

Course title	World art and architecture history
Course code	Vēst1087
Credit points	6
ECTS creditpoints	9
Total Contact Hours	96
Number of hours for lectures	80
Number of hours for seminars and practical assignments	16

Course developers

Arkādijs Neminuščijs
Gatis Ozoliņš
Genadijs Markovs

Course abstract

1. Primeval art - the Middle Ages

The course is envisaged for students of academic bachelor's study programme "History (cultural history)".

The aim of the course is to introduce students with the main achievements of fine arts and architecture in the Ancient World and Renaissance.

Tasks of the course:

- to promote improvement of students' knowledge in problematic issues of art history;
- to develop students skills to independently analyse and compare artistic and scientific information.

2. Renaissance - the 18th century

The course is part of extensive study course World art and architecture history. It provides overview of historical development of world art from the 14th till the 18th century, emergence of historical styles, their essence and alteration, it depicts place of the most outstanding artists, their significance in the context of historical styles and national schools, thus forming concept of general impression of world art from Renaissance era till the 18th century.

3. the 19th-21st centuries

The aim of the course is to introduce students with remarkable achievements and examples of world art. Within the course development tendencies of the 19th - 21st century art and architecture are analysed, a percept of the basic directions (Romanticism, Realism, Impressionism, Modernism and Post-modernism) in world art in this period is provided, individual creative activities of the remarkable artists, sculptors and architects of the 19th - 21st centuries are studied as well.

Learning outcomes

1. Primeval art - the Middle Ages

Students will comprehend peculiarities of art development in the Ancient World;
are able to analyse works of art of the Ancient World;
possess skills to compare various genres of art in the Ancient World;
will comprehend art technologies in the Ancient World; learn to understand art in the context of world picture.

2. Renaissance - the 18th century

Students are competent in historical alterations of art from the 14th till the 18th century.

They are aware of essence and main features of historical styles (Renaissance, Baroque, Rococo, Realism, Classicism), are able to distinguish and analyse them.

They distinguish and comprehend peculiarities of national schools of historical styles.

They are aware of the leading artists and their works in the 14th till the 18th century.

3. the 19th-21st centuries

Students, having acquired the study course possess skills to independently analyse works of art of the 19th-21st centuries, are able evaluate contribution, given by separate artists and architects, who have created and fixed styles and directions in world art; possess skills to discuss specificity of world culture development in art cognition in particular time period, possess skills to independently evaluate and write reviews of painting and architecture works of art.

Course plan

1. Primeval art - the Middle Ages

Course structure: lectures - 16 h., seminars - 16 h.

Themes of lectures:

1. Orient culture in Ancient World and Medieval Age. The Far and Middle East. Orient world view, cognition peculiarities.
2. Ancient Indian art: fine arts, architecture. Main phenomena: temple models, stupa, sculpture type, Ajanta paintings.
3. Ancient Chinese space: architecture phenomena, sculpture. Basic genres and approaches in painting.
4. Dominants in antique culture. Cultures of Crete and Mykenai. Culture in Homer's period: geometric style.
5. Culture of Etruscans. Time of Roman Republic and its culture. Innovations and dominants in sculpture.
6. Culture of Roman Empire. Periodization and dynamics.
7. The Medieval Age and culture of barbarians: dominants of fine arts and architecture.
8. Gothic style. Gothic style in architecture. Peculiarities of construction. Fine arts: sculpture of facade and interior, top altars, colourful stained-glass windows.

Themes of seminars:

1. Middle East. Egypt. Mesopotamia: main phenomena of fine arts and architecture. Orient culture in the context of European culture.
2. Culture of archaic period. Greek temple, its concept. Functional specificity of architectonic orders. Basic features of plastic concept.
3. Culture of classical period. Main achievements in architecture. Parthenon.
4. Representatives of sculpture in classical period. Development of painting.
5. Culture of Hellenism. World view. Main phenomena of art. Decline of Ancient Greece culture.
6. Periods of formation of Roman architecture. Artistic concept of Roman portraits. Culture of Ancient Greece and Ancient Rome in comparative aspect.
7. Peculiarities of Romanic style. Romanic churches. Decorative sculpture. The most remarkable centres of development of Romanic style.
8. The most remarkable monuments of Gothic style. Gothic style in the world. Latvia and Gothic style.

Independent work: elaboration of research paper.

2. Renesanse - 18. gs.

Course structure: lectures - 32 h.

