EXPRESSIVE CULTURES: IMAGES

Professor Kathryn A. Smith
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Office Hours: Thursdays 10:30 - 2:00

V55.0720.001/ Spring 2003
Lectures: M/W 12:30-1:45
300 Silver Center
Sections: 302 Silver Center

Preceptors: Ms. Amy Hamlin, akh218@nyu.edu Office Hours: Mondays 3:00-4:00
Sections: Mondays 11:00-12:15, Wednesdays 9:30-10:45

Mr. Jongwoo Kim, jk382@nyu.edu Office Hours: Wednesdays 3:00-4:00
Sections: Mondays 9:30-10:45, Wednesdays 11:00-12:15

COURSE DESCRIPTION AND OBJECTIVES:
This course provides an introduction to the visual language and functions of art. Although Western art - the art of Europe and America - will be the focus of much of the course, the thematic organization and often wide-ranging nature of the lectures will permit consideration of the art of other regions and traditions as well. Students will gain familiarity with a variety of visual forms and will develop the vocabulary to analyze and appreciate works of art and architecture from antiquity to the present. In the final weeks, we will consider the problems and possibilities of art-making, -viewing, and display in the contemporary world.

REQUIRED TEXTS/READINGS:
*Course-pack of readings available at Unique Copy Center (Greene St., bet. Waverly & 8th Sts.).

COURSE REQUIREMENTS:

Exams: Midterm exam, Wednesday, March 12th, full class period
Final exam, Wednesday, May 7th, 12:00-1:50**
**date and time subject to final confirmation by the Registrar.

Papers: Paper #1 (2-3 pages), on the Washington Square Arch, due Wednesday, February 12th
Paper #2 (3-4 pages), comparing the ancient Greek and African galleries in the Metropolitan Museum of Art, due Wednesday, March 5th
Paper #3 (3-4 pages), an analysis of a painting in the Metropolitan Museum of Art, due Monday, April 14th
Paper #4 (2 pages), a design for a monument commemorating an event or events in your life, due Wednesday, April 30th

Sections: Your attendance and participation in sections -- through discussion of readings and lectures as well as informal in-class writing assignments -- will form part of your grade.
NATURE OF THE REQUIREMENTS:

Readings & Lectures: Class lectures complement and supplement the readings and are frequently more wide-ranging. Students should do the assigned reading before coming to the lectures in order to gain a familiarity with the works and issues to be discussed. A slide list will be handed out at the beginning of each lecture. You will be given a photocopy of any works/images you are expected to know that are not reproduced in your textbook or course-pack.

Attendance will not be taken in lecture, although you are expected to attend all lectures and to master all material from the lectures. In addition, your ability to successfully complete the four papers will depend heavily on your having attended the lectures. If a student misses a lecture, it is his/her responsibility to be sure that he/she has received any photocopy hand-outs or other materials distributed in class. In addition, the student should arrange to photocopy another student’s lecture notes.

Exams: Both the midterm and final exams will consist of slide identification/analysis questions and one or more essays. A list of the works you will be expected to know will be distributed before the exam.

Make-up policy for mid-term exam: Make-ups will be given only in cases of proven, documented medical or personal emergencies (doctor’s note or note from guardian). You must contact your preceptor within 48 hours of the missed exam to schedule a make-up. Failure to do so will result in a grade of “F” for the exam.

Make-up policy for final exams: Make-ups will not be given during the final exam period, and the rules above regarding documentation of emergencies also apply.

Papers: All papers must be typed (12-pt. font), double-spaced, paginated, and stapled in the upper left corner. Papers should be checked for spelling and grammar before being handed in. Students should keep a copy of their papers. Paper assignments will be handed out in lecture, and should be handed in to your preceptor at the end of class on their due dates.

NOTE: Any late work submitted without a written note from a doctor or guardian will be subject to a grade penalty.

Sections: Students are expected to have read and to participate in discussion of the readings assigned for sections. The informal writing assignments given in section are designed to develop your analytic and interpretive skills, and will be graded on a on ✓/✓+/✓- basis.

NOTE: All work must be completed in order to pass the course.

Plagiarism: Please see the attached “Statement on Academic Integrity” for guidelines concerning plagiarism and other forms of academic dishonesty. Any student found to have cheated or committed plagiarism will receive an “F” for that component of the course.

