ARTH 226 (CRN 21916)
INTRODUCTION TO EIGHTEENTH CENTURY ART AND ARCHITECTURE

Wednesday/Friday, 14:35-ca. 14:55
Prof. Matthew C. Hunter
Office hours: 9:30AM-11:30AM, Montreal time, via Zoom at
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> Please include “ARTH 226” in the subject line of all email correspondence

COURSE DESCRIPTION

This lecture course provides an introduction to the visual arts and architecture of the “long” eighteenth century (ca. 1660-1860). Centered around Britain, France and their global, imperial projects, the course considers key issues of the period including: shifting conceptions of art and its public; claims for modernity against established traditions; and the role of the arts in negotiating politics of class, race, and gender in an age of rapid social change. Particular emphasis will be placed on the dynamic encounters between eighteenth-century art and architecture with science and technology. More generally, the course welcomes students to the discipline of art history. We will practice formal analysis, visual comparison, critical contextualization, evidence-building and other fundamental techniques that will serve you well whether you plan to pursue art history or are simply visiting the field.

COURSE STRUCTURE AND DELIVERY

The course is designed for asynchronous, virtual pedagogy. Most lectures will be recorded in advance to accommodate those not able to join the course’s scheduled meetings (exceptions here will include the introduction on Sept. 2 and the library session on Oct. 21). Lectures will be posted to the course site roughly 48 hours before each appointed class. That is, Wednesday lectures will be available on Monday afternoons; Friday lectures can be accessed on Wednesday afternoons.

The lectures have been shortened from the scheduled eighty minutes in recognition of the challenges of distance learning. The time remaining from each lecture will be converted into brief, virtual discussion sessions, which will be held via Zoom at the course’s scheduled meetings; i.e. Wednesdays and Fridays from 14:35 to roughly 14:55 (Montreal time). These discussions will allow students to interact with one another while posing questions about the lectures, readings and assignments to the instructor. Attendance in discussions will count positively toward the participation grade (10% of overall assessment). Those unable to attend discussions will be able to achieve full participation points by responding to questions, quizzes and/or other quandaries prompted by the lectures/readings via the course site.

READINGS & IMAGES

All readings will be available on the course website. Students should read and take notes on assigned texts before screening the corresponding lecture.

Readings for this introductory course alternate between primary sources and interpretative pieces by
leading scholars of eighteenth-century art. Complementing, not duplicating, the content of the lectures, these readings pose questions identified by modern interpreters against the voices of artists, philosophers, cultural critics and polemicists from the long eighteenth century.

Each week, 6-8 key images will be posted to the site for study. You should be able to identify all these images by title, maker, medium and date. Drawn from class lectures, these images and attendant information will be central to your midterm and final examinations, as well as to the development of your paper.

**COURSE REQUIREMENTS**

Assessment will be determined by five factors:

10% participation (participation includes attendance at discussion sessions for those able, response on the MyCourses site to quizzes/questions based on lectures and readings, and performance on any “in-class” assignments or prompts)

20% mid-term examination 80 minutes (available between Oct. 9-Oct. 14, 2020)

15% bibliographic assignment (due at class time, Nov. 6, 2020)

30% paper (due at class time, Nov. 27, 2020)

25% final examination (TBA, during final exam period)

**EXAMS**

Both mid-term and final exams will focus on issues, themes and problems covered in the lectures and readings. In both exams, you will be required to make image-identifications, perform visual analyses, and to write brief essays responding to images. The eighty-minute mid-term exam will be available between Oct. 9-Oct. 14, 2020; the final exam (cumulative, but accenting material from the second half of the course) will be available during the examination period. Exams will be “take home” and “open book”; you will be allowed to consult your notes, but not to collaborate with others.

You must complete both exams to pass the course. Makeup exams can only be scheduled only if you provide written medical documentation. Please contact me as soon as possible if you miss the exam: within 48 hours at the very most. Do not make travel arrangements on the date of the midterm or final exams. According to McGill regulations: “Instructors are not permitted to grant any special treatment regarding examinations to any student.”

**BIBLIOGRAPHIC ASSIGNMENT & PAPER**

The paper for this course will be based upon a set of thematic questions distributed by the instructor in mid-October. The questions will be broad enough for you to pursue a topic, question or problem of interest to you within the general framework of the course. All papers must address one of the stipulated questions.

