

Liberal Arts College  
Concordia University  
2023-2024

## LBCL 295A: THE HISTORY OF ART

**Seminar Meetings:** Monday and Wednesday, 10:15-11:30  
**Room:** LS 210

**Professor:** Dr. Laurie Milner [laurie.milner@concordia.ca](mailto:laurie.milner@concordia.ca)  
**Office Hours and Location:** Wednesday 12:00-1:00, RR 106.00

### COURSE OBJECTIVES AND REQUIREMENTS

In this seminar course, 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 of Art History.
- to develop skills in research and writing about artworks.

### REQUIRED READING

***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 or through the link on Moodle. The required readings for each class are listed on Moodle and on the schedule below.

**Note:** There are also several survey Art History textbooks (e.g., *Janson's History of Art*, *Gardner's Art Through the Ages*) in the LAC Library and students are encouraged to consult these.

### 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, 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. 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 **no later than two weeks before the paper is due**. 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.

## EVALUATION

### First Semester - Fall 2023

Formal Analysis Exercise # 1 (due 1 Nov.)	4 pages
Architecture Project (due 4 Dec.)	2 pages

### Second Semester - Winter 2024

Research Paper Thesis Statement (due 21 Feb.)	1 page
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Formal Analysis Exercise # 2 (due 21 Feb.) 4 pages  
Second Semester Research Paper (due 10 Apr.) 10 pages  
Final Examination (TBA)

### Grade Breakdown

Architecture Project	15%
Two Formal Analysis Exercises	30 %
Research Paper Thesis Statement	5%
Research Paper	20%
Final Exam	20%
Participation in Class Discussions	10%

### Email addresses:

Please make sure the email address you indicate in your Student Centre is correct and up to date. Any Moodle course "announcements" will automatically use this email address for these e-mail notifications.

### Student resources at Concordia University:

Health Services: <http://www.concordia.ca/students/health.html>

Counselling & Psychological Services: <http://www.concordia.ca/students/counselling.html>

Learning Support: <http://www.concordia.ca/students/learning-support.html>

Wellness and Balance: <https://www.concordia.ca/students/gradproskills/workshops/skill-domains/wellness-and-life-balance.html>

The Sexual Assault Resource Centre: <https://www.concordia.ca/conduct/sexual-assault.html>

Multifaith Chaplaincy: <http://www.concordia.ca/offices/chaplaincy.html>

Office of Rights and Responsibilities: <http://www.concordia.ca/students/rights.html>

Ombuds Office: <http://www.concordia.ca/campus-life/ombuds.html>

Dean of Students Office: <http://www.concordia.ca/offices/dean-students.html>

Leadership, Initiative, Volunteer Engagement Centre:  
<http://www.concordia.ca/offices/live.html/.html>

Financial Aid and Awards Office: <http://www.concordia.ca/offices/faao.html>

International Students Office: <http://www.concordia.ca/offices/iso.html>

Advocacy & Support Services: <http://www.concordia.ca/offices/advocacy.html/>

Access Center for Students with Disabilities: <http://www.concordia.ca/offices/acsd.html>

Aboriginal Students Resource Centre: <http://www.concordia.ca/offices/asrc.html>

Concordia University Student Parents Center: <http://www.concordia.ca/offices/cusp.html>

Housing and Job Bank: <http://classifieds.csu.qc.ca/>

Legal Information Clinic:

<https://csu.qc.ca/index.php?module=pagesetter&func=viewpub&tid=3&pid=245>

**Emergency Food Fund:** <https://www.concordia.ca/students/spirituality/emergency-food-fund.html>

**Emergency & Affordable Food:** <http://www.concordia.ca/students/parenthood/affordable-food.html>

**Concordia University Security Accompanying:** <http://www.concordia.ca/campus-life/security/services.html#accompanying>

**Nonviolent Crisis Intervention Training:** <http://www.concordia.ca/hr/training-development/workshops-courses.html>

## SCHEDULE OF CLASSES AND REQUIRED READINGS

Page numbers refer to the LBCL 295 coursepack

Schedule subject to change by professor

### First Semester - Fall 2023

**Wed. Sept. 6: Introduction to the Course; Aegean Civilizations**

**Mon. Sept. 11: Early Greek Sculpture: Vessels and Figures**

Notes: Style Checklist; Greek Sculpture, pp. 9-16.

**Wed. Sept. 13: Classical Sculpture and Architecture: The Polis**

Notes: Greek Architecture pp. 23-25.

Reading: John Summerson, "The Essentials of Classicism," pp. 31-37.

**Mon. Sept. 18: Late Classical and Hellenistic Art**

**Wed. Sept. 20: Etruscan and Ancient Roman Art**

Notes: Roman Sculpture pp. 17-18.

Readings: J.J. Pollitt, *The Art of Rome c. 753BC to 337AD: Sources and Documents*; Excerpts from Pliny, Cicero, and Polybius on the functions and concepts of art in Rome with some references to Greece, pp. 19-22.

