

Dr. Aya Soika (office: P 98)

Contact: a.soika@ecla.de

Seminar times:

Tuesday: 13:30 – 15:00

Friday: 13:30 – 15:00

Several Seminars are taking place on Saturdays, 13:30



## Representation

This class sets out to investigate how artists have represented the world around them, from Egyptian and Ancient Greek sculpture, over Renaissance painting up to works created in the late 20<sup>th</sup> century. An important aim of the course is thus to acquaint students with changing modes of pictorial representation, and discuss the development and re-definitions of artistic practice. The focus on imitation of nature ("mimesis") on the one hand, and the wish to reach out beyond the world of appearances ("idea") on the other will be a relevant theme throughout. The course will also address the shifts which occur with the emergence of modernism and postmodernism in the late 19<sup>th</sup> and second half of the 20<sup>th</sup> century. Art theoretical positions from Plato over Vasari to Kosuth will serve as reference points for the discussion. Weekly visits to Berlin's major art museums, where we will be discussing themes and concepts at the hand of original works, are an integral and important part of this course.

Concentration requirements: Arts and Aesthetics

Distribution Requirements: Periods/Places

Cover image: René Magritte, *The Treachery of Images*, 1928-29. Los Angeles County Museum of Art

## COURSE REQUIREMENTS

### READING & OTHER TASKS

For this class attendance is mandatory. **Reading assignments** have to be done in advance of class. In addition to the general preparatory reading, there will be a variety of tasks, such as the preparation of paintings or text passages before some classes.

### VISUAL ART QUIZ

There will be two **visual art analysis exercises** in week 4 and week 8 which will feature selected works discussed in class and in museums. Discussions should be short and relevant, in the form of bullet points, rendering specific information which relate to class discussion, readings and further context.

### PRESENTATION

Each student will deliver two short presentations, in class or/and in the museums. The presentation should – apart from providing a brief introduction on the specific work – also reflect upon the work in the larger context of shifting notions of representation. There will also be a short presentation on the topic on the end of term papers in Week 10. Presentations should last no longer than a maximum of ten minutes.

### ESSAY

There will be a **written paper** of ca. 8-10 pages, due towards the end of term. Students will discuss a specific statement or question – which they are free to choose in consultation with me – with reference to an art work and some of the texts we have read.

### EVALUATION

For the sake of transparency, I will send you short feedback emails with your seminar grade in mid term, as well as at the end of term.

Seminar Grade = Attendance/Participation/Preparation of Art Works and Texts & Tasks

Seminar Grade (weeks 1-4): 15%

Seminar Grade (weeks 5-10): 25%

Visual Analysis exercise I & II: 10%

Short presentations I & II (together): 10%

Presentation of Final Essay (Line of Argument and Ideas, Questions): 10%

Grade for Final Paper: 30%

## WEEKLY SCHEDULE

Week 1:

Tuesday, 4<sup>th</sup> October, 13:30 – 15:00:

### Platonic Concepts of Art

Works:

Aknoten and Nefertiti with their children, ca. 1345 BC;

Rene Magritte, The treachery of images, 1928-29

Joseph Kosuth, One and three Chairs, 1965

Saturday, 8<sup>th</sup> October, 13:30-15:00:

### Egyptian Sculpture at Neues Museum

Works:

Walking Figure of Perhernefret, 5<sup>th</sup> dynasty, ca. 2400 BC, wood, 113 cm;

Praying figure of King Emenemhet III, 12<sup>th</sup> dynasty, ca. 1840-1800 BC, dolerite, 200 cm;

Kneeling figure of Queen Hatshepsut, 18<sup>th</sup> dynasty, ca. 1475 BC, granite, 87 cm;

Cubic figure of Senemut, 18<sup>th</sup> dynasty, ca. 1475 BC, granite, 100,5 cm;

Aknoten and Nefertiti with their children, ca. 1345 BC;

Green Head, ca. 400 BC, 21,5 cm;

Standing figure of Horsatutu, early Ptolemaean, ca. 300-250 BC, granite, 113 cm

Reading for Week 1:

(for first session): Plato. The Republic. Edited by G. R. F. Ferrari, translated by Tom Griffith, Book X, pp. 313 (selections);

(for Saturday session): Ernst H. Gombrich, Art and Illusion. A Study in the Psychology of pictorial representation. Chapter IV: Reflections on the Greek Revolution, pp. 99-125.