Other: **No food or drink in the classroom, except water.
**Keep all cell phones and pagers turned off.
**Students may not tape-record lectures or sections.
**Please arrive promptly. If you must leave class early or arrive late, please do so with as little disruption as possible.
Museums & Field Trips: Locations, Directions, Hours

Metropolitan Museum of Art  http://www.metmuseum.org/
1000 Fifth Avenue @ 82nd-84th Street

Take the 4, 5, or 6 train to 86th Street @ Lexington Avenue, or the 6 train to 77th Street @ Lexington Avenue.

"Suggested" admission is about $5.00 for students, but you may pay what you wish.

Hours:
Friday & Saturday: 9:30 A. M. - 9:00 P. M.
Sunday: 9:30 A. M. - 5:30 P. M.
Monday: CLOSED
Tuesday - Thursday: 9:30 A. M. - 5:30 P. M.

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Irish Hunger Memorial  http://www.batteryparkecity.org/ihm.htm
Corner of Vesey Street and North End Avenue, between the Embassy Suites Hotel and the Hudson River in Battery Park City.

Take the 1 train from Christopher Street to Chambers Street and walk south and west. It takes about 7-10 minutes to travel from the Christopher St. station to Chambers Street, and about 15 minutes to walk to the memorial. You should factor in the time it takes to get to the Christopher Street station, and time waiting on the platform.

For those coming from outside of Manhattan, note that the 2 and 3 express trains also stop at Chambers Street.
COURSE OUTLINE

1/22  Introduction and course overview: the visual environment, or “What is art?” and “Why should we care about it?”

Sections  First principles: artist, patron, and audience/ mediums and techniques
1/27 & 1/29  READING: H&F, ii-viii

1/27  First principles: form and content, style and iconography
NO READING
1/29  Representation in the ancient world outside the western tradition
READING: H&F, 52-74, 107-118

Sections  Representation in the ancient world cont’d

2/3  Art, beauty, and the ideal
READING: H&F, 128-158
2/5  Art, power, history, and propaganda/ 1st paper assigned
READING: H&F, 190-219

Sections  Alternatives to the classical ideal

2/10  Art, ritual, and belief I. Sacred spaces: form, function, decoration
READING: H&F, 228-267 (Buddhism and Hinduism), 300-319 (early Christian), 390-403 (the Gothic cathedral), 345-360 (Islam)
2/12  Art, ritual, and belief II. Imaging divinity and the supernatural/ 1st paper due
READING: H&F, 332-336, 368-371 (Christian art in northern Europe), 758-761 (peoples of the North-West Coast)

Sections  NO SECTIONS
2/17 & 2/19

2/17  PRESIDENTS’ DAY – NO CLASS
2/19  Perspective and the construction of space
READING: H&F, 428-439, 479-487/ 2nd paper assigned

Sections  Perspective cont’d
2/24 & 2/26  READING: Excerpts from Leonardo on Painting; H&F 704-711 (Ukiyo-e);
Timon Screech, “The Meaning of Western Perspective in Edo Popular Culture.”
2/24 Visual narrative: the cultural work of storytelling
READING: H&F, 415-420 (Giotto), 467-474 (Dürer and Bosch), 488-497 (Michelangelo)

2/26 The artist in society, the artist and society
READING: H&F, 580-604

Sections
3/3 & 3/5 The artist and other issues
READING: Catherine King, “Italian Artists in Search of Virtue, Fame, and Honour, c. 1450-c.1650.”

3/3 Art for the market
READING: H&F, 604-611 (Dutch painting), 613-616 (still life and genre)

3/5 Landscape/ 2nd paper due
READING: H&F, 195-196 (Roman), 284-289, 564-579 (Chinese and Japanese), 515-518 (Bruegel), 611-613 (Dutch)

Sections
3/10 & 3/12 Landscape and other issues
READING: Excerpts from Early Chinese Texts on Painting.