**Mon. Sept. 25: Building an Empire: Roman Architecture**

Notes: Roman Architecture pp. 26-30.

Reading: John Summerson, "The Grammar of Antiquity," pp. 37-44.

**Wed. Sept. 27: Painting the Ancient World**

Readings: Pliny, "The Commencement of the Art of Painting. Monochrome Paintings. The Earliest Painters. The Natural History," and "Artists Who Painted with the Pencil," pp. 45-54.

**Mon. Oct. 2: Early Christian Art and Architecture**

Notes: Jewish Art in the Classical Period; II. Early Christian Art & Architecture; III. Byzantine Art, pp. 55-62.

**Wed. Oct. 4: Migrant Cultures and Manuscript Illumination**

Notes: Early Medieval Art pp. 63-64.

**Mon. Oct. 9: *Mid-Term Break***

**Wed. Oct. 11: *Mid-Term Break***

**Mon. Oct. 16: The Rise and Spread of Islam**

**Wed. Oct. 18: Romanesque Architecture: Pilgrimages and Crusades**

Notes: Romanesque Art, Architecture and Pilgrimage, pp. 65-68.

Readings: Maximus of Tyre, *The Philosophical Orations*; Augustine of Hippo: *Confessions* (excerpt) pp. 73-74.

**Mon. Oct. 23: Light, Height, and Splendor: The Gothic Cathedral**

Notes: Gothic Architecture pp. 69.

Reading: Abbott Suger: "On the Abbey Church of Saint Denis" (1140-44, excerpt) 75-81.

**Wed. Oct. 25: Gothic Sculpture**

Notes: High Gothic Art; High Gothic Images of the Virgin pp. 83-87.

Readings: Two Different High Gothic Marys; High Gothic England; Late Gothic Art, pp. 88-94.

**Mon. Oct. 30: Iconology and Flemish Painting in the 15th century**

Notes: Some New Analytical Methods pp. 95-96.

Reading: Panofsky: "Introductory," Studies in Iconology (1939, excerpt) pp. 97-116.

**Wed. Nov. 1 Naturalism and Symbolism: Flemish Painting in the 15th century**

Notes: Functions of Art Works in Late Medieval Northern Europe pp. 117-124.

<b>Formal Analysis Exercise due</b>
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**Mon. Nov. 6: The Rise of the Renaissance in Italy**

Notes: Art in Italy before 1400, The Style of the Early Renaissance in Italy pp. 125-126.

Reading: Leon Battista Alberti on Painting (1436, excerpt); pp. 127-134.

**Wed. Nov. 8: Humanist Renewal: The Early Italian Renaissance**

Notes: Subject Matter and Patrons in the Early Renaissance; Functions and Concepts of Art pp. 135-142.

**Mon. Nov. 13: High Renaissance in Italy: Leonardo da Vinci**

Reading: Leonardo: "Drawing: Proportion," "Aerial Perspective," A Treatise on Painting (excerpt) pp. 143-154.

**Wed. Nov. 15: Library Research Workshop**

**Mon. Nov. 20: High Renaissance in Italy: Raphael**

Vatican Museums : detailed descriptions and video of room

<http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/stanze-di-raffaello/stanza-della-segnatura.html>

**Wed. Nov. 22: High Renaissance to Mannerism: Michelangelo Buonarroti**

Reading: Michelangelo: Letters, selection of poems (1526-60, excerpts) pp. 155-160.

**Mon. Nov. 27: Italian Renaissance and Mannerist Architecture**

Notes: Italian Renaissance Architecture; Mannerist Architecture pp. 171-172.

**Wed. Nov. 29: Venetian Art and Mannerism in Italy and Spain**

Notes: Mannerist Art pp. 173-174.

**Mon. Dec. 4: The Writing of Art History**

Notes: Giorgio Vasari and Art History; Vasari: "Alberti," "Preface to Third Part," "Michelangelo" pp. 163-170.

<b>Architecture Project due</b>
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**Second Semester - Winter 2024**

**Mon. Jan. 15: The Counter-Reformation: Baroque Architecture, Painting and Sculpture in Italy**

Notes: Recognizing Baroque Art, Baroque Iconography pp. 175-176.

Readings: Kerry Downes, "Baroque" pp. 179-186.

Notes: Instant Recognition Cues for Baroque Architecture 205-206.

**Wed. Jan. 17: Baroque Art in Italy: Caravaggio and Artemisia Gentileschi**

Readings: Giovanni Pietro Bellori, "The Life of Caravaggio;" pp. 187-190.

**Mon. Jan. 22: Baroque Painting in France, England, and Spain**

Notes: France Spain pp. 177-178.

Reading: Teresa of Avila, The Collected Works; Francisco Pacheco, "The Art of Painting;" pp. 190-192, 197-198.

