

## **COURSE SPECIFICATION DOCUMENT**

**NOTE:** ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

<b>Academic School/Department:</b>	<b>CASS</b>
<b>Programme:</b>	<b>BA Art History and Visual Culture</b>
<b>FHEQ Level:</b>	<b>6</b>
<b>Course Title:</b>	<b>Questioning Renaissance Art</b>
<b>Course Code:</b>	<b>AVC 6415</b>
<b>Course Leader:</b>	<b>Dr Nicola Mann</b>
<b>Student Engagement Hours:</b>	120
Lectures:	22.5
Seminar / Tutorials:	22.5
Independent / Guided Learning:	75
<b>Semester:</b>	Spring
<b>Credits:</b>	12 UK CATS credits 6 ECTS credits 3 US credits

### **Course Description:**

This course aims to assess the main features of Renaissance art, and chart its popularity across the centuries. The steady progression of the Renaissance aesthetic ideal towards a widely accepted canon will be discussed, referring to texts such as Vasari's *Lives Of The Artists* and Burkhardt's *The Civilisation Of The Renaissance In Italy*. Through a number of case studies (Richard Hamilton, Candida Höfer, Michael Landy, Ai Wei Wei, and others) and recorded interviews, the course will then proceed to assess the survival of this canon in today's artistic practice. More specifically, does the distant existence of a Western Renaissance still matter to contemporary artists? And what is their relation, if any, to the art of the 15<sup>th</sup>- and 16<sup>th</sup>-centuries, in a globalised world where alternative non-Western aesthetic ideals have become a steady feature of the artistic discourse? Students will be encouraged to actively and critically engage with these questions both during in-class discussions and visits to London's rich offering of museums and gallery collections.

**Prerequisites:** AVC 5205 or AVC 5215

**Aims and Objectives:**

- To acquire a methodology to study the Renaissance within its historical, social, political, and theoretical framework;
- To chart the survival of Renaissance aesthetic ideals beyond their time period into the present day;
- To question the established Renaissance artistic canon, and assess its legacy in today's artistic practice;
- To analyse contemporary attitudes towards Renaissance art through a range of case studies.

**Programme Outcomes:**

A6(i); A6(ii); B6(i); C6(i); C6(ii); C6(iii); C6(iv); D6(i); D6(ii); D6(iii)

A detailed list of the programme outcomes is found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:

<http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx>

**Learning Outcomes:**

By the end of this course, successful students should be able to:

- Show a detailed understanding of the main political, social and economic factors that contributed to the major Renaissance artistic phenomena in Europe;
- Demonstrate a clear knowledge of the history of thinking on Renaissance art;
- Show an ability to critically and analytically engage with the debate over the relevance of Renaissance art in today's art world;
- Demonstrate the ability to produce detailed analyses of competing perspectives and concepts, to make comparisons and connections and to identify the possibility of new concepts, appropriate for a 6000-level course.
- Complete assigned work with a degree of clarity, technical competence and critical thinking, and a degree of independence and capacity for self-evaluation, appropriate for a 6000-level course.
- Demonstrate well-developed skills (e.g. groupwork, writing, oral presentations) which translate to the workplace;

**Indicative Content:**

- Renaissance art as a social, political and economic phenomenon;
- Renaissance art as an established canon;
- The historiography of Renaissance art;
- The echo of Renaissance aesthetics through time;
- A range of case studies to assess its relevance in contemporary art practice.

**Assessment:**

This course conforms to the Richmond University Standard Assessment Norms approved at Learning and Teaching Policy Committee found at:  
<http://www.richmond.ac.uk/content/academic-affairs/academic-standing.aspx>

**Teaching Methodology:**

The course will be taught through classroom lectures and seminar classes, and through a series of closely guided site visits, with the intent of using London itself, and its environs, as the 'living' classroom. Lectures will follow the schedule detailed in the syllabus, and are structured as surveys and overviews of both accepted knowledge and current debate on each theme/topic. Short seminars will be held as feed-back opportunities in the subsequent session following each site visit, with a view to ensuring the integration of individual learning/interpretation from each site into the learning of the whole class. Seminars rely upon active student preparation, note-taking and response to each site, and will consist of student-led discussion of historical, perceptual and heritage issues arising from each site. Visits will comprise tutor mini-lectures and explanations, student independent exploration, small group and full group exploration and guided discussion.

**Bibliography:**

- J. Burckhardt, *The Civilisation Of The Renaissance In Italy*, (1<sup>st</sup> ed. 1860), London, 1878, 2 vols.;
- M. Belozerskaya, *Rethinking The Renaissance: Burgundian Art Across Europe*, Cambridge, 2002;
- L. Jardine, *Worldly Goods. A New History Of The Renaissance*, London, 1996;
- H. U. Obrist, *Ai Wei Wei Speaks*, London, 2011;
- F. Singer, *Richard Hamilton's 'The Annunciation'*, *Print Quarterly*, vol. 25, no. 3, Sept. 2008, pp. 267-77;
- G. Vasari, *The Lives of the Artists*, (1<sup>st</sup>. eds. 1550 and 1568), Oxford, 1991.
- C. Wiggins, *Michael Landy: Saints Alive*, exhibition catalogue, National Gallery, London, 2013.

See syllabus for complete reading list.

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus.

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