Given the challenges of conducting research in the COVID era, a preliminary bibliographic
Assignment (due November 6) is designed to help you identify and build evidence for your paper. The paper itself is due at class time on November 27. It should be 7-9 pages long (that length includes notes, but excludes bibliography). Specifications on formatting and related issues will be posted on the course website, along with a basic rubric for assessment. Late assignments will be graded down 5% per day. You must submit the term paper to pass the course. Extensions will only be granted if written medical documentation is provided. Please contact me as soon as possible about late papers: within 48 hours at the very most.

ARTH 226 HONOR PRINCIPLE

We will need to work together in unfamiliar ways this term. Placing a premium on respectful conduct for one another during this difficult time, the course expects one and all to abide an “honor principle,” which has been adapted from that of Oberlin College: https://www.oberlin.edu/dean-of-students/student-conduct/academic-integrity

Thereby, the following activities violate the honor principle:

(i) Copying from another student’s examination/work.

(ii) Allowing a student to copy from another student’s examination/work.

(iii) Using outside materials on an examination that are not authorized for use during the examination.

(iv) Exceeding the specified time limits on an examination.

(v) Collaborating on exams, papers or projects that were to be completed individually.

(vi) Engaging in any conduct that is hurtful, disrespectful or abusive.

COURSE POLICIES AND GENERAL INFORMATION

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

The Writing Centre offers individual consultations on all aspects of writing: www.mcgill.ca/writing/

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information). L’université McGill attache une haute importance à l’honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l’on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l’étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site www.mcgill.ca/students/srr/honest/).

In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. Conformément à la Charte des droits de l’étudiant de l’Université McGill, chaque étudiant a le droit de soumettre en français ou en anglais tout travail écrit devant être noté (sauf dans le cas des cours dont l’un des objets est la maîtrise d’une langue).
SYLLABUS

1) [SEPT. 2] Introduction

2) [SEPT. 4] French “Classics” in Rome: Claude and Poussin

3) [Sept. 9] Le Brun and the Birth of the Académie

4) [Sept. 11] Hooke’s Prospects: Drawing, Collecting, and Building in Restoration London
— Francis Bacon, “The New Science” [1620], in Portable Enlightenment Reader, 39-42

5) [SEPT. 16] Watteau and the Pleasures of the Imagination

6) [SEPT. 18] Chardin and the Enlightened Beholder

7) [SEPT. 23] Hogarth’s Cleverness
— Bernard Mandeville, “The Fable of the Bees” [1705; 1714] in Portable Enlightenment Reader, 242-254


9) [Sept. 30] Joshua Reynolds, Enlightened Chemist
— Joshua Reynolds, “Discourse VI” [1774], in Discourses on Art, ed. R. Wark (New Haven: Yale UP, 1995), 93-113

10) [OCT. 2] The Optics of Thomas Gainsborough

11) [Oct. 7] Review for Midterm

12) [OCT. 9] MIDTERM Available

13) [OCT. 14] Slavery and the Visual Culture of Abolition
— Olaudah Equiano, Excerpt from Chapter II, The interesting narrative of the life of Olaudah Equiano, or Gustavus Vassa, the African: 4th Edition (Dublin: printed for, and sold by, the author, 1791), 46-57

14) [OCT. 16] Jacques-Louis David and the Revolutionary Moment

15) [OCT. 21] PAPER PREP/LIBRARY INFORMATION SESSION WITH DAVID GREENE (LIAISON LIBRARIAN, AHCS)

16) [OCT. 23] Post-Revolutionary David

17) [OCT. 28] The Cult of Antiquity: Enlightenment Eclecticism on the Grand Tour (lecture by Sarah Carter)

18) [OCT. 30] The Arts of Industry, I

19) [NOV. 4] The Arts of Industry, II: Lunatics

20) [NOV. 6] Dynamics of Distance: Wright, West, and Copley [BIBLIOGRAPHY ASSIGNMENT DUE]

21) [NOV. 11] Daguerre, Talbot and the Inventions of Photography
—Thomas Wedgwood and Humphry Davy, “An Account of a Method of Copying Paintings upon Glass, and of Making Profiles...” [1802], in *Art in Theory, 1648-1815*, 1064-6

22) [NOV. 13] The Reception of Photography

23) [NOV. 18] Expanding the Picturesque: Constable and Turner

24) [NOV. 20] The Picturesque II: Cole & Church
—Nathaniel Hawthorne, “My Visit to Niagara” [1835], in *Tales and Sketches*, ed. R.H. Pearce (New York: Library of America, 1982), 244-250

25) [NOV. 25] “We have never been modern”

26) [NOV. 27] REVIEW FOR FINAL; [PAPER DUE]

>> Final Exam (dates TBA)