

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

Department & Course Number ART HIS 98T  
 Course Title Other Images: Art History, Byzantine Icons, and Contemporary Photographs  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The culminating research assignment as well as small writing assessments that will occur throughout the quarter will demand students learn and practice analytical research on literary texts, visual/cultural material, and place these objects of study in a broader historical context and analysis.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Jamin An, Teaching Fellow; Sharon Gerstel, Professor (Faculty Mentor)

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>16</u>	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

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|--|--|
| <input type="checkbox"/> General Knowledge | Students will first and foremost walk away from this course with intermediate to advanced visual observation and analytical skills for both artworks and wider visual culture. |
|--|--|
- |   |  |
|---|--|
| <input type="checkbox"/> Integrative Learning | A major structure of this course is to look at Byzantine icons and contemporary photographs together, objects that are not typically examined in tandem. This structure demands higher levels of comprehension challenging students to synthesize visual and historical analysis across fields and time periods. |
|---|--|
- |   |  |
|---|--|
| <input type="checkbox"/> Ethical Implications | The title “Other Images” points to shifts in art history dating from the 1980s that demanded the widening or deconstruction of the canon. This course will address the ethical implications of historical monumentalization and canon formation. |
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| <input type="checkbox"/> Cultural Diversity | Byzantine icons and contemporary photography are forms of art making that often have a marginal status within art history, museums, and the larger public especially in relation to traditional artworks. Focusing on this material will require students to also confront ideas such as norms, center vs. periphery, and marginalization. |
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| <input type="checkbox"/> Critical Thinking | A large component of this course is concerned with history making itself, how art history conceptualizes art objects and the social, cultural, and political ramifications of the status of the artwork. |
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| <input type="checkbox"/> Rhetorical Effectiveness | The seminar format and scaffolded writing assignment will provide several opportunities for the student and the instructor to address and improve the student’s rhetorical capacity. |
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- |  |  |
|--|--|
| <input type="checkbox"/> Problem-solving | A major structure of this course is to look at Byzantine icons and contemporary photographs together, objects that are not typically examined in tandem. This structure demands higher levels of comprehension challenging students to synthesize visual and historical analysis across fields and time periods. |
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- |   |   |
|---|---|
| <input type="checkbox"/> Library & Information Literacy | Students will be required to produce and be evaluated on every step of the research process including bibliography development, literature review, thesis construction, and drafting. |
|---|---|

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |            |         |
|---|------------|---------|
| 1. Lecture:   | <u>3</u>   | (hours) |
| 2. Discussion Section:                                  | <u>n/a</u> | (hours) |
| 3. Labs:  | <u>n/a</u> | (hours) |
| 4. Experiential (service learning, internships, other): | _____      | (hours) |
| 5. Field Trips:   | _____      | (hours) |

**(A) TOTAL Student Contact Per Week** **3** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |          |         |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation:    | <u>1</u> | (hours) |
| 2. Reading                          | <u>6</u> | (hours) |
| 3. Group Projects:                  | _____    | (hours) |
| 4. Preparation for Quizzes & Exams: | _____    | (hours) |
| 5. Information Literacy Exercises:  | <u>1</u> | (hours) |
| 6. Written Assignments:             | <u>4</u> | (hours) |
| 7. Research Activity:               | _____    | (hours) |

**(B) TOTAL Out-of-class time per week** **12** **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** **15** **(HOURS)**

## Other Images: Icons and Photographs

DAY and TIME TBD  
PLACE TBD

Instructor: Jamin An  
Office: Dodd 50  
E-Mail: [anjamin@humnet.ucla.edu](mailto:anjamin@humnet.ucla.edu)  
Mailbox: Dodd 100  
Office Hours: TBD

### **Course Description**

This undergraduate seminar is an introduction to the work and methods of Art History through the study of objects historically excluded from the purview of the discipline's primary concerns. These "other images"—Byzantine icons and contemporary art photographs—uniquely problematize the production of art historical knowledge providing us with the opportunity to both critically examine and propose new directions for the discipline.

Byzantine icons and contemporary photographs are also brought together in order to investigate potential parallels between contemporary art making and viewing with medieval systems of representation. Our seminar will be guided by a working hypothesis that argues today's image culture shares with medieval culture similar modes of image production, consumption, and regulation. The work of the seminar will be to test, modify, and further specify these parallels.

