

**ART 4420, Sect. 2: Invisible Populations
Service-Learning Section
Louisiana State University, Fall Semester 2009
W 3:10-6:00 p.m., 408 Design Bldg.**

**Associate Prof. Darius A. Spieth
School of Art, Art History Program
Office: 219, Design Building
Ph. 578-4947, E-mail: dspieith@lsu.edu
Office hours: M, W 9:30-10:30 a.m. (open door policy)**

**Community Partner:
Capital Area United Way
700 Laurel Street; Baton Rouge, LA 70802**

Service-Learning: ART 4420 “Invisible Populations,” Sect. 2, is a designated Service-Learning class. LSU defines Service-Learning as:

“A credit-bearing, educational experience in which students participate in an organized service activity that meets identified community needs and reflects on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility” (Bringle & Hatcher, 1995)

For more information on goals and objectives of Service-Learning classes, visit www.ccell.lsu.edu

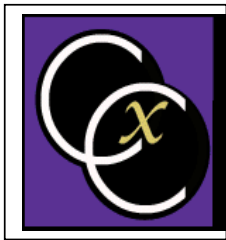
Description: The objective of this Service-Learning seminar-type class is to give students an opportunity to learn how visual artists from the Renaissance to the present day have used their powers to make populations living on the fringes of society (religious or racial minorities, the socially disadvantaged, individuals with disabilities, those who construct sexual identities different from the social mainstream, etc.) visible. Following a chronological order, we will be studying one art historical “episode” involving invisible populations per week. Examples of episodes might include, for instance, the ship-of-fools iconography from the late Renaissance, Voltaire’s use of prints to draw attention to the unjust persecution of Protestant Huguenots in eighteenth-century France, the roots of Picasso’s Cubism in African art, or the gentrification of graffiti art. Reading of texts by postmodern thinkers, such as Michel Foucault, Edward Said, or Homi Bhabha, will provide the intellectual framework for our discussions. You are especially encouraged to apply this historical and theoretical knowledge to identify research topics relevant to “invisible populations” in the Baton Rouge community today.

This classroom side of the seminar will be supplemented by hands-on curatorial experience. As part of the Service-Learning component of the class, each student will create two exhibition displays summarizing “episodes” that explain how art can make invisible populations visible and how it can help cross social, ethnic, and religious boundaries that might exist in other fields of social interaction. Students will closely collaborate with our community partner, the United Way in Baton Rouge, where part of the exhibition will be mounted. After the installation of the exhibition – one part on campus, the other in the United Way Offices in downtown Baton Rouge – students will serve at least two times as community docents for the exhibition while it is on display. Graphic services for the creation of the panels in the exhibition will be provided by GDSO, the Graphic Design Student Organization in the School of Art.

Learning objectives

This course is designed to let you accomplish six learning objectives, consistent with goals of Service-Learning:

- To identify historical moments in which art made previously invisible populations visible and in which images became a tool to promote social change.
- To understand art as a tool to advance social justice and civic responsibility through research, reflective essays, class discussions, analysis of readings, and presentations.
- To curate a didactic exhibition that highlights and interprets the issues mentioned above in the context of specific works of art.
- To gain an understanding of the production aspect of an art exhibition aimed at furthering the goal of social and civic responsibility.
- To involve the wider Baton Rouge community in the outcome of your research through work as a docent for the exhibition which you and your classmates curated.
- To interact with our community partner, the United Way, so as to identify research subjects relevant to the needs and the concerns of the community.



Communications-Intensive Course

This course is certified as a “Communication-Intensive Course” and meets all of the requirements explained on the CxC Web site: <http://cxc.lsu.edu>, including the following: Emphases on formal and informal assignments in written and visual communication, class time spent on communication, 40% of the final grade based on communication projects, revisions after faculty feedback on 2 formal projects (one for each emphasis), and a student/faculty ratio of 35:1. Because it meets these requirements, students may count it toward “Distinguished Communicator” certification on LSU transcripts. For students seeking such certification, this course will cover **written and spoken communication**.

Requirements and Grading

Group Presentations (each group with 2-3 students):

Revision of PowerPoint Group presentation	5%
PowerPoint Group presentations/Discussion moderation on one of the topics discussed in class between Sept. 2 and Oct. 28	10%

Two Exhibition Panels:

Draft for two panels, each describing and illustrating an episode of how art engaged invisible populations over the course of history	5%
Final, revised version of the two panels (each about 1-2 pages of text, or ca. 400 words)	15%
Two docent tours	10%
Reflective essays on Service-Learning experience (ca. 3 pages total)	5%

Informal Writing Assignments:

5 written responses to readings assigned in course outline (each about 1-2 pages, or about 400 words in length)	10%
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Research Papers:

Draft of Research Paper	5%
Final Research Paper (ca. 10-12 pages for undergraduate students and 12-15 pages for graduate students)	15%
In-Class Presentation of Research Paper	5%

Class Participation:

Contributions to class discussion over the course of the semester	5%
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Final Exam:

