion to the Subject – French Painting  
Coursepack – Delacroix : *The Journal of...* (1857, 1860, excerpts) pp. 247-261.
- Wed., Feb. 22 Realism ≠ Reality : Courbet's Realism  
Coursepack – Notes : Realism pp. 263-265; Clark : “Courbet in Ornans and  
Besançon 1849-50,” *Image of the People : Gustave Courbet and the 1848  
Revolution* (excerpt) pp. 266-272; Courbet : Realism, Letters to a Group of  
Young Artists (1861), and to M. Richard (1870) pp. 273-277.
- Mon., Feb. 27 **NO CLASS** – Reading Week
- Wed., Mar. 1 **NO CLASS** – Reading Week
- Mon., Mar. 6 Edouard Manet : Tradition and Contemporaneity

- Wed., Mar. 8 Impressionism, Part I – Painting Places : Claude Monet and Optics  
Coursepack – Rivière : The Exhibition of the Impressionists (April 6, 1877) pp.279-282;  
Rewald : “The Impressionist Brush,” pp. 283-290.
- Mon., Mar.13 Impressionism, Part II – Painting People : Berthe Morisot and Edgar Degas
- Wed., Mar. 15 On the Fringes of Impressionism : van Gogh and Cezanne  
Coursepack – Cezanne : Letters, excerpts 1866-1906, pp. 291-294  
**Research Papers DUE [before class starts]**
- Mon., Mar. 20 Moving away from Figuration : Cubism  
Coursepack – Braque : “Thoughts and Reflections on Art” (1917), “Observations of his method,” (1954) pp.327-330; Picasso - “Statement” (1923), “On Les Desmoiselles d'Avignon” (1933), Conversation (1935) pp. 331-342;  
Gleizes & Metzinger : Cubism (1912, excerpt) pp. 343-352.
- Wed., Mar. 22 Rodin and Changes in Sculpture  
Coursepack – Rodin : “Of Yesterday and Of Today,” “Phidias and Michelangelo,” “At the Louvre,” pp. 295-308.
- Mon., Mar. 27 Russian Avant-Garde : Kandinsky and Malevich’s Suprematism  
Coursepack – Kandinsky : *Reminiscences* (1913, excerpt) pp. 295-305;  
Malevich : “Suprematism” (1927) pp. 321-326.
- Wed., Mar. 29 Anarchy meets Communism : Dada and Surrealism  
Coursepack – Tzara : “Lecture on Dada” (1924), pp. 353-356;  
Breton : “What is Surrealism?” (1934), pp. 357-360.
- Mon., Apr. 3 Architecture in the “modern” period  
Coursepack – Notes : Architecture in the “Modern” Period. pp. 367-370.
- Wed., Apr. 5 In-class Final Examination (tentative)
- Mon., Apr.10 **EASTER MONDAY – NO CLASS** (University Closed)
- Wed., Apr. 12 Art in America : Borduas' Automatism and Abstract Expressionism  
Coursepack – Greenberg : “Modernist Painting” (1960) pp. 361-366.
- Mon., Apr. 17 Pop Art and its Context  
Coursepack – Hamilton : Letter to Peter and Alison Smithson (1957), “For the Finest Art, Try POP” (1961), *Collected Works*, pp. 371-372;  
Notes : Modernism and Post-Modernism, pp. 375.
- Tue., Apr. 18 Make-up day (if required)

## Some Useful Online Resources

Concordia University Library Subject Guide <http://www.concordia.ca/library/guides/art-history.html>

Oxford Art Online, Oxford Dictionary of Art via Concordia Library <https://library.concordia.ca/>

Google Art Project <https://artsandculture.google.com>

Provides access to most important museums, including tours, recreations of cities of Antiquity.

Catholic Encyclopedia online <https://www.catholic.org/encyclopedia>

Larousse Encyclopedie (voir sujets art, architecture) <https://larousse.fr/encyclopedia>

Metropolitan Museum of Art, New York City <https://metmuseum.org> complete collection online AND  
Heilbrunn Timeline of Art History <https://metmuseum.org/toah> curated essays with links to works  
Metropolitan Museum of Art Publications (many free) <https://www.metmuseum.org/art/metpublications>  
And there's so much more available.