Themes of lectures:

1. Renaissance. Architecture in Renaissance.
2. Sculpture and painting in early Renaissance.
3. Art in the Great Renaissance.
5. Venetian painting in the 16th century
4. Northern Renaissance (Germany, the Netherlands).
5. Stylistic diversity of art in Western European art in the 17th century. General description of baroque art. Baroque architecture.
6. Flemish art in the 17th century
7. Spanish art in the 17th century
8. Diversity of art genres in Holland in the 17th century.
9. General description of Classicism. French art in the 17th century
10. Description of Western European art in the 18th century. Realism in French art.
11. English art in the 18th century
12. Spanish art in the 18th century
13. Manifestations of Classicism in French art of the 18th century.

3. the 19th-21st centuries

Theme 1. Romanticism in European art.

Lectures - 4 hours.

Lecture 1. Paintings of E.Erling, T.Gericault and E.Delacroix as phenomenon of Romanticism.

Lecture 2. Romantic landscapes of J.M.W.Turner and J.Constable.

Theme 2. Realism aesthetics in European art.

Lectures - 4 hours.

Lecture 3. Realistic painting in France. Creative works of J.F.Milleut and G.Courbet.

Lecture 4. Realistic painting in Russia. Creative works of I.Repin and V.Surikov.

Theme 3. World concept and aesthetics in Impressionism.

Lectures - 4 hours.

Lecture 5. Creative works of E.Manet and C.Monet.

Lecture 6. Paintings of P.A Renoir.

Theme 4. European architecture in the 19th century.

Lectures - 4 hours.

Lecture 7. European sculpture and architecture in the beginning and middle of the 19th century.

Lecture 8. European architecture in 1890s. Art nouveau.

Theme 5. Fine arts and architecture in the 1st part of the 20th century.

Lectures - 10 hours.

Lecture 9. New phenomena of aesthetics. Alterations in fine arts and architecture.

Lecture 10. Expressionism as direction: main phenomena. Dominants and world view in Cubism.

Lecture 11. Relations of Futurism and Dadaism with painting Surrealism discoveries.

Lecture 12. Abstractionism as art. Nuances and paradoxes of primitivism. Tendencies of realism in painting.

Lecture 13. Basic elements and world view in Functionalism and Constructivism. Neo-classicism as phenomenon.

Theme 6. Fine arts and architecture in the 2nd part of the 20th century.

Lectures - 4 hours.

Lecture 14. S.Dali as phenomenon. P.Picasso later creative works.

Lecture 15. "Second Avantgarde". Minimalism as direction and tonality. Popart as phenomenon. Mass culture and fine arts. Post-modernism art.

Theme 7. General dynamic peculiarities of fine arts and architecture in the 21st century.

Lectures - 2 hours.

Lecture 16. Peculiarities of contemporary architecture and fine arts.

Requirements for awarding credit points

1. Primeval art - the Middle Ages

Attendance of lectures and seminars - 40%. Differentiated test in written - 60%.

2. Renaissance - the 18th century

Regular attendance of lectures and active work in them - 50%, independent work - 30%, final examination - 20%.

3. the 19th-21st centuries

Two intermediate multi-choice tests - 40%. Differentiated test - 60%.

Compulsory reading

1. Pirmatnējā māksla – Viduslaiki

Gombrich E.H. The Story of Art. Phaidon, 1994.

Anstrats P. I. Civilizācijas vēsture. Rīga, 1995.

Kačalova T., Petersons R. Mākslas vēstures pamati. Rīga, 1993.

Cielava S. Vispārīgā mākslas vēsture. 1.- 2.sej. Rīga, 1998-1999.

Виппер Б. Р. Искусство древней Греции. Москва, 1972.

Миронов А.М.История античного искусства. Москва, 2010.

2. Renesanse – 18. gs.

Buholca E. L. 2006. Leonardo da Vinči. Rīga: Jānis Roze.

Buka S., Hoenštats P. 2008. Rafaello Santi, saukts Rafaēls. Rīga: Jānis Roze.

Cielava S. 2003. Vispārīgā mākslas vēsture. 3. d. Rīga: Zvaigzne ABC.

Eihlere a. 2008. Albrehts Dīrers. Rīga: Jānis Roze.

Fēringers K. 2008. Pīters Brēgles. Rīga: Jānis Roze.

Gombrich E. 1997. Mākslas vēsture. Rīga: Zvaigzne ABC.

Grēmilinga A. 2006. Mikelandželo Buanorroti. Rīga: Jānis Roze.

Grēmilinga A., Lingeslēbens T. 2008. Alesandro Botičelli. Rīga: Jānis Roze.

Hopkins A. 2002. Italian Architecture from Michelangelo to Borromini. London: Thames&Hadson.

Клaviņš E. 1989. Baroka problemātika Rietumu mākslas vēsturē. Rīga: Republikāniskais mākslas mācību iestāžu metodiskais kabinets.

