

UNIVERSITY OF KENTUCKY
 APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR JAN 29 2007

1. Submitted by College of Fine Arts Date 12-28-06 **OFFICE OF THE SENATE COUNCIL**
 Department/Division offering course Art
2. Changes proposed:
 - (a) Present prefix & number A-H 339 Proposed prefix & number A-H 339
 - (b) Present Title TOPICS IN EUROPEAN ART 1700-1840
 New Title Studies in Art 1700-1840 . Subtitle Required
 - (c) If course title is changed and exceeds 24 characters (Including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts:

 - (d) Present credits: 3 Proposed credits: 3
 - (e) Current lecture: laboratory ratio _____ Proposed: _____
 - (f) Effective Date of Change: (Semester & Year) Fall 2007
3. To be Cross-listed as: _____
 Prefix and Number _____ Signature: Department Chair _____
4. Proposed change in Bulletin description:
 - (a) Present description (including prerequisite(s)):
Study of the historical, aesthetic and philosophical contexts of painting and sculpture produced in Europe between 1700 and 1840. A-H 106 recommended
 - (b) New description:
Study of specific developments, problems, and issues pertaining to art, art practice, and art theory between 1700 and 1840. May be repeated under a different subtitle to a maximum of six credits.
 - (c) Prerequisite(s) for course as changed: A-H 105 or A-H 106 recommended
5. What has prompted this proposal?
Curricular shift to topic based courses. Need to create potential for dealing with non-European material.
6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:
May now include non-European material.
7. What other departments could be affected by the proposed change? None
8. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky? Yes No
9. Will changing this course change the degree requirements in one or more programs? Yes No
 If yes, please attach an explanation of the change.*
10. Is this course currently included in the University Studies Program? Yes No
 If yes, please attach correspondence indicating concurrence of the University Studies Committee.
11. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

*NOTE: Approval of this change will constitute approval of the program change unless other program modifications are proposed.

Sample Syllabus

AH 339 Studies in Art 1700-1840: Art and Enlightenment

Course Description

This course examines the impact of Enlightenment on the 18th century European artworld. In particular, it investigates the role of newly formed fields of Aesthetics and Art History in development of the modern concepts of "Art" and of "Art's History." It will explore how specific changes in art practice and art theory affected production, understanding, interpretation and evaluation of contemporary art. It also examines development and function of the various artworld institutions (academies, art schools, exhibition venues, museums, etc.), and their influence on production and perception of art past, present and future.

Course Objectives

By the end of the semester students enrolled in the course are expected to be able to:

1. identify and discuss key issues, ideas, and structures that impacted production, understanding, interpretation and evaluation of art in the 18th century
2. discuss geographic and regional differences in the 18th century European artworld
3. demonstrate command of appropriate vocabulary
4. demonstrate ability to read and discuss primary texts
5. demonstrate ability to produce a critical essay

Course Materials

Charles Harrison, Paul Wood and Jason Gaiger. *Art in Theory 1648-1815. An Anthology of Changing Ideas*. Blackwell 2000.

William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998.

Readings CD – on reserve at the Art Library, audio-visual media. Library use only.

Students' Responsibilities

1. *Attendance*: Is mandatory and necessary to pass the course, although it will not be monitored.
2. *Assignments*: A critical paper (10 pages) and a final exam.
3. *Workbook*: The work book should demonstrate your active engagement with the course material. It should contain class and reading notes, comments, images, and any other materials that you may appropriate. The workbook should be in a notebook format. Use of other formats must be approved by the instructor. The workbook grade will be based on the depth and quality of the classroom and reading notes (50% on classroom notes, 50% on reading notes). The workbook must be turned in on the day of the final exam.

4. *Communication with the Instructor*

As a student, it is your responsibility to notify me if you will have to miss a class or an assignment. Please let me know as soon as possible if you anticipate any scheduling problems, are having

trouble understanding the course material, or working on an assignment. I have an open door policy. You are always welcome during my office hours. If you want to avoid waiting, please make sure to sign up for an appointment. Outside of the office hours, the easiest and most efficient way to reach me is through the e-mail. I urge you to do so!

Final Grade

The grading in the course will be consistent with the university guidelines (see University Bulletin 2003-2004, pp. 54-55).

Paper: 100 points

Final: 50 points

Workbook: 50 points

Final Grade Scale:

A+: 200-195

A: 194-185

A-: 184-175

B+: 174-165

B: 164-155

B-: 154-145

C+: 144-135

C: 134-125

C-: 124-115

D: 114-100

E: less than 100

This syllabus is subject to change at the discretion of the instructor to accommodate instructional and/or student needs.

