**LIBERAL ARTS COLLEGE**

**2020-2021**

**LBCL 295/B: THE HISTORY OF ART**

**Section B:** Tuesday and Thursday, 14:45-16:00

**Instructor:** Mark Russell

**Email:** mark.russell@concordia.ca

**Office Hours:** In lieu of in-person office hours, students can contact the instructor directly via email. Individual Zoom meetings will be arranged as required.

**IMPORTANT INFORMATION: ONLINE COURSE**

Due to the current exceptional circumstances, this course will be taught online and all assignments will be completed online.

**All seminars will be held synchronously online via Zoom on the days, and at the times indicated.** **Attendance and participation is required**.

Content belonging to instructors shared in online courses, including, but not limited to, online lectures, course notes, and video recordings of classes remain the intellectual property of the instructor. It may not be distributed, published or broadcast, in whole or in part, without the express permission of the faculty member. Students are also forbidden to use their own means of recording any elements of an online class 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.

Students must be familiar with Zoom, and if not, they must learn to use it **prior** to the start of the semester. Stable internet and computer access is also necessary. **Please note that the instructor cannot answer any technical questions. Consult with IITS for all technical and access issues at:****help@concordia.ca****or 514-848-2424 ext. 7613.**

**Zoom Etiquette**

Students will receive invitations on which to click in order to join the seminars at their scheduled times. **Students must**:

- Log in 5 minutes prior to the start time of the seminar.

- Stay muted until acknowledgement of their turn to speak by the instructor.

- Pay special attention to interventions being on point, concise, and clear.

- Cameras must be turned on for the duration of the seminar. Students logged in, but with their

 cameras off, will be marked as absent.

**COURSE OBJECTIVES AND REQUIREMENTS**

In this class we look at the visual arts in their historical contexts and relate them to texts and ideas studied in other LAC classes.

The course's aims are as follows:

* to develop an understanding of the formal characteristics and language of art, and equip students with the methodological tools necessary to analyze, interpret, enjoy, and write about architecture, painting, and sculpture.
* to familiarize students with the historical development of the visual arts of the Western tradition, from the Archaic Greek to the Postmodern periods, both in terms of the broad currents of that tradition and in terms of specific works. Emphasis will be placed on reading artworks as artifacts that provide important insights into the cultures that produced them.
* to introduce some of the literature in the field of Art History and criticism, and to explore some of the most influential theories and methodologies that have shaped the discipline.
* to develop skills in research and writing about artworks.

**TEXTBOOK**

***LBCL 295: History of Art: Notes and Readings.*** This is a package of course readings that can be purchased in digital form from the Concordia Bookstore.

Students are expected to be familiar with the images shown in class through online sources and/or art history survey textbooks.

**ATTENDANCE AND GRADING**

**Policy Regarding Absences**

Participation in seminar discussion is essential at the Liberal Arts College. Therefore, a pattern of non-attendance in a course can result in a failing grade even if all papers and assignments are completed. A pattern of non-attendance is hereby defined as **four (4) absences per semester**. Faculty members will determine whether a failing grade should be awarded in a given case, taking relevant circumstances into account. Students are expected to arrive on time and may be marked absent if they do not. Students should also keep in mind that absences will affect their participation grade.

**Policy Regarding Late Work**

Students have until class time on the due date to submit their assignments via email. All assignments submitted after the deadline will be penalized by **one percentage point per day of lateness**, unless a medical note is produced. If you miss class on a day that a paper is due, your paper will be counted as late. Essay rewrites are not allowed, but students are encouraged to submit drafts in advance for comment and advice. Students should keep copies of their essays on file. **Completion of all assignments is mandatory for students to receive a passing grade.**

A grade of “INC” (incomplete) will only be granted in exceptional circumstances, including medical reasons. Permission to seek a grade of “INC” must be granted by the faculty member. Any student with more than one “INC” in a semester must meet with the Principal of the College.

**Final Examination**

Do NOT make any end-of-term travel plans until **after** the Final Examination schedule has been finalized. You must be available to write the final examination at the time and on the day specified. **There will be no alternate examination.**

**Plagiarism**

**In accordance with LAC and University regulations, plagiarism is strictly prohibited and will result in serious sanctions. These may include receiving a failing grade for the course.** The definition of plagiarism can be found at the University’s Academic Integrity website: [www.concordia.ca/students/academic-integrity/plagiarism.html](http://www.concordia.ca/students/academic-integrity/plagiarism.html)

**Use of Technology In Class**

Text messaging, email, gaming, and any other non-class-related activity is **strictly prohibited** during class time.