*There is no prerequisite for this course. No prior study of Art History is required.*

**Course Objectives:**      *At the end of this course you will be able to...*

- Identify and describe major debates and discussions concerning Byzantine icons and photography
- Explain and assess critiques of art history and history
- Analyze primary and secondary sources
- Create a research bibliography and develop a research question towards completion of a final research paper
- Lead and facilitate a critical reading discussion
- Prepare and deliver a presentation of research findings

### **Required Texts**

- Charles Barber, *Figure and Likeness: On the Limits of Representation in Byzantine Iconoclasm* (Princeton, NJ: Princeton University Press, 2002).
- Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (1981; repr., New York: Hill and Wang, 2010).

Other Suggested Reference Texts (optional for purchase):

- Robin Cormack, *Byzantine Art* (Oxford: Oxford University Press, 2000).
- Alan Trachtenberg, ed., *Classic Essays on Photography* (New Haven, CT: Leete's Island Books, 1980).
- Robert S. Nelson and Richard Shiff, eds., *Critical Terms for Art History* (Chicago: The University of Chicago Press, 1996).

Required Texts are available for purchase at the university bookstore. They will also be on reserve at the Arts Library. Assigned readings that are not found in the "Required Texts" will be made available on this course's website.

## **Course Requirements**

### 1. Weekly Responses and Seminar Participation

You are required to write a two-page, double-spaced response paper each week that summarizes the key arguments of the readings and critically analyzes the strengths, weaknesses, and implications of the argument. Suggested questions your response paper should address: What is the author's primary question? What is the author's thesis? How does the author formulate the thesis? What are the arguments strengths and weaknesses? What questions are prompted by the author's findings and claims? The response paper is due six hours prior to the class start time. You will submit them electronically. The weekly responses should help you prepare and be ready to fully participate in class. Our seminar sessions will be primarily discussion-based.

### 2. Critical Reading Discussion Facilitation

With a partner, you will be responsible for facilitating a discussion of the weekly readings. Your facilitation should include a brief introduction that highlights main points, poses opening questions for the class, and helps lead the class through a complete analysis of the set of readings. We will create a schedule of presentations on the first day of class. You are required to meet with me prior to your assigned week to discuss your facilitation plans.

### 3. Formal Analysis Assignment

You are required to write a three-page, double-spaced formal analysis of a work selected from the instructor's pre-selected list of artworks.

Deadline: Week Three.

#### 4. Research Paper

The seminar's culminating assignment is a 12-15 page research paper. The paper is broken down into three separate steps that mirror the research and writing process. Timely completion of each step is vital for the success of your research paper.

- **Preliminary Bibliography (Deadline: Week Five)**  
After meeting with the instructor in Week Four about the research process, you will submit a preliminary research bibliography. You will also have to meet with the instructor again to discuss the preliminary bibliography and agree on a research plan.
- **Annotated Bibliography, Research Question and Working Thesis (Deadline: Week Six)**  
You will further develop your bibliography and then annotate up to 7 readings. The annotations should help you articulate your research question as well as your tentative thesis statement.
- **First Draft (Deadline: Week Eight)**  
You must submit a first draft of your paper, which should number five to seven pages. You will receive feedback on the first draft to help you complete your research paper.

Final Paper is due Friday of Finals Week (Week Eleven)  
You must submit the paper in hardcopy and onto TurnItIn.  
Late papers will not be accepted.

**\*\*More details on paper expectations will be discussed in class.\*\***

#### 5. Seminar Research Paper Presentation

In Weeks Nine and Ten, students will deliver ten-minute presentations on their research topic and findings. Your presentation must include a PowerPoint or Keynote slide presentation. Each presentation will be followed by a feedback and question/answer period from the class.

### **Grade Breakdown**

1. Formal Analysis Assignment	10%
2. Research Paper	40%
3. Seminar Research Paper Presentation	15%
4. Seminar Reading Discussion Facilitation	15%

5. Weekly Responses and Seminar Participation 20%

### **Attendance Policy**

Punctual attendance is required at every class and roll will be taken at the start of each class session. Only medically documented absences will be excused; this means that you will have to provide proper documentation prior to the class immediately following the one that you missed. Students are allowed one excused absence. I cannot stress enough that attendance, preparation, and full participation is absolutely necessary to succeed in this course. Students are responsible for all material missed in class; the instructor will not make accommodations resulting from unexcused absences.

### **Academic Honesty**

Please review the last page of this syllabus for complete information regarding the ways in which you are expected to uphold academic honesty as a UCLA student. I will pursue all available courses of action for violations of academic integrity. Please keep an open line of communication with me to ensure you make the right choice and avoid violating the University's guidelines for academic honesty.

