ART HISTORY 002: THE RISE OF VISUAL MEDIA

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Spring 2005
Lectures Mondays and Wednesdays at 1:00 pm and three Fridays, noted below. Sections once a week, beginning week of January 17.
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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 34th, 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 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 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.”


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


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


March 4-13: **SPRING BREAK**

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


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


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.


