



CAT1

Culture, Art and Technology 1

Sixth College

University of California, San Diego

Revised 10/3/2019

The history of painting: a user's guide
(from Lascaux to Jackson Pollock)

Fall 2019

Tuesday and Thursday, 11-12:20

Copley International Conference Center (CICC), 101

Prof. William Tronzo

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Sections and Sections Leaders:

CAT	3D	TTH	11:00-12:20	CICC	101	William Tronzo	wtronzo@ucsd.edu
D01	977374	T	8:00-8:50 AM	HSS	1106A	Yiqing Li	yil686@ucsd.edu
D02	977375	T	9:00-9:50	HSS	1106A	Savannah Hampton	sehampto@ucsd.edu
D03	977376	T	10:00-10:50	HSS	1106A	Savannah Hampton	
D04	977377	T	5:00-5:50	HSS	1106B	Marianna Hovhannisyan	m1hovhan@ucsd.edu
D05	977378	T	1:00-1:50	CENTR	201	Yiqing Li	
D06	977379	T	2:00-2:50	CENTR	201	Marianna Hovhannisyan	
D07	977380	T	2:00-2:50	HSS	2305B	Manel Palos Pons	mapalos@ucsd.edu
D08	977381	T	3:00-3:50	HSS	2305B	Manel Palos Pons	
D09	977382	T	4:00-4:50	HSS	2305B	Valerie Saiag	vsaiag@ucsd.edu
D10	977383	T	5:00-5:50	HSS	2305B	Valerie Saiag	
D11	977384	T	6:00-6:50	HSS	2305B	John Dombroski	jdombros@ucsd.edu
D12	977385	T	7:00-7:50	HSS	2305B	John Dombroski	
D13	977386	TH	2:00-2:50	HSS	2305B	Becca Rose	brose@ucsd.edu
D14	977387	TH	3:00-3:50	HSS	2305B	Becca Rose	

“It is seeing which establishes our place in the surrounding world; we explain that world with words, but word can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled”

John Berger, *Ways of Seeing*

Images are inescapable; some say that they are fundamental to the way in which our world is formed. We easily absorb images, but unlike words, we have not been schooled in a methodology that would allow us to approach them critically. This is what the present course sets out to do. Its subject in a chronological sense is the western tradition in painting from antiquity to the present, which will introduce the student to the main periods and styles in the History of Western Art – Ancient, Medieval, Renaissance, Baroque and Modern. In a conceptual sense, however, it will be to provide a critical vocabulary for the analysis of visual experience and to familiarize the student with major categories and forms of artistic achievement across the board.

The focus of this course is one particular medium, perhaps the image-creating medium par excellence: painting. Painting is generally defined as a 2-D art form based on line (*disegno*) and color (*colore*). But in order to understand the historical development of painting we will

need to make reference to and to discuss other media, such as sculpture and architecture. Ultimately our aim is to understand how painting creates images and how images are empowered by us to shape reality.

We will be looking at works of art from across a broad chronological spectrum. Here is a great resource for understanding how it all fits together chronologically and geographically:

The Heilbrunn Timeline of Art History (<http://www.metmuseum.org/toah/>). This resource is open to all online. It was developed by the Metropolitan Museum in New York and includes not only lists of works and dates but also descriptive and explanatory essays on periods, styles and other themes. It has a bibliography of additional readings, should you feel so inspired by a work to want to know more about it and its context.

Weekly themes and topics in sequence:

Introduction: cutting and washing (Oct 1 and 3)

Chronology and geography (Oct 8 and 10)

Classical or a shadow outline (Oct 15 and 17)

The overwhelming importance of the face (Oct 22 and 24)

Spatial revolution in painting: the medieval tradition (Oct 29 and 31)

Painting sees/seizes the world (Nov 5 and 7)

Caravaggio's gobbo and painting about art (Nov 12 and 14)

Painting between percept and symbol (Nov 19 and 21)

Six works from the Stuart Collection (Nov 26)

Abstraction and the threshold of photography and film and

Conclusion: image, body, medium (Dec 3 and 5)

Course Requirements

Class attendance and participation (10%)

On-time attendance in lecture and section is required. Please notify your Section Leader if you must be absent for illness, a family emergency or for any other reason. Excessive tardiness or absences from lecture or section may be grounds for failing the course. Active participation in discussion in section is encouraged. See CAT policies on attendance and participation for additional clarification.