### **Current and Upcoming Exhibitions, Lectures, and Events**

- TBD

#### **Week One** – Introductions; What is Art History? What is an Image?

- David Freedberg, "The Power of Images: Response and Repression," in *The Power of Images: Studies in the History and Theory of Response* (Chicago: The University of Chicago Press, 1991).
- W.J.T. Mitchell, "What Do Pictures Want?," in *What Do Pictures Want?: The Lives and Loves of Images* (Chicago: The University of Chicago Press, 2005).
- Selections from Michel Foucault, *The Archaeology of Knowledge* (New York: Vintage, 1982).
- David Carrier, "Art History," in *Critical Terms for Art History*
- W.J.T. Mitchell, "Word and Image," in *Critical Terms for Art History*

#### **Week Two** – Byzantine Icons

- Selections from Robin Cormack, *Painting the Soul: Icons, Death Masks and Shrouds* (London: Reaktion Books, 1997).
- Charles Barber, “Introduction” and “Matter and Memory,” in *Figure and Likeness*
- Bissera Pentcheva, “The Performative Icon,” *The Art Bulletin* 88 (206): 631-655.
- Robert Nelson, “The Discourse of Icons, Then and Now,” *Art History* 12 (1989): 144-157.
- Suzanne Preston Blier, “Ritual,” in *Critical Terms for Art History*

### **Week Three** – Contemporary Photographs

*Visit from Robert Gore, Arts Librarian, UCLA Library.*

- Walter Benjamin, “A Small History of Photography,” in *Classic Essays on Photography*
- Roland Barthes, “Rhetoric of the Image,” in *Image – Music – Text*, trans. Stephen Heath (New York: Hill and Wang, 1977).
- Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (1981; repr., New York: Hill and Wang, 2010)
- Susan Sontag, “In Plato’s Cave,” in *On Photography* (New York: Farrar, Straus and Giroux, 1973).

**DEADLINE:** Submit Formal Analysis Assignment

### **Week Four** – Against Images

*MANDATORY: Meet with instructor to discuss research process and to get started on your research idea.*

- Jas Elsner, “Iconoclasm as Discourse: From Antiquity to Byzantium,” *The Art Bulletin* 94 (2012): 368-394.
- Lucy Lippard and John Chandler, “The Dematerialization of Art,” in Lucy Lippard, *Changing: Essays in Art Criticism* (New York: E.P. Dutton, 1971).
- Lawrence Alloway, “Artists and Photographs,” *Studio International*, April 1970.
- Nancy Foote, “The Anti-Photographers,” *Artforum*, September 1976.

### **Week Five** – Mimesis, Veracity, and the Documentary

- Charles Barber, “Truth and Economy” and “Figure and Sign,” in *Figure and Likeness*

- Selections from *Three Treatises on the Divine Images by St. John of Damascus*, trans. A. Louth (Crestwood, NY: St. Vladimir's Seminary Press, 2003).
- Selections from *St. Basil the Great On the Holy Spirit* (Crestwood, NY: St. Vladimir's Seminary Press, 1980).
- Willoughby Sharp, "Discussions with Heizer, Oppenheim, Smithson," *Avalanche* 1, Fall 1970: 48-70.
- Robert Smithson, "A Provisional Theory of Non-Sites" (1968)

**DEADLINE:** Submit your preliminary bibliography and meet with instructor to discuss research plan.

### **Week Six** – Multiplicity and Authorship

- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1968).
- Rosalind Krauss, "The Originality of the Avant-Garde," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1986), 151-170.
- Hal Foster, "Death in America," *October* 75 (1996), 36-59
- Annemarie Weyl Carr, "Icons and the Object of Pilgrimage in Middle Byzantine Constantinople," *Dumbarton Oaks Papers* 56 (2002): 75-92.
- Richard Shiff, "Originality," in *Critical Terms for Art History*

**DEADLINE:** Submit your revised research bibliography with selected annotations (no more than 7). Please also describe your research question and articulate your working thesis statement.

### **Week Seven** – Touching Indexicality

- C.S. Peirce, "Logic as Semiotic: The Theory of Signs," in *Philosophical Writings of Peirce*, ed. Justus Buchler (New York: Dover, 1955), 98-119.
- Rosalind Krauss, "Notes on the Index," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985), 196-219
- Margaret Olin, "Introduction: Tactile Looking" and "Roland Barthes's 'Mistaken Identification'," in *Touching Photographs* (Chicago: The University of Chicago Press, 2012), 1-20, 52-70.
- Michael Camille, "Before the Gaze: The Internal Senses and Late Medieval Practices of Seeing," in *Visuality before and beyond the Renaissance: Seeing as Others Saw*, ed. Robert Nelson (New York: Cambridge University Press, 2000).