Schedule of Reading Assignments

Week 1 Art and Enlightenment – An Introduction

Reading:

Art in Theory: Immanuel Kant (1724-1804) 'What is Enlightenment?'; pp. 771-776.

Discussion

Art in Theory: Asmus Jakob Carstens (1754-1798) Letter to Karl Friedrich von Heinitz; pp. 812-815.

Go to <http://www.npr.org/templates/story/story.php?storyId=4728496>

[www.npr.org, morning edition, July 4, 2005 broadcast]

And listen to the reading of the American Declaration of Independence

Week 2 System of the Arts

Readings:

CD: Kristeller, Paul Oskar. "The Modern System of the Arts: A Study in the History of Aesthetics, Part 1." *Journal of the History of Ideas* 12, no. 4 (1951): 496-527.

CD: ————. "The Modern System of the Arts: A Study in the History of Aesthetics, Part 2." *Journal of the History of Ideas* 13, no. 1 (1952): 17-46.

Copies of the Readings CD are available at the Art Library, audio-visual media desk. You will not be able to take the CD out of the library, but you can and in fact should copy its contents (either copy the entire CD or individual files) or print out the PDF files. You will need Adobe Reader 7.0 to access the files. If

you do not have the Adobe Reader installed on your computer, you can download a free version from the Adobe website: http://www.adobe.com/products/acrobat/readstep2_allversions.html

Discussion

Art in Theory: Ephraim Chambers (1680-1740) from *Cyclopaedia*; pp. 342-352.

Art in Theory: Denis Diderot (1713-1784) 'Art' from the *Encyclopédie*; pp. 581-587.

See also: website dedicated to Diderot's and d'Alembert's *Encyclopedia*

<http://www.hti.umich.edu/d/did/>

Week 3 Dignity of Art

Reading:

CD: Shiner, Larry. "Art Divided," *The Invention of Art*, 75-151. Chicago: University of Chicago Press, 2001.

Discussion

Art in Theory: Jonathan Richardson (1665-1745) from *Essay on the Theory of Painting*; pp.326-331.

Art in Theory: Antoine Coypel (1661-1722) On the grand manner, from 'On the Aesthetic of the Painter'; pp. 335-340.

Week 4 Ancients and Moderns

Reading: William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998, Chapters 1-6, pp. 1-67.

Discussion

Art in Theory: Charles Perrault (1628-1703) Preface and 'Second Dialogue on the Three Visual Arts' from *Parallel of the Ancients and Moderns*; pp. 53-62.

Art in Theory: Johann Joachim Winckelmann (1717-1768) from *Reflections on the Imitation of Greek Works in Painting and Sculpture*; pp. 450-456.

Week 5 Grand Tour

Reading:

CD: Ingammels, John. "Discovering Italy: British Travelers in the Eighteenth Century." In *Grand Tour. The Lure of Italy in the Eighteenth Century*, edited by Andrew Wilton and Iliara Bignamini, 21-29. London: Tate Gallery Publishing, 1996 - PDF link (password protected)

Discussion

Art in Theory: Jérôme-Charles Bellicard (1726-1786) and Charles-Nicolas Cochin fils (1715-1790) from *Observations upon the Antiquities of the Town of Herculaneum*; pp. 445-450.

Art in Theory: Johann Joachim Winckelmann (1717-1768) from *A History of Ancient Art*; pp. 466-475.

Week 6 Guilds and Academies

Reading: William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998, Chapters 7-14, pp. 68-161.

Discussion

Art in Theory: Martin de Charmois (1609-1661) Petition to the King and to the Lords of his Council; pp. 80-86.

Art in Theory: Statutes and Regulations of the Académie Royale de Peinture et de Sculpture; pp. 86-89.

Week 7 Academies and Art Instruction

Discussion

Art in Theory: • William Hogarth (1698-1764) 'Of Academies'; pp. 635-638.

Art in Theory: • Anton Raphael Mengs (1728-1799) 'A Discourse upon the Academy of Fine Art at Madrid'; pp. 641-644.

Week 8 Aesthetics

Reading: William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998, Chapters 15-19, pp. 162-226.

Discussion

Art in Theory: Francis Hutcheson (1694-1746) 'Preface' to *An Inquiry into the Original of our Ideas of Beauty and Virtue*; pp. 402-404.

Art in Theory: Gotthold Ephraim Lessing (1729-1781) from *Laocoön: An Essay on the Limits of Painting and Poetry*; pp. 477-486.

