EXPRESSIVE CULTURES: IMAGES

Professor Kathryn A. Smith  
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Office Hours: Tuesdays 12:00-1:30 PM  
Silver Center 303

V55.0720.001 Fall 2006  
Lectures: M/W 3:30-4:45 PM  
Silver Center 300  
Sections: Silver Center 302

Preceptors: Ms. Danielle Johnson, Danielle.johnson@nyu.edu  
Sections: Thursdays, 9:30-10:45; 11:00-12:45

Ms. Karen J. Leader, Karen.leader@nyu.edu  
Sections: Fridays, 12:30-1:45; 2:00-3:15

Office Hours: Wednesdays 2:15-3:15  
or by appointment

Office Hours: Mondays 2:15-3:15  
or by appointment

COURSE DESCRIPTIONS AND OBJECTIVES:
This course provides an introduction to the visual language and functions of art. Although Western art – the art of Europe and America – is the focus of much of the course, the thematic organization and often wide-ranging nature of lectures and sections permits consideration of the visual cultures of other regions and traditions. 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 of the semester, we consider the problems and possibilities of art-making, -viewing, and display in the contemporary world.

REQUIRED TEXTS:

Course-pack of readings available at Unique Copy Center (Greene St. betw. Waverly & 8th Sts.); other readings accessible via JSTOR or on the course Blackboard.

COURSE REQUIREMENTS:
Exams: Midterm exam, Wednesday, October 25th, full class period  
Final exam, Wednesday, December 20th, 4:00-5:50 PM (subject to confirmation)

Papers: Paper #1 (3-4 pages), comparing the ancient Greek and African galleries in the Metropolitan Museum of Art, due Wednesday, October 11th  
Paper #2 (3-4 pages), an analysis of a painting in the Metropolitan Museum of Art, due Monday, November 6th  
Paper #3 (3-4 pages), a description and analysis of a work of Dada art created by you, due Wednesday, December 6th

Sections: Your attendance and participation in sections – through discussion of required readings and material presented in lectures – form part of your grade.
NATURE OF THE REQUIREMENTS:
Readings and Lectures: Readings complement and supplement the class lectures. 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. Any works/images you are expected to know that are not reproduced in your textbook or course-pack will be made available on the course Blackboard.

You are expected to attend all lectures and to master all material presented in them, although attendance will not be taken. Your ability to successfully complete the assigned papers will depend heavily on your having attended the lectures. If you miss a lecture, it is your responsibility to obtain any hand-outs or other materials distributed in class.

Exams: The midterm and final exams will consist of short-answer and multiple-choice questions and longer slide-identification/essay questions. A list of the works you will be expected to know will be distributed before each exam.

Make-up policies: Make-ups of the midterm exam 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-ups for the final exam will not be given during the final exam period. The rules regarding documentation of emergencies apply.

Papers: All papers must be typed (12-point 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 copies of their papers. Paper assignments will be distributed in lecture. Papers should be handed in to your preceptor at the beginning of class on their due dates. Papers submitted late without documentation of a medical or personal emergency will be subject to a grade penalty.

Sections: Attendance of and participation in discussion sections is mandatory. The rules regarding documentation of emergencies apply. Any students who misses two or more discussion sections for any reason jeopardizes his/her ability to pass this course.

Course Blackboard: The Blackboard for this course is accessible through NYU Home. I will post the syllabus and announcements or updates concerning the assignments or lectures on the Blackboard, as necessary. Images of works or monuments not included in your course texts will be available on the Blackboard, as will two readings. To login to Blackboard, login to http://home.nyu.edu/ and click on the “Academics” tab in the top right-hand corner. You will see this course listed under the “Classes” section. Click on this course and you will automatically be logged onto the Blackboard.

**ALL WORK MUST BE COMPLETED IN ORDER TO PASS THIS COURSE**

**FAILURE OF TWO OR MORE COMPONENTS OF THE COURSE WILL RESULT IN FAILURE OF THE COURSE IN ITS ENTIRETY**

Plagiarism: Please see the attached “Statement of 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. Cases of plagiarism or academic dishonesty may be referred to the university disciplinary committee.
Other:  **No food or drink (except water) in the classroom.  
**Keep all cellphones, pagers and similar devices 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 AND FIELD TRIPS: LOCATIONS, DIRECTIONS, HOURS

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

Take the 4, 5 or 6 train to 86<sup>th</sup> Street and Lexington Avenue and walk south and west, or take the 6 train to 77<sup>th</sup> Street and Lexington Avenue and walk north and west.