3/10 Portraiture
READING: H&F, 212-214 (Roman), 440-441 (northern Renaissance)

3/12 MID-TERM EXAM – full class period

3/17-3/21 SPRING BREAK – NO CLASS

Sections
3/24 & 3/26 To be determined

3/24 What is Modernism?/ Art and politics
READING: H&F, 643-645, 648-671

3/26 Imaging “the Other”/ 3rd paper assigned
READING: H&F, 678-693, 720-721, 730-733 (Gauguin), 764-777 (Africa)

Sections
3/31 & 4/2 Modern artists, critics, and institutions
READING: Linda Nochlin, “Why Have There Been No Great Women Artists?”

3/31 Art and perception: photography and Impressionism
READING: H&F, 671-674, 693-697, 712-727

4/2 Varieties of abstraction ca. 1900-1965
READING: H&F, 780-807, 824-831, 833-835 (Mondrian), 839-852

Sections
4/7 & 4/9 The meanings of abstraction
READING: Wassily Kandinsky, excerpt from Concerning the Spiritual in Art.
Triumphs of the object
READING: H&F, 809-824, 852-857

Pablo Picasso: artist-chameleon of the twentieth century
NO READING

Sections
Modern architecture
4/14 & 4/16 READING: H&F, 735-740, 807-808, 831-833 (on the Bauhaus), 835-838, 840-841

4/14 Art and Illness: from the plague to AIDS/ 3rd paper due
NO READING
4/16 Art, death, and commemoration/ 4th paper assigned
READING: H&F, 858-861 (Minimalism, Conceptual Art, Land Art); Marita Sturken, “The Wall, the Screen, and the Image: The Vietnam Veterans’ Memorial.”

Sections
Trip to the Irish Hunger Memorial, Battery Park City
4/21 & 4/23 **9:30-10:45 sections meet at the Memorial at 10:00 AM; 11:00-12:15 sections meet at the Memorial at 11:30 AM

4/21 Censorship, iconoclasm, and destruction of art
READING: H&F, 505-508 (on Veronese)
4/23 Art, obscenity, and sexuality
NO READING

Sections
Art, obscenity, and sexuality cont’d

4/28 Post-Modernism and contemporary art: problems and possibilities
READING: H&F, 870-895
4/30 Public art, public collections, public funding: controversy and compromise/ 4th paper due

Section 5/5 NO SECTION

5/5 Final thoughts

5/7 FINAL EXAM, 12:00-1:50
Table of Contents for Course-pack


New York University • Morse Academic Plan

Statement on Academic Integrity

As a student at New York University, you have been admitted to a community of scholars who value free and open inquiry. Our work depends on honest assessment of ideas and their sources; and we expect you, as a member of our community, likewise to maintain the highest integrity in your academic work. Because of the central importance of these values to our intellectual life together, those who fail to maintain them will be subject to severe sanction, which may include dismissal from the University.

Plagiarism consists in presenting ideas and words without acknowledging their source and is an offense against academic integrity. Any of the following acts constitutes a crime of plagiarism.

- Using a phrase, sentence, or passage from another person’s work without quotation marks and attribution of the source.
- Paraphrasing words or ideas from another’s work without attribution.
- Reporting as your own research or knowledge any data or facts gathered or reported by another person.
- Submitting in your own name papers or reports completed by another.
- Submitting your own original work toward requirements in more than one class without the prior permission of the instructors.

Other offenses against academic integrity include the following.

- Collaborating with other students on assignments without the express permission of the instructor.
- Giving your work to another student to submit as his or her own.
- Copying answers from other students during examinations.
- Using notes or other sources to answer exam questions without the instructor’s permission.
- Secretly or destroying library or reference materials.
- Submitting as your own work a paper or results of research that you have purchased from a commercial firm or another person.

*Particular emphasis is placed on the use of papers and other materials to be found on the World-Wide Web, whether purchased or freely available. In addition to having access to the same search engines as students, faculty also have at their disposal a number of special websites devoted to detecting plagiarism from the web.*

Plagiarism and other cases of academic fraud are matters of fact, not intention. It is therefore crucial that you be diligent in assuring the integrity of your work.

- Use quotation marks to set off words not your own.
- Learn to use proper forms of attribution for source materials.
- Do your own original work in each class, without collaboration, unless otherwise instructed.
- Don’t use published sources, the work of others, or material from the web without attribution.
- Ask your professor or preceptor if you have questions about an assignment or the use of sources.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student’s Guide to NYU.

Spring, 2003