

**college of santa fe | summer 2006**  
**art history 302 | history of world art III**

**instructor** dylan miner

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**class schedule** 06.10.2206 + 06.11.2006 > 9:00 to 4:00

06.24.2006 + 06.25.2006 > 9:00 to 4:00

07.08.2006 + 07.09.2006 > 9:00 to 4:00

**site** albuquerque campus > room 206

**course description**

This course functions as a general survey of Western Art from the Renaissance to the Modern period. During the [brief] semester, we will engage with the interconnectedness of the art of Europe and how it engages with and colonizes the Américas, instigates the economic-driven diaspora from Africa, and how Europe relates to and with the 'Orient.' Throughout the semester, we will be looking at, performing with, and thinking about art, as well as how the historiography of art [history of art history] interacts with our understanding of visual culture.

**objectives**

- 1 | Begin to understand the history of art, both in European and 'non-Western' cultures.
- 2 | Acquire the basic language to talk about, interpret and critique art.
- 3 | Acknowledge the relationship between art and larger political and economic processes.
- 4 | Attain the ability to relate art objects to personal and lived experiences.
- 5 | Recognize how the ideas covered in the course may still exist in the contemporary world.

**class requirements > save all assignments + notes in a potfolio**

participation | attendance 30%

portfolio of class exercises 40%

openbook examination 30%

**required texts**

>> Marilyn Stokstad. *Art History*. Volume Two. 2nd ed. New York: Prentice Hall and Harry N. Abrams, 2002.

>> photocopies | handouts

## **readings**

The readings for the course will never repeat the lectures and the lectures will not be taken directly from the readings. For this reason, students must attend all class sessions, as well as, read all assigned readings. Readings will be assigned each class period, according to the schedule of classes. The readings listed for each respective class period should be completed *prior* to the class period [excluding the initial class period]. Reading assignments listed simply as page numbers can be found in Marilyn Stokstad's *Art History*, all others will be photocopy handouts. Because many of the readings engage complicated theoretical arguments, we may spend a significant portion of each class period discussing the texts.

## **participation | attendance**

Attendance is mandatory. Absence from a single class will result in an immediate 0% in the student's participation grade. Since participation points are earned by coming to class and paying attention [not sleeping, talking on cell phones, text messaging, etc.], absences demonstrate a disregard of learning. In reality, these points are 'freebies.' As such, it is of utmost importance that you arrive to class on time and are present for each class session.

**note** | If you have a family emergency or other [serious] situation, please contact me with the specific situation. I am quite flexible, but do not fall for excuses.

## **in-class writing and exercises**

During each session we will have at least one writing activity and one exercise. Because of the short duration of the class, the writing assignments, always open book, will address material covered in the reading. The in-class exercises will frequently include brief artmaking lessons. You will not be graded on the 'quality' of you art, rather on the thought behind the process!

## **examination format**

The week prior to the examination, a review list of approximately 25 slides will be issued. Students will have to identify approximately 10 on the exam. Those enrolled in this course will also have to respond to in-class essays that address the general themes of the course. In addition to the slide list, there will be a vocabulary list covering major themes and ideas that should be included in the essay question response. The examination will be open book and personal notes may also be used.

## **class schedule**

## WEEK ONE

### saturday

#### morning |

#### **Thinking About Art [History]**

> Introduction, Syllabus and Pedagogical Philosophy

> But is it Art?

> Historiography of Art

reading: James Elkins. "Intuitive Stories". *Stories of Art*. New York: Routledge, 2002. 1-38.

> Acquiring the Language of Art

#### afternoon |

#### **Europe in the Renaissance**

> Social Space: City, Church and Architecture

reading: 611-622, 662-664, 665, 686, 700-702, 702-705, 715 [sections on architecture]

> From Elite Narratives to a (More) Democratic Artmaking: Portraiture and Printmaking in Europe

reading: 608-610, 685-697, 705-715 [sections on painting + graphic arts]

#### **Representations of Space**

> Utopia, Cartography and the Ordering of Space in Europe

reading: Barbara E. Mundy. "Spain and the Imperial Ideology of Mapping". *Mapping of New Spain*. Chicago: University of Chicago Press, 1996. 1-9.

### sunday

#### morning |

> European and Indigenous Epistemologies of American Place

reading: 837-845 [845-857 optional]

#### **Baroque: From Center to Periphery**

> Italy, France and Spain

reading: 719-757

#### afternoon |

> *Nueva España* Rearticulates the Baroque

reading: Juana Gutiérrez Haces. "The Eighteenth-Century: A Changing Kingdom and Artistic Style". Héctor Rivera Borrel, et al, eds. *The Grandeurs of Viceregal Mexico*. Houston: Museum of Fine Arts, 2002. 45-66.

## **Heirarchies of Painting**

> High (and Higher) Art: Genre, Still Life and History Painting

reading: 764-778, 919-926

## **WEEK TWO**

### **saturday**

#### **morning |**

#### **Mercantilism and the “Orient”**

> Developments in China and Japan

reading: 801-815, 817-835

#### **Africa in Western Art**

> The Slave “Trade” and West African Art

reading: 875-895

#### **afternoon |**

Albuquerque Museum > ‘Resonance from the Past’ African Sculpture from the New Orleans Museum of Art

### **sunday**

#### **morning |**

#### **Colonizing North America**

> Early Capitalism, the Fur Trade and *métissage*

reading: Francis K. Pohl. *Framing America*. New York: Thames and Hudson, 2002. 41-49. And Ted J. Brassler. “In Search of Métis Art”. Jacqueline Peterson and Jennifer S.H. Brown, eds. *The New Peoples: Being and Becoming Métis in North America*. Minneapolis: Minnesota Historical Society, 2001. 221-229.

> Anglo-American “Colonial” Portraiture

reading: Francis K. Pohl. *Framing America*. New York: Thames and Hudson, 2002. 58-66.

#### **afternoon |**

#### **From Colonialism to Orientalism**

> Indian Art and British Colonialism

reading: Partha Mitter. “The British Raj: Westernization and Nationalism”. *Indian Art*. Oxford: Oxford University Press, 2001. 171-187.

> Orientalist French Painting

reading: Roger Benjamin. “Orient or France?: Nineteenth-Century Debates”. *Orientalist Aesthetics: Art, Colonialism and French North Africa, 1880-1930*. Berkeley: University of California, 2003. 11-31.

## WEEK THREE

### saturday

#### morning |

#### **Impressionism**

> From Naturalism to Impressionism

reading: 979-998

> Impressionism and Beyond

reading: none

#### afternoon |

#### **Technological Developments and Modernism**

> Origins of Photography

reading: 964-967

> Photography, Landscape and Industry

reading: Graham Clarke. "Landscape in Photography". *The Photograph*.

Oxford: Oxford University, 1997. 55-73.

### sunday

#### Morning |

#### **Landscape Painting**

> Landscape and Utopia in Europe

reading: Malcolm Andrews. "Land into Landscape". *Landscape and Western Art*. Oxford: Oxford University, 1999. 1-22.

> Landscape As Nationalist Discourse in Mexico and United States

reading: Barbara Groseclose. "Landscape". *Nineteenth-Century American Art*.

Oxford. Oxford University, 2000. 117-127.

#### afternoon |

#### **Modernity and its Micronarratives**

> Native Artists Respond to Manifest Destiny

reading: Frances K. Pohl. "Old World, New World: The Encounters on the American Frontier". Stephen Eisenman, et al, eds. *Nineteenth-Century Art: A Critical History*. London: Thames and Hudson, 2002. 2<sup>nd</sup> edition. 160-178.

### sunday

#### **FINAL EXAM**

2 hours