**Wed. Jan. 24: Art in Seventeenth Century Protestant Europe**

Notes: Baroque Art in Holland; Interpreting Dutch Baroque Painting pp. 199-200.

Reading: Konrad Renger, "On the History of Research Concerning the Interpretation of Dutch Painting" 201-204.

**Mon. Jan. 29: The Academy, Critics and the "Public"**

Notes: The Eighteenth Century pp. 207-214.

Reading: Charles Le Brun, Concerning Expression in General and in Particular;" Kerry Downes, "Rococo" pp.193-196, 215-222.

**Wed. Jan. 31: Rococo Painting and Architecture in France**

Reading: Rococo pp. 215-222.

**Mon. Feb. 5: English Portraiture and History Painting**

Reading: Sir Joshua Reynolds, "Discourse III" pp. 223-230.

**Wed. Feb. 7: Revolutionary Aesthetics: Jacques-Louis David**

Reading: Johann J. Winckelmann, "Thoughts on the Imitation of Greek Art in Painting and Sculpture" pp. 231-238.

**Mon. Feb. 12: Romanticism in Spain: Francisco Goya**

Notes: Romanticism pp. 239-240.

**Wed. Feb. 14: The Romantic Movement: Landscape Painting**

Readings: John Constable, "Notes of Six Lectures by Constable on Landscape Painting" pp. 241-246.

**Mon. Feb. 19 The Romantic Movement: Eugène Delacroix and the Sublime**

Reading: Eugène Delacroix, "25 January 1857," "27 January 1860," "22 February 1860" pp. 247-262.

**Wed. Feb. 21 Realism in France: Gustave Courbet**

Notes: Realism and Courbet pp. 263-266.

Readings: T.J. Clark, *Image of the People*; Gustave Courbet, "Realism," "Letter to a Group of Young Artists," "Letter to Maurice Richard, Minister of Fine Arts" pp. 267-278.

<p><b>Formal Analysis Exercise due</b> <b>Research Paper Thesis Statement due</b></p>
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**Mon. Feb. 26: Mid-Term Break**

**Wed. Feb. 28: Mid-Term Break**

**Mon. Mar. 4: Édouard Manet and the Painting of Modern Life**

**Wed. Mar. 6: Impressionism: Sensation and Flux**

Reading: Georges Rivière, "The Exhibition of the Impressionists;" John Rewald, "The Impressionist Brush" pp. 279-290.

**Mon. Mar 11: Medievalism in England: The Pre-Raphaelite Brotherhood and William Morris**

**Wed. Mar. 13: Post-Impressionist Retreat: Vincent Van Gogh and Paul Gauguin**

**Mon. Mar. 18: Post-Impressionism: Cezanne and the Characteristics of Modernism**

Reading: Paul Cézanne, excerpts from his letters pp. 291-294.

Optional reading: Auguste Rodin, "Of Yesterday and of Today," "Phidias and Michelangelo," "At the Louvre" pp. 295-308.

**Wed. Mar. 20: The Avant-Garde: Henri Matisse and Fauvism**

**Mon. Mar. 25: The Avant-Garde: Pablo Picasso and Cubism**

Readings: Georges Braque, "Thoughts and Reflections on Art," "Observations on his Method;" Pablo Picasso, "Statement," "On *Les Femmes d'Alger*," "Conversation;" Albert Gleizes and Jean Metzinger, *Cubism* (excerpt) pp. 327-352.

**Wed. Mar. 27: Pioneers of Abstraction: Wassily Kandinsky and Kasimir Malevich**

Readings: Wassily Kandinsky, *Reminiscences* (excerpt); Kasimir Malevich, "Suprematism" pp. 309-326.

**Mon. Apr. 1: The Impact of the First World War: Dada and Surrealism**

Reading: Tristan Tzara, "Lecture on Dada" pp. 353-356.

**Wed. Apr. 3: Late Modernism in America**

Reading: Clement Greenberg, "Modernist Painting" pp. 361-366.

**Mon. Apr. 8: Late Modernism in Europe, Modern Architecture**

Notes: Architecture in the "Modern" Period pp. 367-370.



**Wed. Apr. 10: Early Postmodernism: Pop Art and Minimalism**

Readings: Richard Hamilton, "Letter to Peter and Alison Smithson" "For the Finest Art – Try POP" pp. 371-374.

Notes: Modernism and Post-Modernism in Painting and Sculpture pp. 375-378.

<b>Research Paper due</b>
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**Mon. Apr. 15: Postmodern Practices**

<b>FINAL EXAM (TBA)</b>
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**SOME USEFUL REFERENCE WORKS**

**Online Resources**

Acropolis Museum, Athens <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> 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> 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> 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>

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

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

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.

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](http://library.concordia.ca)) Access to *Grove Art Online*.

Prado, Madrid <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.

\* smarthistory: Syllabus (Western) Art History Unpacked: <https://smarthistory.org/syllabus-112/>

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> 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).