One final exam at the end of the semester	10%
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Grading Scale

Your final course grade will be based on the following scale:

- A = 89.50-100%
- B = 79.50-89.49%
- C = 69.50-79.49%
- D = 59.50-69.49%
- F = 59.49% and below

Policies

- **The Student Code of Conduct** is strictly enforced. For details, please see <http://www.lsu.edu/judicialaffairs/code.htm>. This pertains particularly to issues related to plagiarism (see also below under rubric “Research Paper”).
- **Regular attendance is expected.** If you are unable to attend class, for whatever reason, please notify your professor in a timely manner. Please sign attendance sheets passed out at the beginning of every class period.
- **Active participation** in this course is required, especially in relation to Service-Learning activities, and the critical discussion of reading materials. Debate, multiple-approaches to problem solving, and an interdisciplinary approach to research are strongly encouraged.
- **A respectful and professional attitude when interacting with the community partner (United Way) and with community members during docent tours is expected**
- All class materials pertinent to this class will be posted on Moodle.
- Positively no bonus points.

Group Presentations

Group presentations will take place between Sept. 2 and Oct. 28; each group consists of two to three persons. You are being asked to present, along with your partners, the readings for a day marked DISCUSSION below. Total presentation time will be about an hour, followed by a discussion that the presenters will moderate.

To help you prepare the presentation, I will provide you with some questions that you might find useful as a guideline when critically analyzing the artworks and the arguments found in the readings. **Please see me in my office prior to the day of your presentation in class and revise contents according to my suggestions.** In a successful moderation you will manage to involve other students actively in class discussions. It should therefore be understood that your grade is not only based on your own moderation (10%), but also on your willingness to actively respond to other students’ contributions and statements (participation accounts for 5% of your grade!). You are expected to prepare a short PowerPoint presentation (about 40 PowerPoint slides) for the session you moderate. The revision of the PowerPoint presentation will be worth 5% of your grade and the revised document will be posted after class on our Moodle site. (In preparation of your presentation, you can store your PowerPoint presentation on Tiger Bytes in your

PAWS account or bring a CD/flash drive to class.) I will pass around a sign-up sheet on **Sept. 2**, on which you can sign up for the presentation slot of your choice.

Two Exhibition Panels (“Episodes”)

Based on the scope of the subject outlined below, identify two “Invisible Populations” episodes relevant to art and community needs of your own. One of the two episodes can also be the subject of your research paper. The following are **possible approaches** to identifying subjects for episodes:

- Subjects may emerge from discussion of community needs during our **site visit with United Way staff on Sept. 16**. Do some research on the history and mission of the United Way (as well as its affiliated agencies) in advance of the meeting. Use these findings as a springboard for brainstorming your subjects.
- Alternatively, you can also take a more traditional, historical approach and explore subjects like:
 - The ship-of-fools iconography from the late Renaissance (insanity in the pre-modern age).
 - Voltaire’s use of prints to draw attention to the unjust persecution of Protestant Huguenots in eighteenth-century France.
 - The roots of Picasso’s Cubism in African art.
 - The gentrification of graffiti art.

Many other possibilities are conceivable and you should feel free to pursue your own interests, while asking yourself what makes your episodes **relevant to today’s social, ethic, or civic issues in the community**. Each episode should comprise (1) about 400 words of text, (2) up to two illustrations, and (3) captions for each illustration, following the specification outlined below for the captions used in research papers. You should expect to spend at least 18 hours on research and writing on this part of class activity.

Decide on your two episodes by **Sept. 30**, and let me know of your choices, identifying the subject by title, and adding a paragraph of description. You are required to hand in a draft of your completed episodes on **Oct. 7, 2009**. Submit the **double-spaced (!) draft as a paper printout** in class; **NO electronic copies or e-mail attachments at that time, please**. After I returned the corrected drafts of your chats, you will have to make editorial changes and **submit the final version to me on Oct. 21, 2009 as a paper printout. At that time, please submit also the text files of your panel and high-resolution .tiff files (may require CD because of file size) for your illustrations to our exhibition-coordinator, Joe Givens (givens@lsu.edu)**. Additional information on procedures regarding image files will be given in class. The draft of your chats will account for 5% of your grade. The final, edited version of your chats will account for 15% of your grade. I will seek input from community partner at the end of the semester in assessing this part of class activity.