**SCHEDULE OF ASSIGNMENTS**

**First Semester – Fall 2020**

Formal Analysis Exercise # 1 (due 29 Oct.) 4 pages

Architecture Project (due 3 Dec.) 2 pages

**Second Semester – Winter 2021**

Research Paper Thesis Statement (due 25 Feb.) 1 page

Formal Analysis Exercise # 2 (due 25 Feb.) 4 pages

Second Semester Research Paper (due 8 April) 10 pages

Final Examination (TBA)

**Grade Breakdown**

Architecture Project          10%

Two Formal Analysis Exercises 30 %

Research Paper Thesis Statement 5%

Research Paper                                      20%

Final Exam                                            20%

Participation in Class Discussion          15%

**SCHEDULE OF SEMINARS**

**First Semester – Fall 2020**

Tue. Sept. 8: Introduction and Beginnings of the Classical Tradition: Ancient Greek

 Sculpture

Thurs. Sept. 10: Ancient Greek Sculpture

Tue. Sept. 15: Art and Politics: Ancient Roman Sculpture

Thurs. Sept. 17: Art and Politics: Ancient Roman Sculpture

Tue. Sept. 22: Laying the Foundations: Ancient Greek Architecture

Thurs. Sept. 24: Building an Empire: Ancient Roman Architecture

Tue. Sept. 24: Painting the Ancient World

Thurs. Sept. 26: Painting the Ancient World

Tues. Sept 29: Early Christian Art and Architecture

Thurs. Oct. 1: The Triumph of Latin Christendom: Romanesque Architecture

Tue. Oct. 6: Glorious Visions: The Gothic Cathedral

Thurs. Oct. 8: Portraying the Faith: Romanesque Sculpture

Tue. Oct. 13: Glorious Visions: Gothic Sculpture

Thurs. Oct. 15: Glorious Visions: Gothic Sculpture

Tue. Oct. 20: Medieval Painting: Manuscript Illumination

Thurs. Oct. 22: Medieval Painting: Manuscript Illumination

Tue. Oct. 27: From Gothic to Renaissance: Italian Painting in the 14th century

Thurs. Oct. 29: Naturalism and Symbolism: Flemish Painting in the 15th century

 **Formal Analysis Exercise due**

Tue. Nov. 3: Naturalism and Symbolism: Flemish Painting in the 15th century

Thurs. Nov. 5: Humanist Renewal: the Early Italian Renaissance

Tue. Nov. 10: Humanist Renewal: the Early Italian Renaissance

Thurs. Nov. 12 Humanist Renewal: the Early Italian Renaissance

Tue. Nov. 17: Wholeness and Harmony: The Italian High Renaissance

Thurs. Nov. 19: Wholeness and Harmony: The Italian High Renaissance

Tue. Nov. 24: Wholeness and Harmony: The Italian High Renaissance

Thurs. Nov. 26: Ancient Rome Reborn: Italian Renaissance Architecture

Tue. Dec. 1: Ancient Rome Reborn: Italian Renaissance Architecture

Thurs. Dec. 3: The Retreat from Harmony: Italian Mannerism

 **Architecture Project due**

**Second Semester – Winter 2021**

Thurs. Jan. 7: Baroque Art in Italy: Origins and Developments

Tue. Jan. 12: Baroque Art in Italy: Caravaggio

Thurs. Jan. 14: Baroque Architecture in Italy

Tue. Jan. 19: Varieties of Art in Seventeenth-Century Europe: Landscape

Thurs. Jan. 21: Varieties of Art in Seventeenth-Century Europe: Genre and Still Life

Tue. Jan. 26 Eighteenth-Century Modernisms: French Rococo

Thurs. Jan. 28: Eighteenth-Century Modernisms: English Portraiture and History Painting

