

COURSE CONTENT

Course Code	DD8002
Course Title	Ways of Seeing: Exploring Visual Culture
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course is foundational for more advanced art historical studies. It seeks to initiate critical reflection on “art” and “art history” as variable constructs subject to shifting matrixes of interconnected factors and forces. Based on a range of visual and textual materials from the pre-modern to the contemporary, the East and the West, the “North” and the “South”, this course investigates the ways of seeing, representing, interpreting and thinking about “art” and “art history”. The first part of the course examines pictorial strategies adopted by image-makers from different periods and parts of the world; the second part explores a selection of art historical theories from Europe, East and South Asia. This learning will provide a conceptual framework for further, in-depth studies in global Art History.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Identify and discuss primary approaches to imaging in European, South and East Asian art forms, and understand the reasons for the differences in pictorial idioms from different parts of the world.
2. Discuss approaches to image-making and interpret images according to how they have been conditioned by thought systems.
3. Demonstrate visual memory skills and be able to differentiate and to compare between the representations created by different thought systems.
4. Present on the formal qualities and intrinsic meanings of artworks with coherence, research and insight.
5. Share analyses of concepts of art and representation in a constructive manner.

Course Content

What are the differences in the pictorial strategies adopted to picture space and time in European and East Asian painting?

You will be shown a range of representations of the landscape, both natural and man-made to analyse the different approaches to picturing space and time.

What are the differences in the approaches adopted to represent the human body and face in European, South and East Asian art?

You will learn the different conceptions of the human body in European, South and East Asian thought, and how they impact the representation of the human body and face.

Who are some the most important historians of European art and what do their writings

suggest about the way(s) they see, represent and interpret the visible world?

You will be initiated to the writings of the most prominent art historians from the Western world: Winckelmann, Panofsky, Gombrich, Belting, etc.

What are some the most important texts on art in South and East Asia and in what way(s) can they expand the way(s) in which we see, represent and interpret the visible world?

You will be invited to reflect on the potential of South and East Asian texts for the revision of prevailing art historical frameworks and narratives.

Class assignments

The Oral Presentation is an exercise on the analysis of an artwork's formal and iconographic qualities, intrinsic meanings and art historical significance, as well as its effective communication. The Written Assignment demands that they compare and contrast, and engage with a wider range of issues. The Visual Memory Exercise trains you in visual memory skills which are vital for the study of art.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Oral Presentation Visual Memory Exercise	1, 2, 4	--	40	Individual
Final Project: Written assignment	1, 2, 3, 4,	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Belting, Hans. *Florence and Baghdad: Renaissance art and Arab science*. Belknap Press of Harvard University Press, 2011.
2. Berger, John. *Ways of seeing*. Penguin, 2008.
3. Gombrich, Ernst Hans. *The story of art*. Phaidon, 1995.
4. Lefèvre, Vincent. *Portraiture in early India: Between transience and eternity*. Brill, 2011.
5. Mukherji, Dave Parul. *The Citrasutra of the Vishnudharmottara Purana*. Delhi: IGNC and Motilal Banarsidass, 2001.
6. Nardi, Isabella. *The Theory of Citrasutras in Indian Painting: A Critical Re-evaluation of Their Uses and Interpretations*. Routledge, 2007.
7. Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press,

2016.

8. Powers, Martin J., and Katherine R. Tsiang, eds. *A companion to Chinese art*. John Wiley & Sons, 2015.
9. Preziosi, Donald, ed. *The art of art history: a critical anthology*. Oxford History of Art, 2009.
10. Tsiang, Katherine R., and Wu Hung, eds. *Body and face in Chinese visual culture*. Harvard University Asia Center, 2005.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities. No late submission will be accepted.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 15 minutes late, you will be deemed as absent.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<ul style="list-style-type: none"> Introduction <p>Overview of the course: "What is expected and what can I expect to learn as a student?"</p>	1,2, 3, 5	<p>Introductory Lecture</p> <p>Discussion:</p> <p>Favourite works of art</p> <p>Readings:</p> <p>Berger</p>
2	<ul style="list-style-type: none"> John Berger's <i>Ways of Seeing</i> 	1,2, 3, 5	<p>Screening:</p> <p>John Berger's <i>Ways of Seeing</i></p> <p>Discussion:</p> <p>What are Berger's criticisms of European visual culture and how are they relevant to looking at and thinking about images and art in our part of the world?</p> <p>Readings:</p> <p>Berger</p>
3-6	<ul style="list-style-type: none"> Ways of thinking about, picturing and seeing: <ul style="list-style-type: none"> Space and time Human figure Human face 	1,2, 3, 5	<p>Lecture:</p> <p>Pictorial strategies towards the representation of space and time and the human figure and face in Europe, East and South Asia.</p> <p>Discussion:</p> <p>Favourite paintings of relevant subject matter</p> <p>How would you picture your room? Which representation of the human figure is ideal in your opinion? How might you commission your portrait?</p> <p>Assessment:</p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p>Readings:</p> <p>Wu, Lefèvre, Tsiang, Gombrich</p>
7-10	<ul style="list-style-type: none"> (Hi)stories of art: Europe, East & South Asia <ul style="list-style-type: none"> Johann Winckelmann, Heinrich Wölfflin, Michael Baxandall, Hans Belting, ... 	1,2, 3, 5	<p>Lecture:</p> <p>The different approaches to thinking and writing about representations in Europe, East & South Asia</p> <p>Discussion:</p>

	<ul style="list-style-type: none"> • Xie He's <i>Six Principles</i> • <i>Rasa</i>, the <i>Citrasūtras</i>, Stella Kramrisch, ... 		<p>Favourite tools of thinking about and analysing images</p> <p>Assessment:</p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p>Readings:</p> <p>Preziosi, Pollock, Belting, Mukherji, Powers, Nardi, Baxandall</p>
11	<ul style="list-style-type: none"> • Guest lecture <ul style="list-style-type: none"> • Archaeology • Rock art in Southeast Asia 	1,2, 3, 5	<p>Lecture:</p> <p>Archaeology and rock art in Southeast Asia</p> <p>Discussion:</p> <p>What does an archaeologist do and what is "rock art"?</p> <p>Assessment:</p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p>
12-13	Revision, Assessment & Feedback	1, 2, 3, 4, 5	<p>Revision:</p> <p>Key works of art, themes, modes of expression, sites, artists, art historians and other actors and agents of Southeast Asian art</p> <p>Feedback:</p> <p>Oral Presentation</p> <p>Written Assignment: Students will be asked to critique their own work so as to develop objectivity with respect to their own work</p> <p>Assessment:</p> <p>Visual Memory Exercise: identify works of art seen in the previous class</p> <p>Oral Presentation, Written Assignment</p>