### **Week Eight** – Devotion and Rituals



*Seminar will be held at the Getty Center and begin with a viewing in the galleries followed by a seminar discussion.*

- Selections from *St. Germanus of Constantinople On the Divine Liturgy*, trans. Paul Meyendorff (Crestwood, NY: St. Vladimir's Seminary Press, 1984).
- Selections from Hans Belting, *Likeness and Presence: A History of the Image before the Era of Art* (Chicago, IL: University of Chicago Press, 1994).
- Nancy Patterson Ševčenko, "Icons in the Liturgy," *Dumbarton Oaks Papers* 45 (1991): 45-57.
- Sophia Kalopissi-Verti, "The Proskynetaria of the Templon and Narthex: Form, Imagery, Spatial Connections, and Reception," in *Thresholds of the Sacred*, ed. Sharon E. J. Gerstel (Washington, DC: Dumbarton Oaks, 2006), 107-134.
- Carol Duncan and Alan Wallach, "The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis," *Marxist Perspectives* 4 (1978): 28-51.
- Anna Chave, "Revaluing Minimalism: Patronage, Aura and Place," *The Art Bulletin* 90 (2008): 466-486.
- Donald Preziosi, "Collecting/Museums," in *Critical Terms for Art History*

**DEADLINE:** Submit a paper draft for instructor feedback (at least 5 to 7 pages).

### **Week Nine** – Desire and the Beholder

- Susan Sontag, "Melancholy Objects," in *On Photography* (New York: Farrar, Straus and Giroux, 1973).
- Kaja Silverman, "Seeing for the Sake of Seeing," in *World Spectators* (Stanford, CA: Stanford University Press, 2000), 1-28.
- Charles Barber, "Form and Likeness," in *Figure and Likeness*
- Cynthia Hahn, "Visio Dei: Changes in Medieval Visuality," in *Visuality before and beyond the Renaissance: Seeing as Others Saw*, ed. Robert Nelson (New York: Cambridge University Press, 2000).
- Margaret Olin, "Gaze," in *Critical Terms for Art History*

*Student paper presentations will follow the seminar readings discussion.*

### **Week Ten** – Closing/Moving Forward

*Student paper presentations will precede the seminar reading discussion.*

- David Joselit, *After Art* (Princeton, NJ: Princeton University Press, 2012).
- Alexander Nagel, "Not a longer history, a different history," "Learning to live without artistic periods," and "If you go far back enough, the West is not

'Europe'," in *Medieval Modern: Art Out of Time* (London: Thames & Hudson, 2012), 7-33.

- Selections from Michel Foucault, *The Archaeology of Knowledge* (New York: Vintage, 1982).

### **Week Eleven**

**DEADLINE:** Final Paper due 5 pm, Friday of Finals Week (Week 11). You must submit the paper in hardcopy and onto TurnItIn.

**Late papers will not be accepted.**



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## New Course Proposal

### Art History 98T

### Other Images: Art History, Byzantine Icons, and Contemporary Photographs

**Course Number** Art History 98T

**Title** Other Images: Art History, Byzantine Icons, and Contemporary Photographs

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** This seminar is an introduction to Art History through objects historically excluded from the purview of the discipline's primary concerns. These "other images"-icons and photographs uniquely problematize the production of art historical knowledge providing us with the opportunity to both critically examine and propose new directions for the discipline.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [An\\_syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Sharon Gerstel is the faculty mentor for this course

**Grading Structure** 10% formal analysis assignment; 40% research paper; 15% seminar research paper presentation; 15% seminar reading discussion facilitation; 20% weekly responses and seminar participation

**Effective Date** Winter 2016

**Discontinue Date** Summer 1 2016

<b><u>Instructor</u></b>	Name	Title
	<b>Jamin An</b>	<b>Teaching Fellow</b>

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Art History

<b><u>Contact</u></b>	Name	E-mail
	<b>MICHELLE CHEN</b>	<b>mchen@oid.ucla.edu</b>

**Routing Help**

## ROUTING STATUS

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 6/26/2015 2:30:06 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 6/26/2015 10:08:44 AM

**Comments:** Initiated a New Course Proposal

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