Lectures, Recitations, and Readings

1.1 Art and Religion

1. What are Images For? (Jan 16)

Recitation 1: The Power of Images (Jan 17)

Before each recitation, please write a brief response to the readings, to be handed in to the preceptor at that session.

2. Devotional Images: Rituals and Sacred Narratives (Jan 18)

Readings from Gardner for lectures 2 and 3:
African arts and religions, pp. 409-419, 941-958
Judaism and Christianity, pp. 301-309, 438-450, 460-476, 527-536, 624-630, 634-647, 666-672 (pages in italics not in original hand-out)

Assignment #1: writing assignment due Jan 31
Go to the Metropolitan Museum, the Museum of Modern Art, the Guggenheim, or the Whitney Museum of American Art, and wander around the galleries showing the permanent collection (not a temporary exhibition) until you see something you really like. Write one page discussing what it looks like and how it makes you feel. No research required at this point. Document your visit to the museum by stapling your ticket to your paper.

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3. Rituals and Sacred Narratives (Jan 23)

Recitation 2: Architecture and Meaning (Jan 24)

4. Temples and Sacred Enclosures (Jan 25)

Readings from Gardner
Egypt, pp. 70-76
Greece, pp. 115-122, 132-142
Rome, pp. 250, 279-81
India, pp. 171-188, 749-750, 754-755
Islam, pp. 358-367
Medieval Europe, pp. 448-459, 479-497, 659-660
5. **Political Portraits** (Jan 30)
   *Readings from Gardner for lectures 5, 6, 7*
   Assyria, pp. 45-52; Rome, pp. 265-268, 272-278, 286-292; India, pp. 170, 752-753;
   Europe, pp. 715-717, 814-820, 824-826, 830-836; United States, pp. 842-843, 850

   *Recitation 3: Images of Power* (Jan 31)

6. **Political Narratives I** (Assyrians to Louis XIV) (Feb 1)

   **Assignment #2: studio exercise due February 7**
   Pick out two different narrative compositions from the textbook, and use tracing paper to copy the main figures and the setting.

7. **Political Narratives II** (18th and 19th centuries) (Feb 6)

   *Recitation 4: The Palace* (Feb 7)
   Something on Versailles and/or other palaces

8. **Palaces: The Architecture of Power** (Feb 8)
1.3 Art and Private Life

9. **Portraits: Antique and Renaissance** (Feb 13)
   
   *Readings from Gardner for lectures 9 and 10:
   Egypt, pp. 65-66, 77-81; Roman, pp. 252-254, 264;
   Renaissance, pp. 562-564, 596-598, 720-724; Modern, 1000-1001

   *Recitation 5: Ancestor Worship
   *Text TBD

10. **Portraits: Baroque and Modern** (Feb 15)

   **Assignment #3: studio exercise due Feb 21**
   (1) Pick a portrait from the textbook. Do a tracing of it.
   (2) Ask a friend to “sit” for you, assuming the same position as the subject in the portrait you traced from the Web. Try to draw his or her portrait. If you have access to a camera, you may want to take a photograph of your subject. You can then “draw” the portrait by tracing his or her features from the photograph.

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11. **Landscapes and Still Lifes** (Feb 20)
   
   *Readings from Gardner for lecture 11:
   China, pp. 206-208, 210, 763-765; Japan, pp. 778-789, 791;
   Europe, pp. 680-683, pp. 726-727, 732-734; United States, 838-842

   *Recitation 6: Landscape and Still Life (Feb 21)

12. **Domestic Narratives** (Feb 22)

   **Assignment #4: studio exercise due Feb 28**
   Pick a still life from the textbook. Do a tracing. Then take some objects of your own choosing, arrange them on a desk or table and try to draw them. If you prefer, you can photograph the objects and then make a tracing from the photograph.

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13. **The Villa and the Private House** (Feb 27)
   *Reading from Gardner for lecture 13:*
   Rome, pp. 257-265; China, pp. 768-769; Renaissance, pp. 658-659, 820-824;
   Modern, pp. 1012-1017

   **Recitation 7: No Place Like Home** (Feb 28)
   Text TBD

14. **Mid-Term Exam** (March 1)

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2.1 **Art and Form: The Figure**

15. **Western Art: The Classical Figure** (March 6)
    *Reading from Gardner for lectures 15 and 16:*
    Egypt, pp. 64-68, 76-77, 81-82; Greece, pp. 111-115, 128-132, 145-150, 158-165;

    **Recitation 8: Body Work** (March 7)

    **Assignment #5: studio exercise due March 21**
    Carve a human figure from a soap bar (try to find a large bar of laundry soap).

16. **Western Art: The Un-Classical Figure** (March 8)
    *Reading from Gardner for lecture 16:*
    Late Antique: pp. 294-296; Byzantine, pp. 325-327, 333-354; Romanesque, pp. 460-476;
    Gothic, pp. 484-485, 494-499, 505; Italian “Primitives,” pp. 523-531

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17. **The Figure in Asian Art** (March 20)
    *Reading from Gardner for lecture 17:*
    India and China, pp. 174-176, 198-199

    **Recitation 9: Body and Universe** (March 21)

18. **The Figure in African and Oceanic Art** (March 22)
    *Reading from Gardner for lecture 18:*
    TBD
19. **The Classical Figure Reborn: Renaissance & Baroque** (March 27)

*Readings from Gardner for lectures 19 and 20:*
- Renaissance, pp. 593-594, 622-624, 650-653; Baroque, pp. 695-697, 713-714;
- Neo-Classical, pp. 814-817, 826-827

**Recitation 10: Dress and Undress** (March 28)
Anne Hollander on fashion & the figure

20. **The Non-Ideal Figure in Renaissance and Modern Art** (March 29)

**Assignment #6: studio exercise due April 4**
Model 2 different figures from Sculpee.

2.2 *Art and Form: Pictorial Composition*

21. **Objective Space** (April 3)

**Recitation 11: Theater and Painting** (April 4)
TBD

22. **Subjective Space** (April 5)

**Assignment #7: Studio Exercises due April 11**
Pick a scene that interests you. It can be inside or outside, your dorm room or Washington Square, whatever.

