

# ART HISTORY 002: THE RISE OF VISUAL MEDIA

Profs. Larry Silver ([lasilver@sas.upenn.edu](mailto:lasilver@sas.upenn.edu)) and Susan Sidlauskas ([sidlausk@sas.upenn.edu](mailto:sidlausk@sas.upenn.edu))  
Spring 2005

Lectures Mondays and Wednesdays at 1:00 pm and three Fridays, noted below. Sections once a week, beginning week of January 17.

Teaching assistants: <mailto:casper@sas.> Jessica Boehman ([jboehman@sas.upenn.edu](mailto:jboehman@sas.upenn.edu)); Malcolm Clendenin ([clendini@sas.upenn.edu](mailto:clendini@sas.upenn.edu)); Jeehyun Lee ([jeehyun@sas.upenn.edu](mailto:jeehyun@sas.upenn.edu)); Mandavi Mehta ([mmehta2@sas.upenn.edu](mailto:mmehta2@sas.upenn.edu)); Leslee Michelsen ([lesleem@sas.upenn.edu](mailto:lesleem@sas.upenn.edu)); Kathryn O'Rourke ([korourke@sas.upenn.edu](mailto:korourke@sas.upenn.edu)) .

We live in a world inundated with media and saturated with images. What might now be reported through television, documentary films or magazines was once presented via illustrated texts and prints, or else commemorated in public murals or statues. This course will follow the emergence of modern media—culminating in photography, posters, film, and video projections—in an increasingly public and democratic sphere of art. Social changes in courts and cities, especially in the wake of the Industrial and French Revolutions, resulted from increasing capitalism and democracy. Artists continually had to adjust to new roles, media and means of support. This course will introduce students from diverse backgrounds to visual media in culture and society, providing both critical and historical tools for visual literacy in the modern world.

## **Requirements**

*Textbook:* Martin Kemp, ed. *The Oxford History of Western Art*, Oxford University Press, 2000—available at the Penn Book Center, Sansom and 34<sup>th</sup>, and *Coursepack:* Available from Wharton Reprographics in the basement of Steinberg/Dietrich Hall, 3620 Locust Walk.

## **Assignments**

Two (2) papers, mid-term examination, final examination. The first paper will be a comparative analysis of two images or objects from the Philadelphia Museum of Art. You will choose one pair from a list of five or six possibilities which will be handed out in class (detailed instructions will be given out in class). The second paper will be a slightly longer (6-7 pages) visual, spatial, and cultural analysis of a local exhibition (which will include your comments on the text panels and labels chosen, the lighting used, the manner of hanging the works, the color of the walls—even the gift shop at the end of the installation, if there is one.) More information about this paper will be distributed later in the semester. Unless a student makes a prior arrangement with the professors or teaching assistants, a paper will be marked down by half a grade for every day it is late. The first paper is due in class March 2, unless otherwise noted. The second paper is due on the last day of class, April 22.

## **Images: The Web**

All the images for which you are responsible will be available on the web shortly after each class lecture. Images (and details of images) are accompanied by information on the artist, the title date, medium, all of which can be downloaded and printed out. You can access the web through Penn Arts and Sciences, Department of the History of Art, and this course number. We will give out the full address after the start of class.

### ***Listserve***

Announcements about the course—any change in the assignment, scheduling, cancellations, etc.—will be posted on the listserve for our course, available through your e-mail. The address is arth002-001-05a@lists.upenn.edu. Please get into the habit of checking for messages before the class. Remember not to use this address to send a message to one person; everyone will get it.

### ***Cautionary Words***

Attendance is mandatory at both lectures and sections. If you attend both, the exams, paper assignments and readings will seem much more manageable. There will be *NO MAKE-UPS* for either exam, unless there is a death in the immediate family, or a student has a very serious illness (written proof is required in either case). Extensions must be arranged beforehand with either Professors Silver or Sidlauskas..

## ***TENTATIVE SCHEDULE***

January 10: Pilgrimage and Story-Telling: Giotto's *Arena Chapel*. *Reading*: Kemp, pp 124-37, esp. figs. 185-87.

January 12: Site and Spectacle: Siena in Cathedral and City Hall. *Reading*: Bram Kempers, "Popes, Cardinals and Friars" and "The Cathedral"

January 14 (Friday): Public Sculpture: Donatello and Michelangelo in Florence. *Section Reading*: Kemp, pp 144-51, 188-95, esp. figs. 204, 209, 213, 268, and "First Section Reading" in coursepack on Giotto, Duccio and Michelangelo.

