The Aesthetics of Power, Prestige, and Social Change: A Survey of Renaissance through Modern Art History

COURSE DESIGNATOR LNDN 3230
NUMBER OF CREDITS 3

LANGUAGE OF INSTRUCTION English
CONTACT HOURS 45

COURSE DESCRIPTION
This course is an introduction to art—and to the discipline of art history—enlivened through regular field studies at London’s many museums, galleries and heritage sites. Throughout the term, we will study works of art, architecture and design from the 15th century through to the mid-20th century. Through the comparative study and visual analysis of individual works, this survey will investigate material, technical, social, religious and political histories to discover the meaning of these works over time. These investigations will broaden in-class discussions to include the history of patronage, the creation of major art-making and exhibiting institutions, how regional art institutions have historically relied upon larger global networks of power and influence in the formulation of their meanings, the manners in which art history has manifest in the physical construction of major urban centers worldwide.

Throughout the semester, students will gain a preliminary historiographical understanding of art history, and will not only learn about, but will be challenged to put a variety of art historical research and writing methods to practice. Aside from regular quizzes and two exams (a midterm and a final), students will showcase their achievements through their final project, an image book project, which will showcase both their achievements throughout the course, as well as document some of the works of art they encountered through this course and field studies.

This class is an introductory survey, and therefore requires no previous experience or knowledge of art history.

COURSE OBJECTIVES
• To teach students the vocabulary and methods most commonly used in the study of art history
• To identify key artists, patrons, works and monuments to the history of art since 1400, as well as characteristic stylistic qualities to regional and/or stylistic movements
• To place artistic production, patronage and exhibition in the context of both regional and global networks of power, prestige and privilege; this investigation will rely heavily on the study of art institutions and their role in city (and identity) building
• To investigate how social movements and identity politics have informed broader movements throughout the history of art

LEARNING OUTCOMES
At the end of the course students should be able to:
• Correctly use discipline-specific terminology and methods, as demonstrated during class discussions and written assignments
• Identify key artists, stylistic movements, and moments produced during the period studied
• Analyze the manners in which regional networks of power, prestige and privilege have been expressed through the manifestation and proliferation of art-producing, collecting and exhibiting institutions; furthermore, students should be able to identify how these key players have formed and participated in corresponding (and often competing) global networks.
• Understand the role that art production and patronage has played in the physical construction and presentation of major urban centers, including London amongst others
• Discuss how social movements and technological developments have influenced the shape and forms of art, architecture and design differently over the course of the periods studies
• Investigate how multiculturalism and identity politics have, and continue to inform stylistic movements, patronage, and the establishment of art institutions

**METHODOLOGY**
Most regular class meetings will consist of three core components: a lecture, a discussion section with group activities, and a specific field study conducted at one of London’s many creative institutions. Due to time restrictions during class meetings, it is imperative that students complete all required readings each week. This includes both the chapters assigned from the course text, as well as the supplementary articles for use during discussion sections and group activities. Failure to keep up with readings on a weekly basis will result in a decrease in marks for participation, and will likely negatively impact the quality of essay responses in midterm and final exams.

**Lecture (weekly):** Each week the instructor will begin class meetings with an interactive and multi-media lecture. Students will be provided with monuments lists and vocabulary sheets to guide and structure these sessions, but students must illustrate and engagement with the required readings and previous lecture materials in order to keep up with the pace of this class. All of the required monuments and vocabulary that will be tested through quizzes and exams will be discussed during lectures.

**Discussion and Group Work (weekly):** Following lectures, students will participate in all-class discussion sections based on reading outside of the assigned textbook. These discussions are designed to specifically address how issues raised through the study of monuments covered through lectures have resonated more locally with London’s major art museums, galleries and heritage institutions. Discussion themes will often focus on historical and at times contemporary controversy, and/or scandal. There are will rarely be a correct or incorrect determination resulting from these discussions. Rather, these discussions will take the form of debate, wherein students will be expected to learn and use some of the art historical methods address through readings and lectures.