For the actual mounting of the exhibition around Nov. 10, I will be looking for volunteers from the class. After the exhibition has been mounted, you will be asked to give at least **two docent tours** to members of the Baton Rouge community, pupils in local schools, or other LSU students (Nov. 16 through Nov. 25). These docent tours will either take place in downtown Baton Rouge (venues: United Way Offices and Shaw Center) or on campus (venues: atrium of Design Bldg. and LSU Union Art Gallery). Your audience for the tours at the United Way offices will consist of community members invited by the United Way. On campus, Judy [Stahl](#) from the Union Art Gallery will arrange tours with pupils from local schools who you will guide. In addition to explaining the panel displays, your tours will comprise, for downtown, the exhibition of photographic portraits of prisoners by Deborah Luster at the School of Art Gallery; for on-campus, the “Notes from the Artistic Underground” exhibition of paintings and sculpture at the LSU Union Gallery. Selected docent tours will be videotaped and we will post videos on the web site dedicated to “Invisible Populations” events, which will become a permanent record of these activities. Thus, you should understand that you will need to dedicate time and effort to docent activity as part of the Service-Learning component **in addition to the regular time spent in the class room**. Each docent tour you guide should be about one hour long; you will also be asked to serve as peer-evaluator of somebody else’s tours, requiring an additional two hours of service. Further information on docent tours and peer evaluation process will be provided at the beginning of the semester. You need to sign-up for docent tours on Oct. 21, 2009. A sign-up sheet will be passed out in class. This core Service-Learning component will account for 10% of your grade. Your grade for this component of the class will be based on peer-evaluations, the input I will solicit from the United Way staff, [feedback](#) I get from [Judy Stahl](#), the videos produced, as well as my own observations; I will provide you with more information regarding the peer-evaluation process in class.

Comment [j1]: Shouldn't she be listed as a partner too?

Comment [j2]: Students and United Way staff would benefit from personal feedback . Would be great if they could see some of the presentations or shortened form of them.

Reflection

Bringle and Hatcher define reflection in the context of Service-Learning experience as follows:

“Reflection is the ‘intentional consideration of an experience in light of particular learning objectives.’ The presumption is that community service does not necessarily, in and of itself, produce learning. Reflection activities provide the bridge between the community service activities and the educational content of the course. Reflection activities direct the student's attention to new interpretations of events and provide a means through which the community service can be studied and interpreted, much as a text is read and studied for deeper understanding.”

For this class reflection will be particularly relevant in the following three areas:

- **Reflective essays.** At two times during the semester, after we met for the first time with the United Way on Sept. 16 and at the very end of the semester, I ask you to submit short essays in which you analyze the relationship between social and civic responsibility, the service you have

performed/will perform, and the educational content of the class. The first essay needs to be only page long and is due on Sept. 23; the second one should be about two pages in length and is due on Dec. 2. The two reflective essays together will be worth 5% of your final grade.

- **In-Class discussions.** Over the course of the semester, the reflective approach guiding your essays above should also inform your presentations and oral contributions. Share your experiences with other students and learn from each other, especially as you go about developing your panels and after you have given your docent tours. How has your perception of the problems you set out to investigate changed in the process?
- **Informal Writing Assignments.** Please see below for an explanation of this assignment. As you do your readings and compose your short replies, try to establish connections to the needs of the Baton Rouge community, the activities of the United Way, and to your service to the community partner.

Informal Writing Assignments

Please hand in **six times** during the semester short written answers to reading questions on discussion days. In addition, the essays should contain a **reflective component** (see above). These assignments should be 1 to 2 pages (or about 500 words) in length. There is a total of 8 options for completing the eight required assignments over the course of the semester, designated “DISCUSSION.” Informal Writing Assignments can be written by hand. If you hand in fewer than 6 assignments, your grade for this part of class activities will be reduced by 10 grade points per missed assignment. For example, if you hand in only four assignments during the semester, you can only earn a maximum grade of 80 for this class activity. **Informal Writing Assignments can only be submitted on the days when they are assigned -- you cannot submit these assignments late. Under NO circumstance (that means NO exception under ANY circumstance!) can they be submitted electronically: you MUST submit printouts on paper.** Please make sure to put your name on these assignments.

Research Paper

You are required to write a research paper that conforms to the following requirements:

- The paper should be relevant to the representation of “Invisible Populations” in the local Baton Rouge community and/or the history of art, as presented in class. Although open in format and approach, the paper should give evidence of your original thought process as you analyze the work(s).
- Length: **10-12 pages for undergraduate students** and **12-15 pages for graduate students.**
- Must include introduction, conclusion, and thesis statement.
- Double-spaced and standard margins; pages need to be **NUMBERED.**
- Paper must have a **TITLE**, and be **STAPLED** prior to submission.
- Make sure to include **YOUR NAME ON THE FRONT PAGE.**
- Full apparatus of **footnotes, bibliography, and correctly labeled illustrations** is required.

Comment [j3]: I am not sure I understand. Do you mean representations of these populations in current art?

This is how books are correctly quoted in footnotes/endnotes:

Barbara Student, *I Love Mona Lisa*, 2 vols. (Baton Rouge: LSU Press, 2005), 1:210-250. [Notice the structure: Author, Book Title, # vols. (Place: Press, Date), vol. #:Pages. You only need to indicate volumes if your publications has more than one volume!]

This is how articles are quoted correctly in the footnotes/endnotes:

John Student, "Why Mona Lisa Smiles: A Theurgical Interpretation," *International Mona Lisa Studies* 20, no. 3 (June/July 1995):12-15. [Notice the structure: Author/Article Title/Journal Title/Volume/Issue Number/(Year):pages]

This is how a correct bibliographical entry at the end of the paper entry should look like:

Student, Barbara. *I Love Mona Lisa*. 2 vols. Baton Rouge: LSU Press, 2005.