January 17: *No Class. Martin Luther King Day*

January 19: Fresh Faces: Jan Van Eyck and the Portrait in Flanders. *Reading*: Kemp, 152-161, esp. figs. 218. 223.

January 21 (Friday): Civic Religion: Rogier van der Weyden and the Urban Altarpiece." *Section reading*: Barbara Lane, "The Beaune *Last Judgement* and the Mass of the Dead." .

January 24: In Circulation: Albrecht Dürer and Print Culture. *Reading*: Kemp, pp. 170-77, esp. figs. 242, 246, 249-50. Also in coursepack, excerpt from A. Hyatt Mayor, *Prints and People* on Dürer. *Section Reading*: Joseph Koerner, "Albrecht Dürer: A Sixteenth-Century Influenza."

January 26: Whole World in his Hands. Maps and Atlases in the age of Discovery. *Reading*. In coursepack, excerpt from Mayor on Maps.

January 31: Privileged Privacy. Titian and the Decorated Renaissance Room. *Reading*: Kemp pp. 162-69, 180-87, 216-21, esp. figs. 308, 310. *Section reading*: Hilliard Goldfarb, "Titian: *Colore* and *Ingegno* in the Service of Power."

February 2: Princes and Portraits in Sculpture and Painting. *Reading*: Kemp, pp 246-51, esp. figs. 257, 279, 300, 307, 336, 351-56.

February 7: Beginning and Ending: Michelangelo's *Sistine Chapel*. *Section Reading*: Bram Kempers: "The Pope as Statesman and Patron." (Go back to Bram Kempers first reading in Coursepack)

February 9: Real Presence: Bernini and the Crossing of St. Peter's. *Reading*: Kemp, pp 196-229, esp. figs. 290-91, 303

February 14: Bruegel and the Easel Painting. *Reading*: Kemp pp 238-45, esp. figs. 260, 342, 344, 346 and in coursepack, Mayor, "Bruegel."

February 16: **MID-TERM EXAM IN CLASS.**

February 21: Prints as High Art: Goltzius and Collecting. *Reading*: Kemp, pp 254-61, esp. figs. 365, 371 and coursepack on Northern Mannerists, from Mayor.

February 23: Rembrandt and Republican Virtues. *Section Reading*: in coursepack, Simon Schama, "Propulsion" and Mayor on Rembrandt's Portraits.

February 28: Hogarth and Social Satire. *Reading*: Kemp pp. 246-53, and 258-61, esp. figs. 359 and 373, and coursepack from Mayor on Hogarth.

March 2: **FIRST PAPER DUE IN CLASS.** The Rise of the Public: Jacques Louis David and the French Revolution. *Section Reading*. Kemp, pp. 302-19, esp. figs. 438-54. In coursepack, William Vaughn and Helen Weston, "Introduction" from *David's Oath of the Horatii* and Kemp pp. 302-19.

March 4-13: **SPRING BREAK**

March 14: The King as a Pear: Honoré Daumier's Political Caricature. *Reading*: in coursepack from Mayor on Daumier.

March 16: The Early Daguerreotype and Social Change. *Section Reading*: Kemp pp 366-379, esp. figs. 540-554 and in coursepack, Susan Sontag, "Plato's Cave," from *On Photography*.

March 21: Edouard Manet: Public Life in Impressionist Paris. *Reading*: in coursepack, T.J. Clark's "Manet's *Bar at the Folies Bergères*" and Kemp, pp. 322-27.

March 23: Painting and Photography: Muybridge, Eakins and Degas. *Section reading*: in coursepack, "Animal Locomotion: The Muybridge Work at the University of Pennsylvania," and Kirk Varnedoe, "The Ideology of Time: Degas and Photography"

March 28: The Civil War and the American West in Photography. *Section reading*: in coursepack, Alan Trachtenberg, "Albums of War."

March 30: Symbolism and the Decorative: Monet's Series. *Reading*: Kemp pp 332-39, esp. figs. 483-95.

April 4: The Poster and Celebrity Culture: Toulouse-Lautrec and Jules ChAret *Section reading*: in coursepack, Stephen Eisenman, “The Appeal of Modern Art: Toulouse-Lautrec,” and Kemp, pp. 360-65, esp. figs. 529-34.

