

COURSE CONTENT

Course Code	DD8008
Course Title	Faith and Art
Pre-requisites	Nil
No of AUs	3
Contact Hours	39

Course Aims

This course is designed to situate art and artists in a number of diverse spiritual, geographical and historical contexts and in so doing allow you to explore art history through a variety of human beliefs. This will include, but is not limited to the rituals of worship, sacred spaces, divine objects, images of magic, illuminated manuscripts and so on. We will examine case studies that demonstrate how stained-glass windows tell us Biblical stories; ask what kind of secrets the faceless Venus of the Stone Age hides from us; suggest which tunes Islamic calligraphy 'sings' to our eyes; analyze what Jocho's Amida Buddha has been telling us throughout the centuries, and much more. This course is open to all students from any academic background. Once completed you will have a deeper understanding of these concepts and they can provide the basis for further study in Art History and History.

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

1. Identify and distinguish between the basic artistic and architectural features of the major religions as well as certain ancient and indigenous religions.
2. Compare and contrast chosen religious art/architectures from different time periods and geographies.
3. Apply the knowledge of complexity of religious iconography and sacred spaces to current dynamics of global cultural heritage practice.
4. Present observations, rationales and conclusions of faith in art in a well-structured manner.
5. Contribute and critique discussions surrounding faith in art in class, in your own work and in the work of your peers.

Course Content

How do we define religious/sacred art?

What makes art, a space/ architecture religious/sacred?

What makes art and architecture religious/sacred in the contemporary world?

Defining the basic features of art/architecture of Bahaí Faith, Islam, Christianity, Judaism, Buddhism, Hinduism, Sikh Faith, Jain Faith, ancient and indigenous religions from Africa, America and Pacific.

Comparing and contrasting religious art/architectures from different time periods, geographies and cultures.

These topics will be discussed and critiqued in class lectures and tutorials.

You will give a short 10-minute presentation and write a 2,000 word essay discussing a given topic.

Assessment (includes both continuous and summative assessment)

	ILO Tested	Related Programme LO	Weighting	Team/Individual
Midterm-essay	ILO 1,2,3	-	40%	Individual
Presentation	ILO 2,4,5	-	40%	Individual
Participation	ILO 5	-	20%	Individual-Team

Reading and References

- African Art, edited by Frank Willet, Thames and Hudson, 1993, pp 115-136
- Baas, Jacquelynn. Buddha Mind, University of California Press, USA, 2004, pp123-144
- Dreamings: The art of Aboriginal Australia, edited by Peter Sutton, G. Braziller in association with Asia Society Galleries, 1988, pp 33-58.
- Elkins, James On the Strange Place of Religion in Contemporary Art, Routledge, 2004 pp. 5-27
- Faith in Architecture, edited by Gul Inanc, Ethos Books, Singapore, 2015.
- Kampen O'Riley, Michael. Art Beyond West, Laurence King Publishing Ltd, UK, 2014, pp 87-89
- Fazzini, Richard, Art of Eternity: Masterworks from Ancient Egypt, Brooklyn Museum of Art in association with Scala Publishers, 1999, pp15-27
- Harari, Yuval Noah. Homo Deus: A Brief History of Tomorrow, Harvill Secker, 2017
- Lewis, Richard. & Susan I. Lewis, Power of Art, Wadsworth, 2010
- Michael Kampen O'Riley, Art Beyond West, Laurence King Publishing Ltd, UK, 2014, pp. 150-156
- Morgan, David. The Sacred Gaze: Religious Visual Culture in Theory and Practice, University of California Press, 2005
- Orth, Maureen Mary, the World's Most Powerful Woman, National Geography, December, 2015, pp.34-59
- Ross, Leslie D. Art and Architecture of the World's Religions, Greenwood Press, Oxford, 2009
- Sigurd Bergmann, In the Beginning is the Icon, a Liberative Theology of Images, Visual Arts and Culture, Equinox, UK, 2009, pp.75-79
- Singh, Kavita. New Insights Into Sikh Art, Marg Publication, 2003, pp 8-19
- Walsh, Michael and Gul Inanc, "Famagusta: Conservation, Visualisation, Education, Reconciliation", ICOM-CC, Australia, 2015, pp 1-6
- Woodford, Susan. The Art of Greece and Rome, Cambridge University Press, 1982, pp75-94

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.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(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