Notice the difference to the footnote: you now list the last name first.

This is how an art work is correctly labeled:

Fig. 2 Leonardo Da Vinci, *Mona Lisa*, ca. 1503-1505. Oil on wood, 60 x 50 cm. Louvre, Paris.

DO NOT FORGET TO NUMBER YOUR ILLUSTRATIONS AND TO REFER TO THEM BY THAT NUMBER IN THE TEXT OF YOUR PAPER!

For example, your sentence may read: "Da Vinci's *Mona Lisa* (Fig. 2) is a beautiful picture." You will then have a picture of the Mona Lisa, either embedded in the text or at the end of your paper with a label as shown above.

- **Illustrations and cover page do not apply towards minimum page count**
- **A first draft of the papers (worth 5% of your grade) will be due in class on Nov. 4, 2009. I do expect you to discuss the draft of your paper with the staff of the CxC lab on the first floor of the Design Bldg. prior to submitting it. Location: 104-A Design Bldg., Phone: 578-1197, Hours: M-Th 9:00 a.m. – 5:00 p.m., F 9:00 a.m. – 4:00 p.m. Please make appointments in advance for consultations.**

- Revise the first draft according to my suggestions. **Depending on the quality of your draft, I may require you to consult with the staff at the CxC lab on the first floor of the Design Bldg. prior to submitting the final version. Location: 104-A Design Bldg., Phone: 578-1197, Hours: M-Th 9:00 a.m. – 5:00 p.m., F 9:00 a.m. – 4:00 p.m. Please make appointments in advance for consultations.**
- Final, revised papers (worth 15% of your grade) will be due in class on **Nov. 18, 2009.**
- The first drafts must be re-submitted with the final, revised papers so that I can make an informed judgment about your editing job.
- Consult the **Chicago Style Manual**, or see me for the proper editing of the text
- No internet quotes or references in footnotes, please. Instead, **LIBRARY RESEARCH IS REQUIRED** (exception: electronic books in LSU's on-line library catalogue, tools mentioned below). Use BHA (see tools below) to locate relevant articles.
- **Beware that copying and pasting text passages from the internet and passing them on as your own constitutes PLAGIARISM, which will be treated accordingly (grade of 0 for assignment, sanctions as outlined in the LSU Student Code of Conduct – for details, see: [http://appl003.lsu.edu/grad/gradschool.nsf/\\$Content/Quick+Facts/\\$file/plagiarismQT.pdf](http://appl003.lsu.edu/grad/gradschool.nsf/$Content/Quick+Facts/$file/plagiarismQT.pdf)).**
- Use the **INTERNET ONLY TO FIND ILLUSTRATIONS** for your paper: You can paste and copy any image from the internet into your document by clicking the right mouse button>select “copy”>your document> select “paste.” You can use the google.com “image” function to search for illustrations only.
- Late papers will be subject to grade reduction and will not be accepted at all after three days beyond the due date
- **Electronic submissions (e-mails with papers as attachments) are NOT acceptable under any circumstance. I will delete electronic submissions without further notification, and consider the paper not received.**

PLEASE OBSERVE THE FOLLOWING RULES OF BASIC ENGLISH GRAMMAR:

- “It’s” = it is; “its” is a possessive pronoun.
There should not be any “it’s” in your paper!
 -Do not use “and” to string together dependent clauses;
 use “which,” “whom,” “whose,” etc.

The criteria upon which the writing assignments will be graded are:

- an understanding of the material being presented in this course;
- a willingness to think about the issues, challenge them, and present the results in an original way;
- the presentation of your ideas in a coherent, articulate, and grammatically correct manner;
- the quality and scope of your research

As a capstone to this class, you will need present the findings of your research papers in class (Nov. through Dec. 2). During each session about 4 students will be presenting, each presentation should last for about half an hour, followed by ten minutes of question and answers. You should prepare a PowerPoint for this presentation, containing ca. 15 to 20 slides. These presentations of your research papers account to 5% of your grade.

Research tools

- BHA (Bibliography of the History of Art – Getty Foundation):
<http://www.lib.lsu.edu/databases/>
 - go to letter “B”
 - select “BHA.” You will be automatically forwarded to the web site.

An essential tool for finding articles on any art-related subject that everyone should be familiar with
- Database of the Réunion des Musées Nationaux (Image Database for art in French museums): <http://www.photo.rmn.fr/us/index.html>
 Essential tool for locating any type of French art.

Class Participation

All assigned readings will have to be completed before we meet so that we can have insightful class discussions. Class discussions are an integral part of the content of this class, and you should be prepared to make significant contributions. In this syllabus you will find questions to structure your approach to the reading. Class participation will account for 5% of your grade.

