

Art History 202 > The University of New Mexico > Spring 2005

History of Art II

(Re-visioning) The Renaissance to Impressionism

instructor dylan miner

TR 5:30-6:45

office hours

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course description

This course functions as a general survey of Western Art from the Renaissance to the late-nineteenth century. As such, this course is designed thematically, as well as chronologically. However, in response to recent theoretical developments in Art History, I perceive this class as an amendment to the “traditional” histories of European art. Instead of merely looking at the grandeur of Europe’s artmaking tradition, we will approach the subject of “Western art” from a world-systems analysis: we will engage with the interconnectedness of the “occidental” 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”. In addition to “looking” at visual art, the course will attempt to incorporate elements from cultural studies, as well as performance and critical theories. Throughout the semester, we will be looking at, performing with and thinking about art and how the historiography of art interacts with our understanding of visual culture.

class requirements

participation/attendance	30%
examination 1	25%
examination 2	25%
proposal	5%
final paper/project	15%
extra credit book review	+5%

required texts

- Marilyn Stokstad. *Art History*. Volume Two. 2d ed. New York: Prentice Hall and Harry N. Abrams, 2002.
- Art History 202.2 Course Reader. Available at the College of Education Copy Center.

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 lectures, as well as, read all assigned readings. Readings will be assigned each week, according to the schedule of classes, from both Stokstad's *Art History* and the Course Reader. The readings listed for each respective class period should be completed *prior* to the class period. Reading assignments listed simply as page numbers can be found in Marilyn Stokstad's *Art History*, all others are located in the Course Reader. Because many of the readings engage complicated theoretical arguments, we may spend the first fifteen minutes of each class period discussing the text. **Unsolicited page numbers correspond to the 2nd edition of Stokstad, while those numbers in brackets represent the readings in the Revised 2nd edition.**

examination format

Each of the two examinations address the respective sections of the course (examination 1: coloniality and examination 2: modernity). Neither of the two examinations will be cumulative. Prior to each examination a review list of approximately 25 slides will be issued, of which students will have to identify approximately 5-10 on the exam. Those enrolled in this course will also have to respond to an in-class essay that critically addresses one of the images and engages with the course readings and general themes of the course. I will ask three questions and students will be responsible for answering one. 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.

final project

Students must choose one of the following two options. In addition to the final project, a one-page proposal will be due Week 8: March 8.

option 1: book review

5+ pages.

This is an exercise in critical thinking. Students are required to read an art historical text (broadly defined as a book, exhibition catalogue, journal essay, etc.) and critique the manner in which the author engages or fails to engage with the issues that come up in this course. What I am interested in seeing is if those enrolled in this course are able to critically look at art historiography (the history of art history) and find the strengths and weaknesses within a certain art historical/critical text. As the course develops, students will see the critique that I, as well as many contemporary art historians and cultural critics, make on how Western art has become the canon against which all art is measured.

option 2: artwork or series

This option combines a critical engagement of art history combined with the production of an original artwork or series. Students will use an artwork produced during the purview of this course (fifteenth-century to late nineteenth-century) as “source material” to create a new work of art that is critical of contemporary issues. The opportunities and directions of this option are multiple, but high quality results will be expected.

class schedule

section one: coloniality

week 1 Thinking About Art (History)

january 18 Introduction, Syllabus and Pedagogical Philosophy

january 20 Historiography of Art

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

week 2 Europe in the Renaissance

january 25 Social Space: City, Church and Architecture

reading: 650-660 [611-622], 701-703 [662-664], 737-738 [700-702], 739-742 [702-705], 753 [715] (sections on architecture)

january 27 From Elite Narratives to a (More) Democratic Artmaking: Portraiture and Printmaking in Europe

reading: 648, 714-718 [608-610], 727-734 [685-697], 742-751 [705-715]

week 3 Representations of Space

february 1 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.

february 3 European and Indigenous Epistemologies of American Place

reading: 877-884 [837-845]

week 4 Africa in Western Art

february 8 The Slave “Trade” and West African Art

reading: 916-935 [875-895]

february 10 Africans in the Americas

reading: Sharon F. Patton. "Colonial America and the Young Republic, 1700-1820". *African-American Art*. Oxford: Oxford University, 1998. 19-49.

week 5 Mercantilism and the "Orient"

february 15 Developments in China and Japan
reading: 838-855 [801-816], 856-875 [817-836]

february 17 No Class – College Art Association (CAA) in Atlanta
reading: none

week 6 Baroque: From Center to Periphery

february 22 Italy, France and Spain
reading: 758-794 [719-757]

february 24 *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.

week 7 Colonizing North America

march 1 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.

march 3 Anglo-American "Colonial" Portraiture
reading: Francis K. Pohl. *Framing America*. New York: Thames and Hudson, 2002. 58-66.

week 8 Patronage and the Training of Artists

march 8 Royal Academy of Painting and Sculpture and *les Salons*
proposal due

reading: 944 [906] and Holger Hoock. "Introduction". *The King's Artists: The Royal Academy of Arts and the Politics of British Culture 1760-1840*. Oxford: Oxford University, 2003. 1-13.

march 10 "American" Art Training and Patronage
reading: Stacey Widdifield. "The Academy, Culture, and the State, 1781-1867". *Embodiment of the National*. Tucson: University of Arizona, 1996. 14-31.

week 9

SPRING BREAK

week 10 Heirarchies of Painting

march 22 High (and Higher) Art: Genre, Still Life and History Painting

reading: 800-816 [764-778], 959-966 [919-927]

march 24 **Exam** (Coloniality and Art)

week 11 From Colonialism to Orientalism

march 29 Indian Art and British Colonialism

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

march 31 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.

section two: modernity

week 12 Impressionism

april 5 From Naturalism to Impressionism

reading: 1018-1035 [979-993]

april 7 Impressionism and Beyond

reading: none

week 13 Technological Developments and Modernism

april 12 Origins of Photography

reading: 1002-1005 [964-967]

april 14 Photography, Landscape and Industry

reading: Graham Clarke. "Landscape in Photography". *The Photograph*. Oxford: Oxford University, 1997. 55-73.

week 14 Landscape Painting

april 19 Landscape and Utopia in Europe

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

- april 21** Landscape As Nationalist Discourse in Mexico and United States
reading: Barbara Groseclose. "Landscape". *Nineteenth-Century American Art*. Oxford. Oxford University, 2000. 117-127.
- week 15** **Modernity and its Micronarratives**
- april 26** 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. 2nd edition. 160-178.
- april 28** Industrial Labor, Socialism and Anarchism
reading: Allan Antliff. "Introduction". *Anarchist Modernism*. Chicago: University of Chicago, 2001. 1-10.
- week 16** **Course Review**
- may 3** Coloniality
- may 5** Modernity
- Final Project Due**
- week 17** **FINAL EXAM**
Thursday, May 12 5:30-7:30