**Guided Field Studies (most weeks):** The instructor will design and guide field studies following lectures and discussion sessions during most weeks throughout the term. This is an opportunity for students to interact with the works studied through lectures and readings. The instructor will provide instructions and guided activities for students to undertake during these studies. Those will be distributed and discussed during class meetings before departure. The guided portion of the field study will be brief, with set objectives. Students will be free to, and in fact encouraged, to explore the museum and gallery collections beyond those works identified in the field study plan after class time has ended.

**MyEducation: out-of-class activities:** During class time, this course will guide students through visits to specific galleries within museums and galleries including, but not limited to: The National Gallery, The National Portrait Gallery, The Victoria and Albert Museum, Tate Britain, Tate Modern, The Courtauld Gallery, The Royal Academy, and the Banqueting House.

Although the class will be visiting specific works within these institutions, the instructor will not have the time to guide students through a study of each work, and each gallery housed within these collections. Students are encouraged to visit other parts of museums and galleries visited within the space of class. Works not specifically discussed during lectures may be referred to during in-class discussion, and may further appear as a “mystery slide” on a midterm or final exam. Students are additionally encouraged to used the knowledge and analytical skills acquired through this class to critically engage with their explorations of London, as well as other English and European cities throughout the term. Works from other London collections may additionally appear as a “mystery slide,” on an exam.

**REQUIRED READING AND RESOURCES**
Students must purchase either of the following texts:


Your instructor will be using the Backpack Editions, and required readings have been marked accordingly within this syllabus. Those students with the full 2nd volume, should consult with the instructor for a list of assigned readings, as the chapter numbers differ between versions.
Weekly discussion sections will additionally require students to read articles and book chapters from the following sources:


**GRADING**

**PENALTIES FOR WORK SUBMITTED LATE**

Assignments received after the due date will be reduced by five percent (5%) of the possible grade for the piece of work being assessed per day, up to seven (7) days after the due date. Work submitted more than seven (7) days after the due date will not be marked, unless arrangements have been made prior to the due date for an extension.

**CLASS PARTICIPATION**

Your participation mark is based on your preparation for class and your input into group discussion in all classes (excluding the class of your presentation - for which you will get a separate mark). You will need to demonstrate that you have read and thought about the set material for each week. Participation in class discussion will be marked on the constructiveness of your input to the class discussion and debate.

**CRITERIA FOR GRADING AND GRADING STANDARDS**

<table>
<thead>
<tr>
<th>Letter</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93+</td>
<td>Achievement that is outstanding relative to the level necessary to meet course requirements.</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>Achievement that is significantly above the level necessary to meet course requirements.</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>Achievement that meets the course requirements in every respect.</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>Achievement that meets the course requirements in every respect.</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>Achievement that meets the course requirements in every respect.</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>Achievement that meets the course requirements in every respect.</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
<td>Achievement that meets the course requirements in every respect.</td>
</tr>
</tbody>
</table>
Achievement that is worthy of credit even though it fails to meet fully the course requirements.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-</td>
<td>70-72</td>
<td>Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
<td>Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.</td>
</tr>
<tr>
<td>D</td>
<td>60-66</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>&lt;59</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GRADING FOR ASSIGNMENTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Group Discussion/Class Participation</td>
</tr>
<tr>
<td></td>
<td>Quizzes (4)</td>
</tr>
<tr>
<td></td>
<td>Midterm exam</td>
</tr>
<tr>
<td></td>
<td>Final exam</td>
</tr>
<tr>
<td></td>
<td>Text and image project</td>
</tr>
</tbody>
</table>

Students must complete all required components for each course by the established deadlines. Failure to do so will result in a reduction of the course grade and may result in a grade of F for the course in question.

Details of the Assessment
Group discussion/class participation: Students will be invited to contribute to discussions during lectures, and throughout the group discussions and activities each week. Instructors will track students’ engagement with required readings, as well as readiness to participate throughout the term.

Quizzes: There will be four quizzes each term. Quizzes contain two parts. The first is a slide identification test: students will be shown a series of ten slides, and will be asked to identify that work’s artist/maker, its title, date, location of making, time period, and current collection holder. The second part of the quiz will ask the students to fill in the blank, with one of the assigned vocabulary words. Quizzes will only cover monuments and vocabulary words distributed at the start of weekly lectures.