Exam

A final exam concluding the semester will be given on **Dec. 9 from 3:00 to 5:00 p.m.** The exam will cover selected readings, artworks, and guest lectures. More specific information about the type of materials covered on the final will be communicated later on in the semester. There will be four essay questions on the final exam addressing the broader issues discussed in class. **Write in complete sentences only.** Requests for a make-up exam require **prior, written, official documentation**, giving the specific reason why you cannot take the exam. An optional review session will be arranged prior to the exam. **BRING BLUEBOOKS ON EXAM DAYS!**

Textbooks Required and Recommended for Purchase

Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Vintage, 1988). [ISBN: 067972110X]

Darcy Grimaldo Grigsby, *Extremities: Painting Empire in Post-Revolutionary France* (New Haven and London: Yale University Press, 2002). [ISBN: 0300088876]

Edward Said, *Orientalism*, (New York: Vintage, 1979).

[ISBN: 039474067X]

Sally Price, *Paris Primitive: Jacques Chirac's Museum on the Quai Branly* (Chicago and London: University of Chicago Press, 2007).
[ISBN: 0226680703]

Copies are available at the LSU Bookstore. Moreover, there is a plentiful supply of less expensive, used copies of these books available on such web sites as amazon.com or half.com. Alternatively, copies will be placed on reserve at the circulation desk of Middleton library

All other readings will be put on reserve at Middleton Library, unless otherwise noted.

Class communication

This class has a **Moodle site** on which you will find copies of all important **class documents**, including a copy of this syllabus. **Grades** will also be posted on the **Moodle site**. You will find the Moodle link on the left sidebar of your PAWS menu.

Course Outline

August 26 (W): INTRODUCTION: Art and the Representation of “Invisible Populations” in the History of Art

September 2 (W): DISCUSSION —From the Ship of Fools to the Birth of the Clinic: Madness and Modernity I

- **Sign up for Group Presentations (marked “DISCUSSION”)**

Reading: Jim Miller, *The Passion of Michel Foucault*, (New York: Simon and Schuster, 1993), 94-122 (chpt. 4) [B2430.F724M554 1993]; Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*, tr. Richard Howard (New York: Pantheon, 1965) 3-64, (chpts. I: “Stultifera Navis,” II: “The Great Confinement”) [RC438.F613]; Larry Silver, *Hieronymous Bosch* (New York and London: Abbeville Press, 2006), 155-59, 243-52. [ND653.B65S55 2006]

Questions:

1. Who was Michel Foucault? When and why did he write *Madness and Civilization*? What external and intellectual circumstances encouraged him to pursue the investigation of this subject?
2. What were leprosariums or lazar houses? What defined the social status of leprosy? How were those afflicted with it treated, where were they kept? What was the theological attitude towards leprosy?
3. What was the reason for the disappearance of leprosariums across Europe by the turn of the seventeenth century? Who came to live in lazar houses after the disappearance of leprosy? What is the relationship between the disappearance of leprosy and the beginnings

- of the history of insanity? How did the lazar house prefigure the advent of the modern asylum?
4. What was the historical reality of insane people living in the fifteenth century? How did society deal with insanity? What was a *Narrenschiff*, or Ship of Fools? What is the relationship between water and madness? How did madness become the subject of art and literature? What bond did there exist between madness and death, between madness and dreams, between madness and knowledge?
 5. What purpose served the *hospitaux généraux* in the seventeenth-century? What were the consequences of madness being confounded with the penal system, mendicancy, vagrancy? How did confinement affect the status of madness in society?
 6. Consider Bosch's *Ship of Fools* and the *Extraction of the Stone of Folly*. Do you find Foucault's interpretation of these subjects convincing? Are they works of artistic fantasy or do they correspond to the social reality of the late Renaissance?

September 9 (W): DISCUSSION — From the Ship of Fools to the Birth of the Clinic: Madness and Modernity II; The First "Others" in Western Art? Representations of Jews in Italian Renaissance Art

Reading: Foucault, *Madness and Civilization*, 241-89 (chpts. IX: "The Birth of the Asylum," Conclusion);
 Dana Katz, *The Jew in the Art of the Italian Renaissance* (Philadelphia: University of Pennsylvania Press, 2008), 1-15, 119-57.
 [N6915.K38 2008]

Skim:

Alfonso E. Perz Sanchez and Eleanor A. Sayre, *Goya and the Spirit of the Enlightenment* (Boston and London: Little, Brown, and Co., 1989), 48-49, 84-110. [ND813.G7A4 1989]

Questions:

1. What was the connection between reason and fear in the modern treatment of insanity? How did the asylum "organize" guilt? What role did work play in the treatment of the insane?
2. Why are observation and classification such important notions for the organization of the asylum? What is the relationship of these notions to science and (nineteenth-century) positivism, to the dawn of the modern age? What is the link of these notions to "surveillance and judgment," and, ultimately, to authority?
3. What can we learn from the parallel rise of the asylum as an institution and the modern bourgeois family? What is the relationship between religion (esp. Catholicism) and madness, according to Foucault? How about celibacy? How was the asylum instrumental in initiating "the homogenous rule of morality" (p. 258)? How did the pre-modern (medieval, Renaissance) situation of madmen differ from that of the