April 6: The Decorated Interior: Whistler’s Peacock Room. *Reading*: in coursepack, excerpt from Linda Merrill, *The Peacock Room: A Cultural Biography*, and Kemp, 380-95, esp. figs. 558-584

April 11: The Mural: Diego Rivera and the Missing Mural of Rockefeller Center.  
*Section reading*: Max Kozloff, “The Rivera Frescoes of Modern Industry at the Detroit Institute of Arts: Proletarian Art under Capitalist Patronage” and Kemp, pp. 412-437.

April 13: Pop Art: Andy Warhol and Media Culture *Reading*: in coursepack, Tom Crow, “Trace and Reference in Early Warhol” and Kemp, pp. 440-41, esp. figs. 629-32

April 18: Moving Pictures I: Silent Film.. *Section reading*: in coursepack, Erwin Panofsky, “Style and Medium in the Motion Pictures.”

April 20: Moving Pictures II: Garbo Talks.

April 22: Moving Monuments: The video Projections of Bill Viola and Shirin Neshat  
*Section reading*: “Art at the End of the Optical Age: Interview with Bill Viola by Virginia Rutledge,” and “Shirin Neshat: Eastern Values: Interview by Lina Bertucci” and Kemp, pp. 442-451, esp. figs. 634-44. **SECOND PAPER DUE IN CLASS.**

## READING LIST

Bertucci, Lina, “Shirin Neshat: Eastern Values,” Interview. *Flash Art*, November/December 1997, pp. 84-87.

Clark, T.J., “The Bar at the Folies-Bergeres,” in *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, London and New York, 1985.

Eisenman, Stephen, “The Appeal of Modern Art: Toulouse Lautrec,” in Eisenman et al., *Nineteenth-Century Art: A Critical History*, Thames and Hudson, London, 2<sup>nd</sup>. ed. 2002

Goldfarb, Hilliard, “Titian: *Colore* and *Ingegno* in the Service of Power, ” in *Titian and Rubens: Power, Politics, and Style*, Isabella Stewart Gardner Museum, exh. cat. , Boston, 1998.

Humphrey, Peter and Martin Kemp, *The Altarpiece in the Renaissance*, Cambridge University Press, Cambridge and New York, 1990.

Kemp, Martin, ed. *The Oxford History of Western Art*, Oxford University Press, New York and Oxford, 2000.

Kempers, Bram, “The Pope as Statesman and Patron,” in *Painting, Power, and Patronage: The*

*Rise of the Professional Artist in Renaissance Italy*, New York, Penguin, 1942.

Koerner, Joseph, "Dürer: A Sixteenth-Century Influenza," manuscript.

Kozloff, Max, "The Rivera Frescoes of Modern Industry at the Detroit Institute of Arts: Proletarian Art under Capitalist Patronage," in Henry Millon and Linda Nochlin, eds., *Art and Architecture in the Service of Politics*, MIT Press, Cambridge, Mass.

Lane, Barbara, "'Requiem aeternam dona eis': The Beaune *Last Judgement* and the Mass of the Dead," *Simiolus*, 19, 1989.

Mayor, A. Hyatt, *Prints and People: A Social History of Printed Pictures*, Metropolitan Museum of Art, 1971.

Merrill, Linda, *The Peacock Room: A Cultural Biography*, Freer Gallery of Art and Yale University Press, 1998

Panofsky, Erwin, "Style and Medium in the Motion Pictures," in Irving Lavin, ed. *Three Essays on Style*, MIT Press, Cambridge, Mass. 1995.

Rutledge, Virginia, "Art at the End of the Optical Age: Interview with Bill Viola," *Art in America*, March 1998, vol. 86, no. 3, pp. 70-77.

Schama, Simon, "The Burden of Faith, and "Propulsion," in *Rembrandt's Eyes*, New York, Knopf, 1999.

Sontag, Susan, "Plato's Cave," from *On Photography*, Dell Publishing, 1977.

Trachtenberg, Alan, "Albums of War," from *Reading American Photographs: Images as History, Matthew Brady to Walker Evans*, Hill and Wang, New York.

University of Pennsylvania, *Animal Locomotion: The Muybridge Work at the University of Pennsylvania*, New York, Arno Press, 1973.

Varnedoe, Kirk, "The Ideology of Time: Degas and Photography," June 1980, *Art in America*

Vaughan, William and Helen Weston, eds., "Introduction" from *David's 'The Death of Marat,'* Cambridge University Press, 2001.

Wallis, Brian, "Black Bodies, White Science: Louis Agassiz's Slave Daguerreotypes," In *American Art*, Summer 1995, pp. 39-59.