Exams: There will be two exams in this class (one midterm, and one final. These exams will share the same format: three (3) slide comparison essays, one (1) set essay question based on discussion sessions and associated readings, and three (3) mystery slides. Images selected for comparison essays and the set essay question will be limited to those provided within monuments list for each week. Students will need to illustrate their familiarity with the historical/contextual circumstances of each piece, and show their understanding of how the works in question are illustrative of key historical shifts throughout the period under investigation. “Mystery slides” will be selected from works currently on display at local London art institutions, that were not otherwise discussed during the course. Students will be asked to identify a possible artist, time/stylistic period for the piece, as well as an approximate date and location for each. Following this preliminary designation, students will need to explain the logic behind their designations, illustrating their familiarity with artistic and technical vocabulary, as well as the historical circumstances that contribute to the eventual form of a work.

Image and Text Project: Art history is a discipline of both text and image. In this creative project students will be asked to explore one theme or issue through their own creative juxtaposition of texts and images. Issues concerning the definition of creativity, the notion of artistic genius, the conditions surround and problematizing the creation of art institutions, as well as the use of image appropriation and/or artistic influence will be investigated in a creative manner through this project. Full project description to be distributed separately.

SCHEDULE AND ASSIGNMENTS

<table>
<thead>
<tr>
<th>Course Topics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction and Course Overview</td>
</tr>
</tbody>
</table>
Week 1: Introduction and Course Overview/Lecture: Before the Renaissance in Europe
Lesson Objectives: The first objective of this session will be to provide an overview of the course through a review of the course syllabus. Once that is finished, a short lecture will provide a brief overview of key issues and concepts from before the late medieval/early renaissance periods, to provide a foundation for studies in subsequent weeks. Subjects to be reviewed will include: some architectural basics from Classical Greece through High Gothic, an overview of how religion figured in both everyday life and art making in the years leading up to the renaissance, as well as a preliminary introduction to art historical methods and vocabulary. This session will culminate in a visit to the Parthenon Marbles at The British Museum, where the class will gain their first experience in translating works of art as they are exhibited, and considering the historical study of how display and (dis)location may play a role in shifting meaning.

Required Reading:
• Core Text (CT): *Gardners*, backpack ed., Introduction, “What is Art History?”

Monuments and Vocabulary: distributed at start of lecture

Field Study: The Parthenon (Elgin) Marbles at the British Museum (nearest tube: Holborn)

Week 2: Late Medieval Art in Italy; Late Medieval and Early Renaissance Northern Europe
Lesson Objectives: This week’s lecture will delve into art works created at the end of the 14th century, throughout Italy and Northern Europe. After establishing this time period as the foundation for future study throughout the remainder of this course, the class will begin to look at Early Renaissance work produced in Northern Europe. The class will discuss iconography and iconology, one of the oldest and best established art historical methods, and apply our preliminary lessons to one very important painting at the National Gallery: Jan van Eyck’s *Arnolfini Portrait* (1434). After in-class discussion, the class will travel to The National Gallery together, to view this painting, as well as other works produced by this artist and others during the same time period.

Required Reading:

Monuments and Vocabulary: distributed at start of lecture

Field Study: Italian Renaissance Wing, The National Gallery (nearest tube: Leicester Square)

Week 3: The Renaissance in Quattrocento Italy
Assignments due: QUIZ #1

Lesson Objectives: This week’s lecture investigates the work of 15th-century Renaissance “masters” in Italy. This lesson will begin by investigating technical and mathematical developments, such as perspective, which initiated the development of Renaissance art from this period, and into the 16th-century. Lecture will delve into the politics of Italian city states, and the budding commercialism that emerged during this time period. Group discussion will problematize the claims made through Giorgio Vasari’s Lives of the Artists, contextualizing claims to genius within the social and political contexts of the time period. Following in-class discussion, the group will travel again to the National Gallery, this time to investigate the works of the Italian Renaissance, first-hand.