- modern age (the “classical age,” Enlightenment, the 19th and 20th centuries)?
4. Discuss the characteristics (silence, recognition by mirror, perpetual judgment) of Pinel’s asylum. According to Foucault, where is the conceptual link between Pinel’s asylum and Freud’s psychoanalysis?
 5. What role does Foucault reserve for the artistic and literary representation of madness? Discuss in this context in particular Goya’s *The Madhouse* and the *Caprichos*? What is the special significance Foucault reserves for the Marquis de Sade in his conclusion?
 6. What were the characteristics of the treatment of Jews in Renaissance Italy? How was the real-life treatment of Jews different from the depiction of Jews in art? What explanations does Katz provide for this discrepancy? What were the meaning and the boundaries of (religious, racial, social, etc.) “tolerance” in fifteenth-century Italy?
 7. How did the Jewish population of Trent become the scapegoat of the alleged murder of Simon Unferdorben? How did rumors that Jews used blood of murdered Christian children for ritualistic purposes feed into the chain of events leading to the execution/conversion of the Jewish community? How was Simon transformed into a martyr and his body into a miracle-performing relic? What role did genital mutilation play in the promotion of Simon’s martyrdom? What are the financial implications of the blood-letting symbolism espoused in the frescoes and prints representing Simon’s alleged martyrdom?

September 16 (W): Part I: ON-SITE VISIT, United Way offices, 700 Laurel Street, downtown BR

- **Do research on the history and mission of the United Way (as well as its affiliated agencies).**
- **Be prepared to discuss with United Way staff community needs, and how your episodes will address them.**
- **Professional attire is expected during the site visit.**

September 23 (W): DISCUSSION —Black Revolution, Saint-Domingue (Haiti): Girodet’s *Portrait of Citizen Belley, Ex-Representative of the Colonies*, 1797

- **First reflective essay (ca. 1 page) due.**

Reading: Darcy Grimaldo Grigsby, *Extremities: Painting Empire in Post-Revolutionary France* (New Haven and London: Yale University Press, 2002), 8-63 (Chapter 1). [NX549.A1G76 2002]

Questions:

1. Discuss the historical context for Girodet’s *Portrait of Citizen Belley, Ex-Representative of the Colonies*! Who was Belley? Why do you believe Girodet painted his portrait? What was the intended message (or the messages) of the portrait in 1797?

2. Who was the abbé Raynal? In what relationship does his bust stand with respect to Citizen Belley's portrait? What values and accomplishments of the French Revolution are alluded to in the juxtaposition of these portraits?
3. Describe the French position on slavery/abolitionism after the French Revolution of 1789. Clarify the intermediate status of the *gens de couleur* with respect to Europeans and African slaves. How does Citizen Belley fit into this scheme? Do you buy into Grisby's argument of the tricolor being a symbolic representation of this racial tripartite division?
4. Discuss the different notions of liberty that are expressed through the portrait and Belley's experience as a deputy of the colonies! How do these notions inform the ambiguities inherent in the portrait?
5. What role did the military play in the enfranchisement of Belley and his fellow deputies of African descent?
6. Why does it matter that Girodet individualized his sitter? Discuss in this context also Lavater's pseudo-science of phrenology!
7. Compare and contrast the pictorial message of Marie-Guillimine Benoist's *Portrait of a Negress* with that of Girodet's portrait of Belley! What was the reaction of critics and the public when these portraits were officially displayed in the official *Salon*? How did changing historical circumstances inform these reactions?

September 30 (W): DISCUSSION— Revolt, Egypt: Girodet's *Revolt of Cairo*, 1810

- **Hand in a notification what subjects you plan to write in your "episode" panels**

Reading: Grigsby, 104-63 (Chapter 3).

Questions:

1. Who were the Mamelukes? What role did they play in Egyptian society prior to the arrival of Napoleon's troops in 1798? How they perpetuate their rule over the country?
2. What was the historical context of the Revolt of Cairo? Describe the events that led to the revolt! In what sense is Girodet's painting of these events a fictionalized record?
3. What was the fate of the Mamelukes under Napoleon's rule over Egypt? What happened to them after Napoleon was forced to abandon his Egyptian conquest in 1801? What was the public image of the Mamelukes in France?
4. Differentiate the status of the Mamelukes in Egypt, in France, and in Girodet's painting *The Revolt of Cairo*, from that of Bedouins and Africans. What role did Girodet assign to each one of these three groups in his painting?
5. What was the attitude towards homosexuality in Bonapartist France? How did Girodet's assumed homosexuality inform his practice as an artist?

6. Do you agree with Grigsby's reading of Girodet's *Revolt of Cairo* as an allegory of male homosexual desire? Where do you see problems in her chain of arguments?
7. In what respect is Girodet's *Revolt of Cairo* different from other, more conventional depictions of episodes from the Egyptian campaign?