Weekly readings are listed below in the class schedule and should be read (and thought about) before the week in which they are assigned. The text book for this course is *They say/I say. The moves that matter in academic writing* (TSIS). You will read through and discuss it in section chapter-by-chapter in the order noted in the course schedule below. All other required readings are available online on the course website on **TritonEd**. The readings are also listed in the course schedule below. There will be occasional exercises or presentations in section to make sure that everyone keeps up with the readings.

An analysis of two images (50%)

A comparison between two things is one of the most effective ways of making a point in an argument and it is a technique employed across the board by lawyers arguing a case in court, for example, op-ed writers putting forth an opinion in a newspaper, or researchers offering an interpretation in a scholarly journal. Great orators like the ancient Roman Cicero have spoken of the art of comparing. What I would like you to do in this paper is to select two images and compare them. Write about them in relationship to one another: what are their most important similarities?; what are their most important differences? You will have a lot of practice in thinking about this type of comparison because we will present and discuss comparisons just about every day. As the course progresses you will become very familiar with what comparisons can and cannot do.

This paper will be written in five stages. These stages will be graded and the grades will be averaged to yield the final grade for this assignment:

First, you will select the two images that you want to write about and you can do so in consultation with the professor and/or the Section Leaders, who can guide you. In addition to the material presented in lecture and discussed in the readings, you may want to consult the **The Heilbrunn Timeline of Art History** (see above). This should be done by **October 15** and submitted to your Section Leader for a grade. **(5%)**

Second, you will outline or list in the form of bullet points important differences and/or similarities between the works and what you think they might mean. This should be done by **October 29** and submitted to your Section Leader for a grade. **(5%)**

Third, you will organize your observations in the form of an outline that makes sense as a logical sequence. Please feel free to talk to the professor or your Section Leader about

this. The due date for the draft is **November 12** and this should be submitted to your Section Leader for a grade. **(5%)**

Fourth, you will write a draft of 750-1000 words of your paper based upon the outline and this will be submitted to Turnitin. The due date for the draft is **November 26** and it will be graded. **(10%)**

Fifth, your Section Leader will read and comment on your draft and with these comments in mind you will prepare a final version of the paper and submit it as well to Turnitin. The due date for the final version is **December 5** and it will be graded. **(25%)**

Please feel free to consult the professor and your Section Leader at any stage of this process.

A journal: connecting the class to the outside world (40%)

DUE each Thursday at 11:59pm

Part 1: Over the course of the quarter you will keep a journal. I would like you to write about a paragraph each week (about 250 words or so), utilizing one of the terms or concepts noted on the syllabus (three a week), which I will try and elucidate in lecture. What I would like you to do is to connect these terms or concepts to something that you see or experience in the world outside of the classroom. This “something” could be a work of art (on campus, for example), or an advertisement, a billboard, a photograph, a picture online or in a newspaper or magazine, and so on. The possibilities are just about infinite. I would like you to think about how the ideas we discuss in class can be meaningful outside of the classroom. In other words, how these ideas might help you understand your own experience in the world. Think of these entries as episodes in your coming to terms with the meanings that are possible in the visual culture as a whole.

You will upload your journal entry weekly to TritonEd (if you have any questions about this, your Section Leader will explain to you how to do it) and they will be read and graded by your Section Leader. These **nine entries** will be worth **20% of your grade**.

Part 2: At the end of the quarter you will be asked to summarize your entries and discuss them in a more continuous narrative. This will give you the opportunity to reflect upon possible patterns of thought in the issues and ideas you have been grappling with. Make this summary, analysis and reflection upon your experience a couple of paragraphs, about 350 words or about one page and a half in length. This submission will be worth **20% of your grade**.

This part will be due on Friday December 11 by 2:30 pm.

Student Code of Conduct

A good classroom environment should stimulate you to think for yourself, challenge paradigms, and raise critical questions. Please keep in mind, however, that we must engage each other in a respectful and considerate manner. These ground rules are reflected in the UCSD Principles of Community to which we are all expected to adhere (<http://www-vcba.ucsd.edu/principles.htm>).

Students with Disabilities

Students with disabilities should talk with professor and teaching assistant by the end of week 1 to make accommodations for the quarter. Please see the Office for Students with Disabilities website (<http://disabilities.ucsd.edu>) for more information on registering for accommodations.