1. Do a “map” view of the scene. In other words, the individual objects should be drawn as characteristic profiles, but these profiles should be placed as if the scene were being viewed from overhead.

2. Review the landscapes and interiors in Gardner. Find one that at least somewhat resembles the scene you’ve picked. Use tracing paper to copy its main outlines. Note how the main objects in the picture relate to one another, and to the horizon line.

3. Pick a particular viewpoint (hopefully one where you can sit down). Take a piece of paper (placing it horizontally), and try doing a “realistic” freehand sketch of your scene, as you see it in depth. Think about overlapping forms.

4. If you have access to a camera, take a photograph of your scene, and then do a tracing from the photograph.
23. From Decoration to Planar Space (April 10)

Recitation 12: Modern Space, Modern Architecture (April 11)
READING TBD

Assignment #8: Research Paper due April 25
This paper should combine research with your own original observations about a work of art. If possible, it should discuss the same object you wrote about in your first paper, so that you can discuss how (and whether) your research has changed your response to the object. If your original object is no longer on view, however, choose a new one. The paper should be between 750 and 1,000 words in length (ie. 3 to 4 double-spaced typed pages). Make sure to review the guidelines on art historical research and scholarly writing at the end of this syllabus.

24. Modern architecture (April 12)

Reading from Gardner: TBD

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3 Modernism: The Art of Memory

25. Impressionism and Symbolism, (April 17)
   Reading from Gardner:
   TBD

   Recitation 13: Perception and Memory (April 18)
   Louis Lévy, "Exhibition of the Impressionists," 1874; in Linda Nochlin, ed.,
   Impressionism and Post-Impressionism, 1874-1904 (Englewood Cliffs: Prentice-Hall,

26. Expressionism and Surrealism (April 19)
   Readings from Gardner:
   TBD

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27. Cubism and Abstraction (April 24)
   Reading from Gardner
   TBD

   Recitation 14: The Return of Allegory (April 25)
   Variedoe, Pictures of Nothing, chapter 1?

28. Contemporary Art: Talking with Things (April 26)
   Reading from Gardner
   TBD
Guidelines for “Images” Research Paper

The goal of your research is to uncover relevant information and ideas about an object that interests you. Other people’s ideas should enrich your experience of the object; but remember that such ideas should always be tested against factual information, and against your own perception of the image. Watch out! Don’t believe everything you read in books.

You might start your research by looking through the notes and bibliography at the end of Gardner’s Art Through The Ages. You should also look in Bobcat for books and exhibition catalogues discussing the artist you have selected. Do NOT rely on Google or Yahoo! to do your research. These search engines will turn up many web pages with false or—at best—predigested information. You can, however, find a great deal of useful material by consulting the “Internet Reference Tools for Art History” listed on the next page.

Research material falls into three broad categories.

“Primary” sources consist of the art works themselves or of contemporary documents related to the art works (letters or statements by the artist, contracts with dealers, newspaper reviews, etc.). You will not have the time to search for unknown primary sources buried in archives, but primary sources of this type are often reproduced in exhibition catalogues or catalogues raisonnés (catalogues listing and reproducing all the works by a given artist), and in anthologies such as Herschel B. Chipp’s Theories of Modern Art: A Source Books by Artists and Critics (Berkeley: University of California Press, 1968).

“Secondary” sources consist of books on individual artists (“monographs”) or the essays and catalogue entries written by scholars for exhibition catalogues. These typically summarize information gathered from primary sources and then go on to offer a particular interpretation of the particular art work or of the artist’s work as a whole.

“Tertiary” sources (to coin a phrase) would include books on larger art movements, or on particular issues in the interpretation of art. Textbooks like Art Through The Ages, encyclopedias, etc. also fall into this category, or maybe these should be called “quaternary” sources. Usually, by the time you get to this level, the information has been so thoroughly chewed over that it has been reduced more or less to pap, devoid of intellectual sustenance. Avoid “quaternary” sources.

You should consult at least two secondary and tertiary sources in order to learn about different interpretations of your chosen artist. You should then consult as many primary sources as possible in order to find information supporting or disproving these interpretations. Your paper (3-4 typed, double-spaced pages) should be written in an “A-B-A” structure:

A: Begin by describing your art work and any information directly related to it.
B: Summarize different possible interpretations of the art work.
A: Return to the primary sources and to your own reaction to the work, and show how they support one interpretation or another.

Please remember the basic rule of academic writing: give credit where credit is due. Credit for information can be given simply in a footnote. Credit for ideas should be given briefly in the text (“As Linda Nochlin has written...”) and more fully in a footnote. Quotations must be indicated by quotation marks. Once in a while you will find a genuine piece of scholarship on the Internet (say, in a museum web site); this must be cited like any other source: “As noted in an entry in the Metropolitan Museum’s web site,” with a footnote to the web address. Readers of your paper will assume that anything not footnoted is your original research, observation, or idea. Make sure this is true.