October 7 (W): DISCUSSION—Criticism of the Colonial Era: Edward Said and Ibn Warraq

- **Hand in draft of your “episodes.” Paper printouts only. Include texts (2 episodes), illustrations, and captions of illustrations.**
- **Remember: Your documents need to include your texts (2 episodes), illustrations, and captions of illustrations.**

Reading: Edward Said, *Orientalism* (New York: Vintage, 1979), 1-110. [DS12.S24 1978]

Questions:

1. How does Said define Orientalism?
2. Said says his methodology was influenced by Michel Foucault. Who was Foucault? What were his theories and ideas?
3. In what sense do you think the claim for Foucault's influence on Said holds true? How did Foucault's Structuralism inform Said's approach?
4. Is the “East” a (“Western”?) construct? Argue your case.
5. What does Said mean by saying that the East was a career (p.5)?
6. According to Said, what role did politics and economics play in the relationship between the Orient and Occident? Where do notions of Colonialism and Imperialism figure into this equation?
7. What is the function of culture in the Orientalist paradigm according to Said? Discuss specifically, art, literature, and science in this context. Do you agree or disagree with Said's assessment of the situation?

October 14 (W): DISCUSSION—Idols of Perversity? The Image of Women in Symbolist Art

- **Final version of your “episodes,” consisting of two parts: (1) Paper printouts for me to grade. To be submitted in class. (2) Electronic files of the documents to be mailed to Joe Givens (givens@lsu.edu). For illustrations, we need .tiff files. If file size is too large, give me or Joe a CD with .tiff files**
- **Remember: Your files need to include your texts (2 episodes), illustrations, and captions of illustrations.**

Reading: Bram Dijkstra, *Fantasies of Feminine Evil in Fin-de-Siècle Culture* (New York: Oxford University Press, 1986), 3-24, 64-82, 160-209, 272-351. [NX 652.W6D55 1986]

Questions:

1. Define the role and image of women in nineteenth-century society. What made the situation of women change? What economic and social conditions lead to the replacement of the image of women as equal (relatively speaking) companion of men to their elevation to virtuous domestic sainthood (“the household nun”) deprived of personal liberty?
2. Clarify the role of market economies, commercialism, the industrial revolution, and Puritanism in this developments.
3. What did the white lily symbolize in the works of many nineteenth-century painters? What was the importance of the Madonna iconography in this context? Why were women in the Victorian age celebrated if they embodied innocence, and at the same time condemned as symbols of sin?
4. Why was female sociability seen as a problem by guardians of Victorian morals? What did the iconography of the “collapsing woman” signify? Why was a young woman’s sleep regarded with suspicion?
5. What is Social Darwinism? What was the “science of man”? What were their implications and social consequences of the two? On what philosophical theories (Darwin, Comte, Spencer, etc.) and structures of power did they rely? What was craniology and what role did this pseudo-science play with regard to above theories? How were these “scientific” ideas conducive to the antifeminine ideologies prevalent around 1900? What consequences did these ideas have on the representations of women and children in art?
6. How did male celibacy become the mirror image of the ideals guiding the representation of women? What were the characteristics of these new masculine ideals, embodied in the ephebe or the putti? What role did Platonic ideas play in these representations? Do you believe (like the author does) that these ideals were hypocritical? How did these male ideals reflect back negatively on the image of women? How was “dishonorable temptation” the natural backlash of the ideology of “male transcendence”? Explain why the birth of the notion of the artist as a Nietzschean *Übermensch* was a logical consequence of these developments.
7. Discuss and analyze the various iconographic prototypes of female sin outlined in chapters 9 and 10. What is your opinion on Dijkstra’s theories? Do you agree or disagree with her interpretation of social mechanisms of gender relations in the nineteenth century and their impact on the visual arts?

October 21 (W): DISCUSSION—The European Avant-Garde and the Invention of “Primitive Art”

- **Sign up for time slots for docent tours (more information to be provided in class).**

Reading: Sally Price, *Primitive Art in Civilized Places* (Chicago and London: University of Chicago Press, 1989), 7-67. [N5311.P75 1989];

Sally Price, *Paris Primitive: Jacques Chirac's Museum on the Quai Branly* (Chicago and London: University of Chicago Press, 2007), ix-x, 1-18, 23-65, 81-101, 119-28, 150-81 (don't miss the epilogue, pp. 179-81). [GN36.F82P3756 2007]

Skim:

Martin Bethenod, ed., *Jacques Kerchache, portraits croisés* (Paris: Gallimard/Musée du Quai Branly, 2003). [NB1091.65.J33 2003]

Questions:

1. Discuss the possible meanings and contexts of the phrase “primitive” art. What is “primitive” art? What are its geographic and cultural boundaries? What kind of dilemmas does the term evoke?
2. How does the social context for the display of “primitive” art change with its being transported from the societies that created it to Western societies? In what contexts does one typically encounter “primitive” art in the West?
3. What is an art connoisseur? What differentiates the connoisseur from the savage?
4. Who are the two Jacques (Jacques Chirac and Jacques Kerchache) in this story? How and when did they meet? What drove Kerchache's “passions”? How would you characterize Kerchache's approach to appreciating art?
5. What was at stake in introducing “primitive” art to the Louvre? Why was it a revolutionary act? What political, ideological, and cultural positions were at stake in showing such objects in the Louvre?
6. What were the interests and missions of the Musée de l'Homme (Museum of Man) and the Museum of Overseas France in the Palais de la Porte Dorée (Palace of the Golden Gate)? In what sense were they “colonial” museums, while Quai Branly Museum was the first “postcolonial” (?) museum? In your opinion, was it right to close down the former museums to found the Quai Branly Museum?
7. The motto of the Quai Branly Museum is that it is a place where “cultures are in dialogue.” Given the history and concept of the institution, the colonial past and the postcolonial present of the objects on display, do you find this motto appropriate? Does the Quai Branly Museum (from what you know about it) open up the possibility to re-think the colonial and postcolonial questions in a constructive way?

October 28 (W): DISCUSSION—From the Streets to the Museum: The Gentrification of Graffiti Art

Reading: Phoebe Hoban, *Basquiat: A Quick Killing in Art*, New York: Viking, 1998, 1-42, 65-97, 111-130, 142-59, 183-237. [N6537.B233H63 1998 copy 1 or 2]
 Nathalie Heinich, *The Glory of Van Gogh: An Anthology of Admiration*, tr. Paul Leduc Browne, Princeton: Princeton University Press: 1996, 3-58.

[N6923.G63H4513 1996]

Skim: Gianni Mercurio, *The Jean-Michel Basquiat Show* (Milan: Skira, 2006). [N6537.B233A4 2006]

Questions:

1. How do you explain Basquiat's meteoric rise in the art world of the 1980s? What was the appeal of his personality, what was the appeal of his art? Why was his status as an African-American artist important in this context?
2. Was Basquiat an artist "created" by the art market? Argue your case.
3. Explain the circumstances of Basquiat's pre-mature death; include a discussion of his drug addiction. Did Basquiat abuse the art world, or did the art world abuse Basquiat? In your opinion, can his coterie of art dealers be faulted for this death?
4. How did Basquiat's premature death help to establish the mystique of the artist? Prices for Basquiat's work remain among the highest in the art market to the present day. Do you think that there is a "young-artist-tragic-death" premium paid for his art?
5. How do you explain the secret of Van Gogh's posthumous critical acclaim? What were the major milestones in his evolution from outsider artist to artist hero?
6. What kind of vocabulary was used to describe Van Gogh's art in the early twentieth century? How did the choice of vocabulary inform his ascend to "artistic sainthood"? How did Christian motives deliver the blueprint for this hagiography?
7. Compare and contrast Basquiat's life with that of Van Gogh, highlighting similarities and differences. Several (successful) movies were made of Basquiat's and Van Gogh's tragic life. Why do you think can the public not get enough of such stories?

November 4 (W): Student Presentations of Research Papers (4 to 5 Papers); ca. 30 min. per presentation

- **Drafts of research papers are due in class.**

Read copies of papers to be presented in class (on-line).

If you are presenting today: You need to e-mail me the electronic text of your paper (on which the presentation is based) at least four days in advance (i.e. on Sunday the latest) so that I can post it on Moodle and other students in the class can read your research well in advance of your presentation.

November 11 (W): Student Presentations of Research Papers (4 to 5 Papers); ca. 30 min. per presentation

Read copies of papers to be presented in class (on-line).

If you are presenting today: You need to e-mail me the electronic text of your paper (on which the presentation is based) at least four days in advance (i.e. on Sunday the latest) so that I can post it on Moodle and other students in the class can read your research well in advance of your presentation.

Student-Guided Docent Tours will take place between Nov. 16 and Nov. 25

- Professional attire is expected during docent tours.

November 18 (W): Student Presentations of Research Papers (4 to 5 Papers); ca. 30 min. per presentation

- **Final version of research paper is due in class.**

Read copies of papers to be presented in class (on-line).

If you are presenting today: You need to e-mail me the electronic text of your paper (on which the presentation is based) at least four days in advance (i.e. on Sunday the latest) so that I can post it on Moodle and other students in the class can read your research well in advance of your presentation.

November 25 (W): No class. Thanksgiving Holiday.

December 2 (W): Student Presentations of Research Papers (4 to 5 Papers); ca. 30 min. per presentation

- **Second reflective essay (ca. 2 pages) due.**

Read copies of papers to be presented in class (on-line).

If you are presenting today: You need to e-mail me the electronic text of your paper (on which the presentation is based) at least four days in advance (i.e. on Sunday the latest) so that I can post it on Moodle and other students in the class can read your research well in advance of your presentation.

December 9 (W): Final Exam, 3:00 to 5:00 p.m.; Please bring Blue Book.