Murray L. 2011. The High Renaissance and Mannerism. Italy, the North and Spain, 1500-1600. London: Thames&Hadson.

Spārītis O. 1997. Manierisms. Rīga: Latvijas enciklopēdija.

3. 19.-21. gs.

Belmane A. No Leonardo līdz Pikasso. Rīga, 2000.

Jermolajeva J., Jermolajevs N., Murnieks A. Kultūras vēsture. 20.gs. Rīga, 2002.

Karašā, P., Markadē, L Mākslas enciklopēdija. Glezniecības virzieni. Rīga, 2002.

Kačalova T., Petersons R. Mākslas vēstures pamati. Rīga, 1993.

Concepts of Modern Art: From Fauvism to Postmodernism. London, 1997.

Sembach K.-J. Art Nouveau. New-York, 2003.

Further reading

1. Pirmatnējā māksla – Viduslaiki

- A Handbook of Roman Art. Phaidon, 1983.
Beckwith J. Early Medieval Art. London, 1977.
Gardner H. Art through Ages. London, 1996.
Entz G. Die Kunst der Gotik. Leipzig, 1981.
Matz A. The Art of Crete and Early Greece. New-York, 1964.
Grosmane N. Gotika. Rīga, 1995.
Lī Ralfs F., Lerner R., Mičems S., Maknliis Berns E. Pasaules civilizācijas. 1. sēj. Senie laiki. Rīga, 1998.
Lī Ralfs F., Lerner R., Mičems S., Maknliis Berns E. Pasaules civilizācijas. 2. sēj. Viduslaiki. Rīga, 2000.
Борухович В.Г. Вечное искусство Эллады. Москва, 2002.
Зелинский Ф.Ф. История античной культуры. Москва, 1995.
Кинк Х.А. Древнеегипетский храм. Москва, 2010.
Кинк Х.А. Как строились египетские пирамиды. Москва, 2010.
Кон-Винер Э. История стилей изобразительных искусств. Москва, 2011.
Лурье С.Я. Язык и культура микенской Греции. Москва, 2011.
Морозова Т.Е. Искусство Востока. Москва, 2008.
Петров М.К. Античная культура. Москва, 1997.
Преображенский П.Ф. В мире античных образов. Москва, 2004.
Соколов Г. И. Искусство Древней Греции. Москва, 1980.
Тарушвили Л.И. Искусство древней Греции. Москва, 2004.
Тураев Б.А. Древний Египет. Москва, 2007.
Шрамкова Г.И. Искусство античного мира. Москва, 1993.

2. Renesanse – 18. gs.

- Averi C. 2006. Bernini: Genius of the Baroque. London: Thames&Hadson.
Bailey G. A. 2012. Baroque and Rococo. London; New York, N. Y.: Phaidon.
Bosing W. 2000. Bosch. Cologne: Taschen.
Brown A. D., Brown S. 2006. Bellini, Giorgione, Titian, and Renaissance of Venetian Painting. Natioanl Gallery of Art.
Carl K. H., Charles V. 2009. Baroque Art. London: Parkstone.
Haensel-Scholz M. 2004. El Greco. Cologne: Taschen.
Harbison C. 2012. Jan van Eyck. The Play of Realism. London: Reaktion Books.
Heard K., Whitaker L. 2011. The Northern Renaissance. London: Royal Collection Publications.
Ebert-Schifferer S. 2012. Carravaggio: The Artist and His Work. Los Angeles: The J. Paul Getty Museum.
Jones S. F. 2011. Van Eyck to Gossaert. Towards a Northern Renaissance. London: National Gallery Company.
Keazor H. 2007. Poussin. Cologne: Taschen.
Neret G. 2004. Rubens. Cologne:Taschen.
Neumann R. 2013. Baroque and Rococo Art and Architecture. Pearson.
Ricketts M. 2006. Rembrandt. Lisse: Rebo.
Riegl A. 2010. The origins of Baroque art in Rome. Los Angeles: Gettt Research Institute.
Stīvensons N. Arhitektūra. Pasaules izcilākie pieminekļi tuvplānā. Rīga, Zvaigzne ABC, 1999.
Upeniece D. 2003. Rembrandta oforti Ārzemju mākslas muzejā. Katalogs. Rīga: Mēness upe.
Wittkauer R. 1999. Art and Architecture in Italy, 1600-1750. 3 vol. New Haven; London: Yale University Press.
Wolf N. 2006. Giotto Di Bondone. Cologne: Taschen.

3. 19.–21. gs.