Art in Theory: Joshua Reynolds (1723-1792) from *Discourses on Art, III, VI, and XI*; pp. 651-661.

Week 9 Beautiful and Sublime

Reading: William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998, Chapters 20-23, pp. 227-280.

Discussion

Art in Theory: William Hogarth (1697-1764) from *The Analysis of Beauty*; pp. 491-501.

Art in Theory: Voltaire (François-Marie Arouet, 1694-1778) 'Beautiful, beauty' from *Philosophical Dictionary*; pp. 550-551.

Art in Theory: Edmund Burke (1729-1797) from *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*; pp. 516-526.

Week 10 Genius

Reading: William St. Clair, *Lord Elgin and the Marbles*. New York: Oxford University Press, 1998, Chapters 24-26, pp. 281-336.

Discussion

Art in Theory: Jean-François, Marquis de Saint-Lambert (1716-1803) 'Genius' from the *Encyclopédie*; pp. 587-590.

Art in Theory: Immanuel Kant (1724-1804) from *Critique of Judgment*; p. 785.

Week 11 Patronage

Peter Greenaway's Draftsmen's Contract

Reading: The Debate on the Elgin Marbles 1808-1816; pp. 1152-1169.

Week 12 Faltering Certainties

paper due in class

Discussion

Art in Theory: William Blake (1757-1827) Letters; pp. 992-997.

Art in Theory: William Blake (1757-1827) Marginal Notes to Reynolds' *Discourses*; pp. 998-1003.

Art in Theory: William Blake (1757-1827) from *Descriptive Catalogue*; pp. 1003-1008.

Week 13 Germany and the Classical Norm

Discussion

Art in Theory: Philipp Otto Runge (1777-1810) Letters, 1802; pp. 978-989.

Art in Theory: Friedrich Ramdohr (1752-1822) 'Remarks upon a Landscape Painting intended as an Altarpiece by Herr Friedrich in Dresden, and upon Landscape Painting, Allegory and Mysticism in General'; pp. 1012-1023.

Art in Theory: Caspar David Friedrich (1774-1840) On *The Cross in the Mountains*, letter to Professor Schulze, 8 February 1809; pp. 1023-1027.

Week 14 Logic of Art's History

Discussion

Art in Theory: Alexandre Lenoir (1761-1839) Forward to the 'Historical and Chronological Description of the Monuments of Sculpture'; pp. 730-734.

Art in Theory: Johann Wolfgang Goethe (1749-1832) 'On German Architecture'; pp. 755-761.

Thanksgiving Break, NO CLASS

Week 15 Exhibitions

Discussion

Art in Theory: Abbé Jean Bernard Le Blanc (1707-1781) from 'Letter on the Exhibition of Works of Painting, Sculpture etc., of 1747, and in general on the utility of such exhibitions'; pp. 561-565.

Art in Theory: Denis Diderot (1713-1784) from the 'Salon of 1763'; pp. 602-608.

Art in Theory: Denis Diderot (1713-1784) from the 'Salon of 1767'; pp. 617-626.

Week 16 Taste and Judgment

Discussion -- **Final Exam questions distributed**

Art in Theory: Etienne La Font de Saint-Yenne (1688-1771) from *Reflections on some Causes of the Present State of Painting in France*; pp. 554-561.

Art in Theory: Voltaire (François-Marie Arouet, 1694-1778) 'Essay on Taste'; pp. 531-532.

Art in Theory: David Hume (1711-1776) 'Of the Standard of Taste'; pp. 506-515.

Art in Theory: Immanuel Kant (1724-1804) from *Critique of Judgment*; pp. 779-784.

December 12-16: Finals Week

Final exam; workbook due.

AH 339 Topics in Art 1700-1840: Art and Enlightenment

Paper Assignment

The history of the Elgin Marbles reveals a great deal not only about 18th century attitudes towards past and present, especially the classical culture of Greece, but also about patronage, contemporary art practice, and development of a new public institution, the art museum. Write a critical paper on the debate surrounding the Elgin Marbles using William St. Clair book *Lord Elgin and the Marbles* and the section in *Art in Theory* on the Elgin Marbles controversy (1152-1169). You must provide an overview of the history of the Elgin Marbles, as well as describe AND critique the issues that emerged in the debate. Recounting who, what, where and when is not sufficient. You must probe into how and why. The paper should be at least 10 pages long, double spaced, 1 in margin, 12 point font, and should not exceed 20 pages. Quotes and direct paraphrases must be documented in text or through endnotes or footnotes. Any works consulted, including electronic resources, should be listed in the paper bibliography. The paper is due in class on November 7th.