There is a suggested admission for students, but you may pay what you wish.

**Hours**
- Friday & Saturday: 9:30 AM – 9:00 PM
- Sunday: 9:30 AM – 5:30 PM
- Monday: CLOSED
- Tuesday – Thursday: 9:30 AM – 5:30 PM

Irish Hunger Memorial  
By Brian Tolle (2002)  
http://www.batteryparkcity.org/page4_6.html

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 Street subway station to the Chambers Street station, and about 15 minutes to walk to the memorial. For those traveling from outside Manhattan, note that the 2 and 3 express trains also stop at Chambers Street.
COURSE OUTLINE

9/6 Introduction and course overview: the visual environment, or “What is art?” and “Why should we care about it?”

Sections
9/7 & 9/8 First principles: artist, patron and audience; mediums and techniques
READING: H&F, “Introducing Art History” (unpaginated)

9/11 First principles: form and content, style and iconography
NO READING

9/13 Representation in the ancient world outside the western tradition
READING: H&F 40-65, 80-106 (on the Ancient Near East and Egypt)

Sections
9/14 & 9/15 Representation in the ancient world cont’d
READING: Irene J. Winter, “Sex, Rhetoric, and the Public Monument.”

9/18 Art, beauty, and the ideal: the classical tradition
READING: H&F 116-49, 167-78, top of page (Greek art through Hellenistic)

9/20 Art, power, history, and propaganda/ Paper #1 assigned
READING: H&F 179, 185-207 (Roman art and architecture)

Sections
9/21 & 9/22 Alternatives to the classical ideal

9/25 Art, ritual, and belief I. Sacred spaces: form, function, decoration
READING: H&F 216-49 (Buddhism and Hinduism); 294-6, 366-91
(Christian architecture); 333-48 (Islam)

9/27 Art, ritual, and belief II. Imaging divinity and the sacred

Sections
9/28 & 9/29 Imagine divinity and the sacred cont’d
READING: Anna Kartsonis, “The Responding Icon.”

10/2 Visual narrative: the cultural work of storytelling
READING: H&F 403-7 (Giotto), 453-61 (Dürer and Bosch), 474-85 (Michelangelo)

10/4 Perspective and the construction of space
READING: H&F 416-27, 466-74

Sections
10/5 & 10/6 Perspective cont’d
READING: Excerpts from Leonardo on Painting; H&F 693-99 (Ukiyo-e);
Timon Screech, “The Meaning of Western Perspective in Edo Popular Culture.”
10/9     COLUMBUS DAY – NO CLASSES
10/11     The artist in society, the artist and society/ Paper #1 due at the beginning of class
          READING: H&F 567-91 (up to Dutch Painting)

Sections
10/12&10/13     The artist and other issues
          READING: Catherine King, “Italian Artists in Search of Virtue, Fame, and Honour.”

10/16     Art for the market/ Paper #2 handed out
          READING: H&F 591-5, 596-7, 600-3 (still life, genre, Vermeer, Rembrandt)
10/18     Landscape
          READING: H&F 69 (Minoan), 182-3 (Roman), 272-7, 545-66 (Chinese and Japanese), 502-5 (Bruegel), 595-600 (Dutch)

Sections
10/19&10/20     Landscape, still life cont’d
          READING: Excerpts from Early Chinese Texts on Painting; John Berger, Ways of Seeing, chapter 5

10/23     Portraiture
          READING: H&F 200-2 (Roman), 428-30 (northern Renaissance)
10/25     MIDTERM EXAM – FULL CLASS PERIOD

Sections
10/26&10/27     Exhibition visit, “Moving Pictures: American Art & Early Film, 1880-1910”
          at the Grey Art Gallery, NYU (more info to come)

10/30     What is Modernism?/ Art and politics
          READING: H&F 630-3, 636-59
11/1     Imaging “the Other”, imaging the self
          READING: H&F 665-81, 708-9, 718-21 (Gauguin)

Sections
11/2&11/3     Modern artists, critics, and institutions
          READING: Linda Nochlin, “Why Have There Been No Great Women Artists?”