S/N	Topic	Course LOs	Reading
1	Introduction: When all art was sacred	1,2	Richard Lewis & Susan I. Lewis, <i>Power of Art</i> , Wadsworth, 2010 David Morgan, <i>The Sacred Gaze: Religious Visual Culture in Theory and Practice</i> , University of California Press, 2005
2	Art and architecture of ancient religions	1,2,3	Michael Walsh and Gul Inanc, "Famagusta: Conservation, Visualisation, Education, Reconciliation", <i>ICOM-CC</i> , Australia, 2015, pp 1-6 Richard Fazzini, <i>Art of Eternity: Masterworks from Ancient Egypt</i> , Brooklyn Museum of Art in association with Scala Publishers, 1999, pp15-27 Susan Woodford, <i>The Art of Greece and Rome</i> , Cambridge University Press, 1982, pp75-94
3	Art and architecture of Baha'i Faith and	1,2,3,5	Leslie D. Ross, <i>Art and Architecture of the World's Religions</i> , Greenwood Press, Oxford, 2009

	Islam		http://www.vam.ac.uk/content/exhibitions/exhibition-jameel-prize/jameel-prize-3/ <u>Activity 1</u> - Defining contemporary Islamic Art
4	Field Trip	1,2,3	Waterloo Street. Moghaim Aboth Synagogue and Kwan In Temple
5	Art and architecture of Christianity and Judaism	1,2,3,5	<p>Leslie Ross, <i>Art and Architecture of the World's Religions</i>, Greenwood Press, Santa Barbara, California, 2009, Vol 2 pp.195-244</p> <p>James Elkins, <i>On the Strange Place of Religion in Contemporary Art</i>, Routledge, 2004 pp. 5-27</p> <p>Maureen Orth, Mary, the World's Most Powerful Woman, <i>National Geography</i>, December, 2015, pp.34-59</p> <p><u>Activity 2</u>- Comparative visual readings based on two sculptures</p>
6	Art and architecture of Jainism, Sikhism and Hinduism	1,2,3,5	<p>Leslie Ross, <i>Art and Architecture of the World's Religions</i>, Greenwood Press, Santa Barbara, California, 2009, Vol 2 pp.269-289</p> <p>Michael Kampen O'Riley, <i>Art Beyond West</i>, Laurence King Publishing Ltd, UK, 2014, pp 87-89</p> <p>Kavita Singh, <i>New Insights Into Sikh Art</i>, Marg Publication, 2003, pp 8-19</p> <p><u>Activity 3</u>- What makes a film religious?</p>
7	Art and architecture of Buddhism	1,2,3	<p>Leslie Ross, <i>Art and Architecture of the World's Religions</i>, Greenwood Press, Santa Barbara, California, 2009 Vol 2, pp.269-289</p> <p>Michael Kampen O'Riley, <i>Art Beyond West</i>, Laurence King Publishing Ltd, UK, 2014, pp. 150-156</p> <p>Jacquelynn Baas, <i>Buddha Mind</i>, University of California Press, USA, 2004, pp123-144</p> <p><u>Activity 4</u>- Curating an Exhibition</p>
	Semester Break		No reading
8	MIDTERM/	1,2,3	No Reading

	Group Consultations		
9	Houses of Worship in Singapore	1,2,3,5	<p><i>Faith in Architecture</i>, edited by Gul Inanc, Ethos Books, Singapore, 2015.</p> <p>Home Altars of Singapore- Video by Zachary Chan https://www.youtube.com/watch?v=pkyiZCTIEww&feature=youtu.be</p> <p><u>Activity 5</u>- Futuristic HoW(House of Worship) design</p>
10	Presentations	2,4,5	No Reading
11	Presentations	2,4,5	No Reading
12	Art and architecture of Indigenous religions of Africa, America and Pacific	1,2,3,5	<p><i>African Art</i>, edited by Frank Willet, Thames and Hudson, 1993, pp 115-136</p> <p><i>Dreamings: The art of Aboriginal Australia</i>, edited by Peter Sutton, G. Braziller in association with Asia Society Galleries, 1988, pp 33-58.</p> <p>Sigurd Bergmann, <i>In the Beginning is the Icon, a Liberative Theology of Images, Visual Arts and Culture</i>, Equinox, UK, 2009, pp.75-79</p> <p>Michael Kampen O'Riley, <i>Art Beyond West</i>, Laurence King Publishing Ltd, UK, 2014, pp 16-17</p> <p><u>Activity 6</u>- What is an authentic religious art?</p>
13	Introduction revisited: Future architecture of houses of worship.	1,2,3	<p>Yuval Noah Harari, <i>Homo Deus: A Brief History of Tomorrow</i>, Harvill Secker, 2017</p> <p>http://www.dailymotion.com/video/xzrlkv</p> <p>Bettany Huges, <i>When God Was a Girl</i>, BBC Documentary, 2013.</p>