Required Reading:
- CT: Gardners, backpack ed., ch. 21

Monuments and Vocabulary: distributed at start of lecture

Field Study: Italian Renaissance Wing, The National Gallery (nearest tube: Leicester Square)

Week 4: Renaissance and Mannerism in Cinquecento Italy

Lesson Objectives: How does one perfect “perfection”? What does one do after “genius”? This lecture will analyze the works of some of the best-known artists from Renaissance Italy, and interrogate how artistic style, and the desires of patrons, emerged throughout this time period. Discussion this week takes a turn, discussing the needs or desires for museums to restore and/or conserve paintings, such as many of those discussed throughout this lecture. Since the class has already visited The National Gallery twice during previous classes, we will not return to the gallery again this week. Students are encouraged to revisit the museum in their spare time to view the Titian discussed during section meeting, if they have not done so already.

Required Reading:
- CT: Gardners, backpack ed., ch. 22

Monuments and Vocabulary: distributed at start of lecture

Recommended Independent Field Study: Due to the high volume of works to be discussed during this section, the class will not return to the National Gallery as a group this week. Students are highly encouraged to visit the gallery in their spare time to investigate the result of restoration work on Titian’s Bacchus and Ariadne.

Week 5: High Renaissance and Mannerism in Northern Europe and Spain

Assignments due: QUIZ #2

Lesson Objectives: Not dissimilar to the competition amongst Italian city states, art historians have struggled to identify the nature and direction of exchange between Italy and Northern Europe. This section will interrogate the grand narrative of this time period in geographical regions north of the Italian peninsula, and then the group will discuss the role of the printing press (and other emerging technologies) in the distribution and exchange of ideas. After discussion, the group will travel together to the Victoria and Albert Museum to view their prints collection from this time period.

Required Reading:
- CT: Gardners, backpack ed., ch. 23
• DR: Margaret A. Sullivan, “Bosch, Bruegel, Everyman and the Northern Renaissance,” *Oud Holland* 121, no.2/3 (2008): 117-146.

**Monuments and Vocabulary:** distributed at start of lecture

**Field Study:** Prints collection at the Victoria and Albert Museum (10-minute walk from CAPA)

---

**Week 6: The Baroque in Italy, Spain and Northern Europe**

**Lesson Objectives:** This lecture reviews, compares and contrasts works of “baroque” art and architecture throughout Europe in the 17th-century. Recognized as a style of complexity and drama, the monuments evaluated through this lecture illustrate the great variability in terms of style and genre. This week’s discussion uses a local London landmark, the Banqueting House, as an example of how artists during this time period at once relied upon the repetition of classical elements, as well as implemented an energetic sense of originality and creativity. The class will not venture on a field study this week, in order to provide time for review before the midterm exam. The class will travel together to the Banqueting House after the midterm exam next week.

**Required Reading:**
- CT: *Gardners*, backpack ed., ch. 24 & 25

**Monuments and Vocabulary:** distributed at start of lecture

**Field Study:** none, instead the class will undertake a review before the midterm exam

---

**Week 7: MIDTERM EXAM and Field Study to Banqueting House**

**Assignments due:** midterm exam begins punctually at the start of class. Exam booklets will be provided. See assessment descriptions for further details regarding the format and scope of the exam.

**Required Reading:**
- Review CT and DR assignments in preparation for midterm exam

**Monuments and Vocabulary:** none

**Field Study:** Banqueting House, Whitehall (nearest tube: Westminster)

**WEEK 8: MIDTERM BREAK**

**Week 9: Rococo to Neoclassicism**

**Lesson Objectives:** The Rococo and Neoclassical periods are characterized by grand extravagance, impenetrable social codes and mores, as well as a growing and increasingly dissatisfied lower and working class. The emergence of the people’s voice, and the response on the part of wealthy patrons and the aristocracy in France and England, will be a lens through which this class analyses the works presented. Class discussion will spend time and care to visually analyze Fragonard’s *The Swing*, working together to contextualize this work into the broader social history of the period. Following this in-class activity, the group will travel to The Wallace Collection, to view this work, alongside other pieces of Rococo art, and interior furnishings.