11/6     Art and perception: photography and Impressionism/Paper #2 due, beginning of class
          READING: H&F 659-62, 681-5, 700-12
11/8     Varieties of abstraction c. 1900-1965
          READING: H&F 768-95, 813-5, 823-5 (Mondrian), 828-43

Sections
11/9&11/10     The meanings of abstraction
          READING: Excerpt from Wassily Kandinsky, Concerning the Spiritual in Art

11/15     Pablo Picasso: artist-chameleon of the twentieth century/Paper #3 handed out
          NO READING
Sections

11/16 & 11/17

Dada redux

NO READING

11/20

Modern architecture

READING: H&F 723-8 (Art nouveau and the skyscraper), 795-7 (Wright), 821-3 (Bauhaus), 825-8, 830-1 (Art deco)

11/22

Art and Illness from the plague to AIDS

READING: H&F 449-53 (Mantegna and Bellini), 461-3 (Grünewald)

Sections

THANKSGIVING HOLIDAY – NO CLASSES

11/23 & 11/24

11/27

Censorship, iconoclasm, and destruction of art

READING: H&F 492-4 (on Veronese), 315-6 (on Byzantine icons)

11/29

Art, sexuality and obscenity

NO READING

Sections

Art, sexuality and obscenity cont’d

11/30 & 12/1


12/4

Art, death and commemoration I


12/6

Art, death and commemoration II: the World Trade Center site/ Paper #3 due, at the beginning of class

NO READING

Sections

Trip to the Irish Hunger Memorial, Battery Park City

12/7 & 12/8

12/11

Art+museums+the public+money=controversy

NO READING

12/13

Video and performance art

READING: H&F 895-9

12/14

READING DAY

Wed. 12/20

FINAL EXAM, 4:00-5:50 PM
Academic Guidelines for Students
Morse Academic Plan, College of Arts and Science

To help foster common academic expectations among students and instructors, the following guidelines for MAP courses are offered to students. While these represent minimum expectations across the curriculum, individual faculty members may set additional course requirements. Students should therefore consult the course syllabus for details of policies in each class.

Attendance
Inasmuch as students have voluntarily sought admission to the University, they are expected to attend all class meetings, including all lectures and all meetings of associated recitation, workshop, or laboratory sections. Students may be excused for documented medical or personal emergency and will receive reasonable accommodation for the observance of religious holidays. In these cases, they should contact their instructors in advance or, in cases of emergency, as soon as is practicable. Students are responsible for making up any material or assignments they miss.

Classroom Decorum
The classroom is a space for free and open inquiry and for the critical evaluation of ideas, and it should be free of personal prejudice. Students and instructors alike have an obligation to all members of the class to create an educational atmosphere of mutual trust and respect in which differences of opinion can be subjected to deliberate and reasonable examination without animus.

As a matter of courtesy to their fellow students and instructors, students should arrive at class promptly, prepared and ready to participate. Students are reminded particularly to shut off all cellular telephones and pagers and, except in cases of emergency, to remain in the classroom for the duration of the lecture or section meeting. If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible. Under University policy, disruptive classroom behavior may be subject to faculty review and disciplinary sanction.

Completion of Assignments
Students are expected to submit course work on time and to retain copies of their work until a final grade has been received for the course. Instructors are not obliged to accept late work and may assign a failing or reduced grade to such assignments.

Students who encounter sudden and incapacitating illness or an other comparably grave circumstance that prevents them from completing the final examination or assignment in a course may request a temporary mark of Incomplete from the course instructor. To receive an Incomplete, students must have completed all other requirements for the course, including satisfactory attendance, and there must be a strong likelihood they will pass the course when all work is completed.

Questions and Concerns
Up-to-date course information is available on the MAP website: www.nyu.edu/cas/map. Questions, concerns, comments, and feedback may be directed to the following members of the MAP staff, located in 903 Silver Center, 212-998-8119. Complaints will remain confidential.

Director: Dr. Eliot Borenstein morse.plan@nyu.edu
Associate Director, FCC: Dr. Vincent Renzi map.fcc@nyu.edu
Associate Director, FSI: Dr. Trace Jordan map.fsi@nyu.edu
Director of Administration: Mike Summers morse.plan@nyu.edu

revised 11/2005
Statement on Academic Integrity
Morse Academic Plan, College of Arts and Science

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.
- Secreting 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 that are 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.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student's Guide to NYU.

*revised 11/2005*