National Archaeology Museum, Athens <https://www.namuseum.gr/en/>

Acropolis Museum, Athens <https://www.theacropolismuseum.gr>

All museums in Berlin <https://museumsportal-berlin.de> including Altes Museum of Antiquities

Kunsthistorisches Museum, Vienna <https://khm.at> vast collection antiquities, Baroque, Rococo works

Prado, Madrid <https://museodelprado.es> collection including Brueghel, Rubens, Velazquez; videos

Uffizi Gallery, Florence <https://www.uffizi.it> access to digital archives and images

All civic museums in Rome available through <http://museicapitolini.org/en/> collections searchable

Vatican Museums <http://m.museivaticani.va/content/museivaticani-mobile/en.html>

Search for Raphael's Stanzi (*aka* Rooms) and Michelangelo's Sistine Chapel (video & virtual tours)

Louvre, Paris <https://www.louvre.fr/en/> includes discovery essays, detailed descriptions of works

<https://www.louvre.fr/en/moteur-de-recherche-oeuvres?tab=3#tabs> gives access to all databases

N.B. If possible, search in French as not all information about works has been translated.

Musée d'Orsay, Paris <https://www.musee-orsay.fr/en/accueil.html?cHash=1030a57d48>

19<sup>th</sup> and early 20<sup>th</sup> century art

Centre Pompidou, Paris <https://www.centrepompidou.fr/> “modern” and contemporary art

Rijksmuseum, Amsterdam <https://www.rijksmuseum.nl/en> Rembrandt and best of Dutch painting

Van Gogh Museum, Amsterdam <https://www.vangoghmuseum.nl/en> can also access his letters

Victoria and Albert Museum, London <https://www.vam.ac.uk/> also provides information about materials, techniques, etc. with videos

National Gallery, London <https://www.nationalgallery.org.uk/> can also search complete archive

Tate Gallery (all locations) <https://www.tate.org.uk/> can access a dictionary of art terms in addition to artists' biographies and information on works of art

British Museum, London <https://www.britishmuseum.org/> can find the Parthenon Marbles here

National Gallery of Art, Washington, D.C. <https://www.nga.gov/> also has extensive research and other material available online, some essays

Museum of Modern Art, New York City <https://www.moma.org/> under "Research and Learning" provides access to archives, film, online courses, definitions (dictionary)

Getty Museums (all locations) <http://www.getty.edu/> gives access to library, archival holdings, research databases, including art history texts, and vocabulary (dictionary)

Art Institute of Chicago <https://www.artic.edu/> access to collections, writings, resources, videos

National Gallery of Canada, Ottawa <https://www.gallery.ca/> access to national databases, research publications and other resources

Montreal Museum of Fine Arts <https://www.mbam.qc.ca/en/> general, but a work in progress

### **Some Useful Print Materials**

James Hall, Dictionary of Subjects and Symbols in Art (Revised ed., 2007)

Peter and Linda Murray, Penguin Dictionary of Art and Artists (1998)

Thames and Hudson Dictionary of Art Terms (2003)

Simon Wilson and Jessica Lack, Tate Guide to Modern Art Terms (2016)

Petit Larousse des Symboles (2011)

Petit Larousse de l'Histoire de l'Art (2013)

Dictionnaire de la Connaissance de la Peinture (Larousse, 2012)

Daniel Bouchard, Symboles dans l'art populaire (J-C Godfroy, 2017)

Herschel B. Chipp, Theories of Modern Art : A Source Book by Artists and Critics (1984)

Delia Graze, Dictionary of Women Artists (1997)

Charles Harrison, Paul Wood and Jason Geiger, eds., Art in Theory, 1648-1815 (2001), Art in Theory, 1815-1900 (1998), Art in Theory, 1900-2000 (2002)

Amelia Jones, ed., A Companion to Contemporary Art Since 1945 (2006)

Max Marmor and Alex Ross, Guide to the Literature of Art History (2005)

Vernon Hyde Minor, Art History's History (2001)

Joshua C. Taylor, Nineteenth-Century Theories of Art (1989)