**Required Reading:**
- CT: *Gardners*, backpack ed., ch. 26

**Monuments and Vocabulary:** distributed at start of lecture

**Field Study:** The Wallace Collection

---

**Week 10: Romanticism, Realism, Photography**

**Assignments due:** QUIZ #3

**Lesson Objectives:** Picking up steam, the pace of lectures speeds up right in time to consider the impact of the social and industrial revolutions in the 19th century—along with the invention of new technologies, including the steam engine and the photograph—upon artists throughout Europe and the United States. After lecture, the class will engage John Ruskin’s debate—or reaction against—industry, and look into the work of JMW Turner in the context of such social reconsiderations. Following discussion, the class will travel together to Tate Britain to view Turner’s works on display in the Clore Gallery.

**Required Reading:**
- CT: *Gardners*, backpack ed., ch. 27

**Monuments and Vocabulary:** distributed at start of lecture

**Field Study:** Clore Gallery, Tate Britain

---

**Week 11: Impressionism, Post-Impressionism, Arts & Crafts, and Symbolism**

**Lesson Objectives:** Continuing discussions from the previous meeting, this week the class will learn about several of the most recognizable creative movements of the 19th century: Impressionism and Post-Impressionism. The lecture, and associated group discussion, further develops last week’s topical conversations on art as reaction to (or against) economic and/or social change, to introduce and problematize the idea of modernism in artistic production. Following discussion group, the class will return to the Victoria and Albert Museum to view and experience Morris’s Green Dining Room, and consider the manners in which this artist’s attitudes towards industry and society informed his artistic practice.

**Required Reading:**
- CT: *Gardners*, backpack ed., ch. 28

**Monuments and Vocabulary:** distributed at start of lecture

**Field Study:** Green Dining Room (now the Morris Room) at the Victoria and Albert Museum, the class will also go to the 4th floor, to investigate more works by English Arts and Crafts artists and designers.

---

**Week 12: Modernism in Europe and America**

**Assignments due:** QUIZ #4

---
Lesson Objectives: This week’s lecture focuses on artworks created in Europe and the US between 1900 and 1945 (the end of WWII). As a group, the class will consider the manners in which artistic production affected, and was affected by, the disruptions of an international economic depression, two world wars, and the growth of an increasingly globalized media. The first half of the twentieth century is characterized by a multitude of varying movements in abstract art. Today’s group discussion unpacks the uses of abstraction as a mode of artistic communication, and interrogates the motives behind this more general trend during the time period.

Required Reading:
- CT: Gardners, backpack ed., ch. 29

Monuments and Vocabulary: distributed at start of lecture

Field Study: Tate Modern (journey plan to be handed out in class)

Week 13: Modernism and Postmodernism in Europe and America
Assignments due: TEXT AND IMAGE PROJECT DUE

Lesson Objectives: The years following the conclusion of World War II saw similarly rapid shifts in artistic movements and productions. Yet in the wake of the catastrophe of war, these years also a shift in the location of the major global art markets from Europe to the US, and a shift in the manners and uses of abstraction and figuration. Following this week’s lecture, students will be encouraged to share their Text and Image Projects (due today), and reflect upon their understandings of the interconnectivity between social, political, and visual cultures. Following group discussions, this class will turn to review materials for the final exam, which will take place next week.

Required Reading:
- CT: Gardners, backpack ed, ch. 30
- DR: none, time reserved for review before final exam

Monuments and Vocabulary: distributed at start of lecture

Field Study: none, review for final exam will take place instead of field study

Week 14: FINAL EXAM
Assignments due: FINAL EXAM begins promptly at start of class meeting. Exam booklets to be provided.

ATTENDANCE POLICY
Students must attend all classes and gallery visits and be able to certificate genuine absences. Any absence should be justifiable in terms only of illness, religious holiday or an internship interview.

UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES
Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

SCHOLASTIC DISHONESTY
Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic
record; or fabricating or falsifying data, research procedures, or data analysis. Within this course, a student responsible for
scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any
questions regarding the expectations for a specific assignment or exam, ask.

STUDENT CONDUCT
The University of Minnesota has specific policies concerning student conduct and student needs. This information can be
found on the Learning Abroad Center website.