P.S. Extra Credit

You are encouraged to attend up to 3 events during CAT 1 or CAT 125 for extra credit points. Submit your Extra Credit to the extra credit section of your course TED within one week after attending the event.

Answer the following *prompt* in less than 250 words:

In what ways did you experience or think about Culture, Art, and Technology intersecting in the event that you attended?

In your writing use concrete details from what you saw or heard. You are also encouraged to participate with your friends from other CAT courses or go alone and make new friends! Please be respectful and mindful of the events that you attend.

Course Schedule

*subject to change

October 1 and 3 – Week 1

- Introduction: cutting and washing
- **Reading – TSIS “Introduction” pp. 1-18**

October 8 and 10 – Week 2

- Chronology and geography
- **Reading –**
 - **Heinrich Wofflin, Principles of Art History, 1-17**
 - **Erwin Panofsky, Studies in Iconology, 3-16**
 - **TSIS, Chapter 1, pp. 19-29**

Three terms and concepts: western tradition/globalism, form and content, iconography/iconology

October 15 and 17 – Week 3

- Classical or a shadow outline
- **Reading:**
 - Ernst Gombrich, “The Stylistic Categories of Art History and their Origins in Renaissance Ideals,” in *Norm and Form*, 81-98
 - TSIS, Chapter 2, 30-42

Three terms and concepts: the orders, Antiquity, the Ideal

DUE: selection of two images for your Analysis paper and turn it in to your Section Leader by October 15.

October 22 and 24 – Week 4

- The overwhelming importance of the face
- **Reading:**
 - David Freedberg, *Power of Images*, 1-40
 - TSIS, Chapter 3, 43-52

Three terms and concepts: likeness, presence, icon

October 29 and 31 – Week 5

- Spatial revolution in painting: the medieval tradition
- **Reading:**
 - Otto Demus, *Byzantine Mosaic Decoration*, 3-39
 - TSIS, Chapter 15, 175-178

Three terms and concepts: liturgy, devotion, monasticism

DUE: a list in the form of bullet points of important differences and similarities between the two images you have selected for your Analysis paper and turn it in to your Section Leader by October 29

November 5 and 7 – Week 6

- Painting sees/seizes the world
- **Reading:**
 - Oliver Sacks, *The man who mistook his wife for a hat*, 1-21
 - TSIS, Chapter 4, 53-66

Three terms and concepts: Renaissance, one-point perspective, memory

November 12 and 14 – Week 7

- Caravaggio's *gobbo* and painting about art
- **Reading:**
 - Rudolph Preimesberger, "*Pittura Gobba: Conjectures on Caravaggio's Entombment*," in *Paragons and Paragone*, 83-107
 - **TSIS, Chapter 18, 192-194**

Three terms and concepts: Baroque, metapainting, chiaroscuro

DUE: an outline of your Analysis paper with the bullet points arranged in the order in which you intend to discuss them on November 12

November 19 and 21 – Week 8

- Painting between percept and symbol
- **Reading:**
 - John Berger, *Ways of seeing*, 83-112
 - **TSIS, Chapter 5, 67-76**

Three terms and concepts: Modern, the gaze, avant-garde

November 26 – Week 9

- Six works from the Stuart Collection: John Baldessari, Robert Irwin, Barbara Kruger, Bruce Nauman, Alexis Smith, William Wegman

This week will be devoted to site visits to objects from the Stuart Collection on campus, with discussion led by the T.A.'s. The six works are selected from the larger number of pieces in the Stuart Collection because of the greater degree to which they relate to themes and issues discussed and developed in this course. For a general introduction to the Stuart Collection, see their website: <http://stuartcollection.ucsd.edu/>. This is definitely a collection you should familiarize yourself with, since we all live with it here everyday. The main office of the Collection is in Sixth College.

- **Reading:**
 - **TSIS, Chapter 7, 91-100**

DUE: First draft of your Analysis paper on November 26

December 3 and 5 – Week 10

- Abstraction and the threshold of photography and film
- **Reading:**
 - Clement Greenberg, "*Avant-Garde and Kitsch*," in *Art and Culture*, 3-21
 - **TSIS, Chapter 8, 101-116**

Three terms and concepts: medium-specificity, indexical, popular culture

- Conclusion: image, body, medium

DUE: final version of your Analysis paper on December 5

December 11 by 2:30 pm

DUE: Turn in the final (reflective) essay on your Journal entries