- Dolgopolovs J. Stāsti par māksliniekiem. Rīga, 1994.
Duhting B. Cezanne. London, 2002.
Gombrihs E. H. Mākslas vēsture. Rīga, 1997.
Kļaviņš E. Kubisms. Rīga, 1994.
Kļaviņš E. Konstruktīvisms. Rīga, 1996.
Rubenis A. 20. gadsimta kultūra Eiropā. Rīga, 2004.
Parmesani L. Art of the Twentieth Century: Movements, Theories, Schools, and Tendencies.-1900-2000. Milan, 2000.
Anri Matiss. Moskva, 2004.
Grove Art Online . Mode of access : <http://www.oxfordartonline.com/public/>
Apelj K. Velikije anglijskije hudozniki. Moskva, 2005.
German M. Modernizm. Iskusstvo I polovini XX v. Sankt-Peterburg, 2008.
Gercuk J. Osnovi hudozestvennoj gramoty: jazik i smisl izobrazitel'nogo iskusstva. Moskva, 2013.
Busev M. Pikasso i okrestnosti. Moskva, 2005.
Grovs B. Dega. Moskva, 2002.
Istorija mirovogo iskusstva. Moskva, 2002.
Koteljnikov T. Impresionizm. Moskva, 2010.
Křjuckova G. Pikasso: ot „Parada” do „Gerniki”. Moskva, 2003.
Makarova G. Zapadnoje iskusstvo. 20 vek. Obrazi vremeni i jazik iskusstva. Moskva, 2003.
Rodjkin P. Futurizm i sovremennoje vizualjnoje iskusstvo. Moskva, 2006.
Turcin V. Obraz dvadcatogo...v proshlom i nastojaschem. Hudozniki i ih koncepcii. Proizvedenija i ih koncepcii. Moskva, 2003.
Han-Magomedov S. Konstruktivizm – koncepcija formoobrazovanija. Moskva, 2005.
Sherstomirov A. Russkaja zivopisj XIX veka. Moskva, 2009.

Periodicals and other sources

1. Pirmatnējā māksla – Viduslaiki
„Вестник древней истории”
„Вопросы истории”.

2. Renesanse – 18. gs.

Nav

3. 19.–21. gs.

Mākslas vēsture [http:// www. liis.lv/makslas/](http://www.liis.lv/makslas/)
“Māksla plus”
„Iskusstvo”

Notes

ABSP "History (cultural history)" Part B.

Course content

1. Primeval art - the Middle Ages
 1. Peculiarities of Orient fine arts and architecture. L6 S2
 2. Art in Ancient Greece. L2 S8
 3. Art in Ancient Rome. L4 S2
 4. European fine arts and architecture in the Middle Age. L4 S4

2. Renaissance - the 18th century
 1. Renaissance. Architecture in Renaissance. Sculpture and painting in early Renaissance. Art in the Great Renaissance. Venetian painting in the 16th century Northern Renaissance.
 2. General description of baroque art. Baroque architecture. Flemish art in the 17th century Spanish art in the 17th century Diversity of art genres in Holland in the 17th century.
 3. General description of Classicism. French art in the 17th century 4. Description of Western European art in the 18th century Realism in French art. English art in the 18th century Spanish art in the 18th century Manifestations of Classicism in French art of the 18th century.

3. the 19th-21st centuries
 1. Romanticism in European art. L4
 2. Realism aesthetics in European art L4
 3. World concept and aesthetics in Impressionism. L4
 4. European architecture in the 19th century. L4
 5. Fine arts and architecture in the 1st part of the 20th century. L10
 6. Fine arts and architecture in the 2nd part of the 20th century. L4
 7. General dynamic peculiarities of fine arts and architecture in the 21st century. L2

A credit is the recognition for having taken a course at school or university, used as measure if enough hours have been made for graduation. In a college or university in the United States, students generally receive credit hours based on the number of "contact hours" per week in class, for one term; more well known as Semester Credit Hours. A contact hour includes any lecture or lab time when the professor is teaching the student or coaching the student while they apply the course information to an How do ECTS-credits work? By completing a course, seminar, or module, you get awarded ECTS-credit points. Every ECTS credit point represents the amount of workload you accomplished in that period of time. Some examples of ECTS credits assigned per degree type are: 1 year of studies, usually applies to graduate certificates - 60 ECTS-credits. Crash Course World History #15. The Dark Ages...How Dark Were They, Really?: Crash Course World History #14. Islam, the Quran, and the Five Pillars All Without a Flamewar: Crash Course World History #13. Fall of The Roman Empire...in the 15th Century: Crash Course World History #12. Christianity from Judaism to Constantine: Crash Course World History #11. The Roman Empire. Or Republic. Or...Which Was It?: Crash Course World History #10. The Silk Road and Ancient Trade: Crash Course World History #9. Alexander the Great and the Situation the Great? Crash Course World History #8. â€Ž2,000 Year