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Week 2:

Tuesday, 11<sup>th</sup> October, 13:30 – 15:00:

### The Greek Revolution in Art

Works:

Polymedes of Argos, The brothers Cleobis and Biton, ca. 615-590 BC;

Praxiteles, Hermes with the young Dionysus, ca. 340 BC;

Apollo Belvedere, ca. 350 BC;

The Laocöon Group (Roman copy of a Pergamene bronze original?), ca. 140 BC

The altar of Zeus from Pergamon, ca. 164-156 BC

Saturday, 15<sup>th</sup> October, 13:30 – 15:00:

### Visit to Pergamon Museum

Works:

The altar of Zeus from Pergamon, ca. 164-156 BC

Reading:

Ernst H. Gombrich, *Art and Illusion. A Study in the Psychology of pictorial representation*. Chapter IV: Reflections on the Greek Revolution, pp. 99 125;  
Nigel Spivey, *Understanding Greek Sculpture. Ancient Meanings, Modern Readings*. London 1997, pp. 204 217.

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Week 3:

Tuesday, 18<sup>th</sup> October, 13:30 – 15:00:

## The Reading of Images

Works:

Master of the Housebook, *The Washing of the Apostles' Feet; The Last Supper*, ca. 1475/80;  
Piero del Pollaiuolo, *The Annunciation*, ca. 1470;  
Jan van Eyck, *The betrothal of the Arnolfini*, 1434

Reading:

Erwin Panofsky, *Studies in Iconology. Humanistic Themes in the Art of the Renaissance*, Introduction, pp. 4 31.

Friday, 21<sup>st</sup> October:

No Seminar (ECLA Autumn Excursion)

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Week 4:

Tuesday, 25<sup>th</sup> October, 13:30 – 15:00:

## The Vasarian Narrative

Works:

Giotto di Bondone, *The Mourning of Christ*, ca. 1305;  
Masaccio, *Holy Trinity with the Virgin, St John and donors*, ca. 1425 28;  
Sandro Botticelli, *The birth of Venus*, ca. 1485;  
Antonio Pollaiuolo, *The Martyrdom of Saint Sebastian*, ca. 1475  
Leonardo da Vinci, *Mona Lisa*, ca. 1502;  
Raphael, *Madonna del Granduca*, ca. 1505

Saturday, 29<sup>th</sup> October, 13:30 – 16:30

Visit to Gemaldegalerie, Double Session (because of Autumn Excursion)

Works: in the "Northern" section

Westphalian Crucifixion Altarpiece from Soest, ca. 1230/40;  
Hans Multscher, *The Wings of the Wurzach Altar*, 1437;  
Master of the Housebook, *The Washing of the Apostles' Feet; The Last Supper*, ca. 1475/80;  
Albrecht Durer, *The Madonna with the Siskin*, 1505  
Lucas Cranach the Elder, *The Fountain of Youth*, 1546;  
Hans Holbein the Younger, *The Merchant Georg Gisze*, 1532  
Jan van Eyck, *The Madonna in the Church*, ca. 1425

Works in the Italian section:

Giotto di Bondone, The Entombment of Mary, ca. 1310;

Gentile da Fabriano, Mary enthroned with the Child, Saints and Donor, 1837;

Masaccio, The Crucifixion of the Apostle Peter; The Beheading of John the Baptist; The Adoration of the Kings (Altar Predella), 1426;

Piero della Francesca, The Penitent St. Jerome, 1450;

Fra Angelico, The Annunciation, ca. 1440;

Domenico Veneziano, The Adoration of the Kings, ca. 1439/41;

Piero del Pollaiuolo, The Annunciation, ca. 1470;

Raphael, Madonna Terranuova, ca. 1505

Reading:

Giorgio Vasari, The Lives of the most excellent Painters, Sculptors and Architects. Preface to Part I, II and III;

E. H. Gombrich, The late fifteenth century in Italy. In: The Story of Art, London (various edn)

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Week 5:

Tuesday, 1<sup>st</sup> November, 13:30 – 15:00:

## On modern Life

Works:

Edouard Manet, Luncheon on the Grass, 1863

Edouard Manet, Olympia, 1863

Edouard Manet, Argenteuil, les canotiers (The Boaters, Argenteuil), 1874

James Abbott McNeill Whistler, The White Girl, 1862

Friday, 4<sup>th</sup> November, 13:00 – 14:30:

## Visit to Alte Nationalgalerie

Works:

Adolph Menzel, Balcony Room, 1845

Adolph Menzel, The Berlin Potsdam Railway, 1847

Adolph Menzel, Iron Rolling Mill, 1872 5

Claude Monet, St. German l'Auxerrois, 1867

Edouard Manet, In the conservatory, 1879

Auguste Renoir, Afternoon of the children in Wargemont, 1884

Max Liebermann, Amsterdam Orphan Girls, 1876

Reading:

Charles Baudelaire: from "The Painter of Modern Life", 1859 63. In: Art in Theory, 1815 1900, ed. C. Harrison, pp. 493 506;

James McNeill Whistler, The Ten o' clock Lecture (1885). In: Charles Harrison, Paul Wood (eds): Art in Theory. 1815 1900. An Anthology of Changing Ideas, pp. 838 847 (Vc/4);

Maurice Denis, Definition of Neo Traditionism (1890). In: Charles Harrison, Paul Wood (eds): Art in Theory. 1815 1900. An Anthology of Changing Ideas, pp. 862 869 (Vc/10).

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Week 6:

Tuesday, 8<sup>th</sup> November, 13:30 – 15:00:

## Spatial Deconstruction

Works:

Georges Braque, *Clarinet and a Bottle of Rum on a Mantlepiece*, 1911, Tate Gallery London

Pablo Picasso, *Still Life with chair caning*, 1911;

Pablo Picasso, *Violin and Grapes*, 1912;

Pablo Picasso, *Au Bon Marche*, 1913, collage, Museum Ludwig, Cologne

Friday, 11<sup>th</sup> November, 13:15 – 14:30:

## Visit to the Museum Berggruen

Reading:

Guillaume Apollinaire, *The Cubists*. In: *Art in Theory, 1900 2000* (IIb/2);

Guillaume Apollinaire, *On the Subject in Modern Painting*. In: *Art in Theory, 1900 2000* (IIb/3);

Guillaume Apollinaire, *The New Painting: Art Notes*, 1900 2000 (IIb/4);

Guillaume Apollinaire, *from The Cubist Painters (Chapter VII)*. In: *Art in Theory, 1900 2000* (IIb/5);

Pablo Picasso, *"Picasso speaks"*. In: *Art in Theory, 1900 2000* (IIb/12);

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Week 7:

Tuesday, 15<sup>th</sup> November, 13:30 – 15:00:

## On Movement

Works:

Umberto Boccioni, *The City Rises*, 199 x 301 cm, 1910, Moma New York

Gino Severini, *Suburban Train arriving in Paris*, 1915, oil on Canvas, Tate Gallery London

Umberto Boccioni, *The Street enters the House*, 1911, Sprengel Museum Hannover

Umberto Boccioni, *States of Mind I: The Farewells*, 1911, Moma New York

Umberto Boccioni, *States of Mind II: Those who go*, 1911, Moma New York

Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912, Albright Knox Art Gallery, Buffalo

Kasimir Malevich, *An Englishman in Moscow*, 1913 1914, Stedelijk Museum Amsterdam

Kasimiar Malevich, *Black Square*, 1915, Tretyakov Gallery Moscow

Reading:

Henri Bergson, *from Creative Evolution*. In: *Art in Theory, 1900 2000* (IIa/4);

Filippo Tommaso Marinetti, *The Foundation and Manifesto of Futurism*. In: *Art in Theory, 1900 2000* (IIa/6);

Umberto Boccioni et al., *Futurist Painting: Technical Manifesto*. In: *Art in Theory, 1900 2000* (IIa/7);

*The Futurists: Transcontinental avant gardism*. In: Paul Wood (ed.), *The Challenge of the Avant Garde*, pp. 204 225.

Friday, 18<sup>th</sup> November, 13:30 – 15:00 at ECLA:

## The Spiritual in Art

Works:

Wassily Kandinsky, *The Motley Life of 1907*

Wassily Kandinsky, Sketch (Rider), 1909, Neue Nationalgalerie  
Wassily Kandinsky, Cossacks 1910 11, Tate Gallery London  
Wassily Kandinsky, Improvisation 19, 1911, Städtische Galerie im Lenbachhaus München

Reading:

Wassily Kandinsky, On the Spiritual in Art. In: Charles Harrison & Paul Wood (eds), Art in Theory. 1900 2000. An Anthology of Changing Ideas. Oxford 2002, lb/7;  
Wassily Kandinsky, The Cologne Lecture (1914). In: Charles Harrison & Paul Wood (eds), Art in Theory. 1900 2000. An Anthology of Changing Ideas. Oxford 2002, lb/8.