Tue. Feb. 2: Defining Romanticism: Francisco Goya

Thurs. Feb. 4: The Romantic Movement: Landscape Painting

Tue. Feb. 9: The Romantic Movement: Landscape Painting

Thurs. Feb. 11: Realism: Gustave Courbet and the Painting of Modern Life

Tue. Feb. 16: The Rise of Modernism: Édouard Manet

Thurs. Feb. 18: Impressionism: Fetishizing the Eye and the I

Tue. Feb. 23: Impressionism: Fetishizing the Eye and the I

Thurs. Feb. 25: Post- Impressionism: Van Gogh and Expressionism

 **Formal Analysis Exercise due**

 **Research Paper Thesis Statement due**

Tue. Mar. 2: **Mid-Term Break**

Thurs. Mar. 4: **Mid-Term Break**

Tue. Mar. 9: Post- Impressionism: Cezanne and the Characteristics of Modernism

Thurs. Mar. 11: The Avant-Garde: Matisse and Fauvism

Tue. Mar. 16: The Avant-Garde: Picasso and Cubism

Thurs. Mar. 18: The Avant-Garde: Picasso and Cubism

Tue. Mar. 23: Pioneers of Abstraction: Kandinsky and Malevich

Thurs. Mar. 25: The Impact of the First World War: Dada and Surrealism

Tue. Mar. 30: Late Modernism: American and European Expressionism

Thurs. Apr. 1: Late Modernism: American and European Expressionism

Tue. Apr. 6: Early Postmodernism: Pop Art and Minimalism

Thurs. Apr. 8: Postmodernism: Architecture

 **Research Paper due**

Tue. April 13: Postmodernism: Painting and Sculpture

**FINAL EXAM (TBA)**

**SOME USEFUL REFERENCE WORKS**

**Online Resources**

Acropolis Museum, Athens [https://www.theacropolismuseum.gr](https://www.theacropolismuseum.gr/)

Art Institute of Chicago <https://www.artic.edu/> Access to collections, articles, and videos.

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

Berlin, all museums [https://museumsportal-berlin.de](https://museumsportal-berlin.de/) Includes Altes Museum of Antiquities.

British Museum, London <https://www.britishmuseum.org/> Includes Parthenon Marbles.

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

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

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

Getty Museums (all locations) <http://www.getty.edu/> Access to library, archival holdings, research databases, Art History texts, and dictionary.

Google Art Project [https://artsandculture.google.com](https://artsandculture.google.com/) Access to most important museums, including tours, and recreations of cities of Antiquity.

Heilbrunn Timeline of Art History <https://metmuseum.org/toah>

Kunsthistorisches Museum, Vienna [https://khm.at](https://khm.at/) Vast collection including antiquities, Baroque and Rococo art.

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

London, National Gallery <https://www.nationalgallery.org.uk/>

Louvre, Paris <https://www.louvre.fr/en/> <https://www.louvre.fr/en/moteur-de-recherche-oeuvres?tab=3#tabs> Access to all databases. Search in French; not all information is translated.

Metropolitan Museum of Art, New York City [https://metmuseum.org](https://metmuseum.org/)

Metropolitan Museum of Art Publications <https://www.metmuseum.org/art/metpublications>

Montreal Museum of Fine Arts <https://www.mbam.qc.ca/en/> A work in progress.

Musée d’Orsay, Paris <https://www.musee-orsay.fr/en/accueil.html?cHash=1030a57d48> 19th and early 20th century art.

Museum of Modern Art, New York City <https://www.moma.org/> Provides access, under “Research and Learning”, to archives, films, online courses, and dictionary.

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

Oxford Art Online (via library.concordia.ca) Access to *Grove Art Online*.

Prado, Madrid [https://museodelprado.es](https://museodelprado.es/) Vast collection including Brueghel, Goya Rubens, and Velazquez

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

Rome, all civic museums <http://museicapitolini.org/en/> Searchable collections.

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

Uffizi Gallery, Florence [https://www.uffizi.it](https://www.uffizi.it/) Access to digital archives and images.

Van Gogh Museum, Amsterdam <https://www.vangoghmuseum.nl/en> Access to his letters.

Vatican Museums <http://m.museivaticani.va/content/museivaticani-mobile/en.html> Search for Raphael’s Stanze and Michelangelo’s Sistine Chapel (video & virtual tours).

Victoria and Albert Museum, London <https://www.vam.ac.uk/> Also information on materials and techniques.

Washington, National Gallery of Art <https://www.nga.gov/> Extensive research material.

**Books**

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).

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

Delia Graze, Dictionary of Women Artists (1997).

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

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

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).

Max Marmor and Alex Ross, Guide to the Literature of Art History 2 (2005).

Vernon Hyde Minor, Art History’s History (2001).

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

Petit Larousse des Symboles (2011).

Petit Larousse de l’Histoire de l’Art (2013).

Thames and Hudson Dictionary of Art Terms (2003).

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