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Week 8:

Tuesday, 22<sup>nd</sup> November, 13:30 – 15:00:

On Abstraction

Works:

Paul Cezanne, The Grounds of Chateau Noir, ca. 1900;  
Jackson Pollock, Cathedral, 1947  
Mark Rothko, Untitled, 1951 2;  
Barnett Newmann, Who's afraid of Red, Yellow and Blue IV, 1969/70

**Saturday, 26<sup>th</sup> November, 13:30 – 15:00:**

Visit to Neue Nationalgalerie

Works TBC

Reading:

Clement Greenberg: Modernist Painting. In: Art and Literature, 4, 1965, pp. 193 201;  
Arthur Danto: Introduction: Modern, Postmodern, Contemporary. In: After the End of Art, pp. 2 19.

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Week 9:

Tuesday, 29<sup>th</sup> November, 13:30 – 15:00:

Multiple Reproduction

Works:

Andy Warhol, Mona Lisa, 1963;  
Andy Warhol, Brillo Box, 1964;  
Andy Warhol, Marilyn Diptych, 1962

Friday, 2<sup>nd</sup> December, 13:15 – 14:30:

Visit to Hamburger Bahnhof

Works:

Andy Warhol, Advertisement, 1960;  
Andy Warhol, Do It Yourself (Seascape), 1962;  
Andy Warhol, Ambulance Destaster, 1963;  
Andy Warhol, Mao, 1973;  
Andy Warhol, Camouflage, 1986;  
Roy Lichtenstein, Femme dans un fauteuil, 1963;

Reading:

Andy Warhol, Interview with Gene Swenson. In: Art in Theory, 1900 2000 (Via/12);  
Roy Lichtenstein, Lecture to the College Art Association. In: Art in Theory, 1900 2000 (Via/13);  
Arthur Danto, Pop Art and Past Futures. In: Arthur C. Danto, After the End of Art, pp. 116 133.

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Week 10:

Tuesday, 6<sup>th</sup> December, 13:30 – 15:00:

## Conceptual Art

Works:

Joseph Kosuth, One and three Chairs, 1965  
John Baldessari, What this Painting aims to do, 1967  
Sol Le Witt, Wall Drawings (various examples), 1980s;  
Felix Gonzalez Torres, Untitled, 1991

Reading:

Joseph Kosuth, Art after Philosophy. In: Art in Theory. 1900 2000 (VIIa/10);  
Sol Le Witt, Paragraphs on Conceptual Art, 1969; Sol Le Witt, Sentences on Conceptual Art, 1969. In: Art in Theory. 1900 2000 (VIIa/7,8).

Friday, 9<sup>th</sup> December, 13:30 – 15:00 at ECLA:

Discussion of Student Papers' Key Questions / Conclusion



## BOOKS

Plato, *The Republic*. Edited by G. R. F. Ferrari, translated by Tom Griffith, Book X

Ernst H. Gombrich, *Art and Illusion. A Study in the Psychology of Art*, London

Ernst H. Gombrich, *The Story of Art*, London (various editions)

Charles Harrison and Paul Wood (eds), *Art in Theory, 1900 2000*. Oxford 2002

Arthur C. Danto, *After the End of Art. Contemporary Art and the Pale of History*. Princeton 1997

## READER

Nigel Spivey, *Understanding Greek Sculpture. Ancient Meanings, Modern Readings*. London 1997, pp. 204 217

Erwin Panofsky, Panofsky, *Studies in Iconology. Humanistic Themes in the Art of the Renaissance*, Introduction, pp. 4 31

James Mc Neill Whistler, *The Ten o' clock Lecture* (1885). In: Charles Harrison, Paul Wood (eds): *Art in Theory. 1815 1900. An Anthology of Changing Ideas*, pp. 838 847 (Vc/4);

Maurice Denis, *Definition of Neo Traditionism* (1890). In: Charles Harrison, Paul Wood (eds): *Art in Theory. 1815 1900. An Anthology of Changing Ideas*, pp. 862 869 (Vc/10)

Clement Greenberg, *Modernist Painting*. In: *Art and Literature*, 4, 1965, pp. 193 201;