

*The Exegesis of Devotional Art*  
*RA 3536 / Fall 2006*  
*Syllabus*

Prof. Mia M. Mochizuki

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Anonymous (Mexico), *The First Apparition of the Virgin Guadalupe*, 18<sup>th</sup>C, o/c,  
Puerto Rico, Collection of Antonio and Lola Roig Ferré.

This course is an introductory practicum in learning how to critically analyze devotional art and architecture for research and application in the parish. Taught in conjunction with the JSTB exhibition, “Encounters of Faith: Art and Devotion in Viceregal Latin America,” topics will include formal analysis, iconography, semiotics, socio-cultural interpretation, gender-based and post-colonial readings. Active class participation, presentations, three brief critical reflection papers. No previous knowledge of art history required.

**Objectives**

1. To acquire a solid grounding in the basic methods used for critical analysis of images.
2. To develop effective applications for art in the parish.
3. To learn how to integrate visual resources into theological research effectively.

**Requirements**

Class Participation (including 2 field trips)	20%
Brief presentations on readings	15%
Formal Analysis (3 pp.)( <b>10/2 BY EMAIL</b> )	15%
Praxis Paper (4-5 pp.) ( <b>11/6 IN CLASS</b> )	20%
Critique (4-5 pp.) ( <b>12/11 IN CLASS</b> )	30%

- NO paper extensions or incompletes.

**Required Reading**

Books available at the GTU Bookstore, Amazon.com or Bookfinder.com:

*B* = Sylvan Barnet, *A Short Guide to Writing about Art*, 7<sup>th</sup> ed. (New York, 2003).

*F* = Eric Fernie, ed., *Art History and Its Methods: A Critical Anthology* (London, 1995).

*RP* = Ena G. Heller, ed., *Reluctant Partners. Art and Religion in Dialogue* (New York, 2004).

All other books can be found at GTU Hewlett Library Reserve, UCB or UCB Art History and Classics Library (Doe 308).

Assigned readings can be found on the *BLACKBOARD* course website.

*The Blackboard Course Website* (<http://blackboard.gtu.edu/>)

## Schedule

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**September 11** *Art, Religious Art and Devotional Art*

*Selection of readings for presentation*

*Formal Analysis*

*Looking and Reading Handout*

*Paper assignments*

*Students register for Artstor ([www.artstor.org](http://www.artstor.org))*

*Visit "Encounters of Faith: Art and Devotion in Viceregal Latin America."*

*Loyola Room, JSTB*

*Further Reading:*

BARNET: "2. Analysis" and "3. Writing a Comparison," pp.37-82, 100-29.

*Helpful reference works:*

S. Barnet, *A Short Guide to Writing about Art*, 7<sup>th</sup> ed. (New York, 2003).

J.S. Pierce, *From Abacus to Zeus. A Handbook of Art History*, 6<sup>th</sup> ed. (Upper Saddle River, 2001).

S.E. Rasmussen, *Experiencing Architecture*, 25<sup>th</sup> ed. (Cambridge, 1995).

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**September 18** *Biographical Criticism*

*Look up Raphael images on Artstor*

*Select one Raphael painting to discuss in terms of the reading*

F: G. Vasari, *Lives of the Artists*, pp.22-42.

BLACKBOARD: G. Vasari, *Lives of the Painters, Sculptors and Architects*  
"Raphael da Urbino," pp.710-48.

F: K. van Mander, *The Painters' Book*, pp.43-57.

F: G. Morelli, *Italian Painters*, pp.103-15.

BLACKBOARD: C. Ginzburg, "Clues: Morelli, Freud and Sherlock Holmes" in  
Umberto Eco and Thomas Sebeok, eds, *The Sign of Three*, pp.81-118.

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**September 25** *Aesthetic Criticism*

F: G. Bellori, *Lives of the Modern Painters, Sculptors and Architects*, pp.58-67.

F: J.J. Winckelmann, *The History of Ancient Art*, pp.68-76.

BLACKBOARD: S. Buck-Morss, "Aesthetics and Anaesthetics: Walter  
Benjamin's Artwork Essay Reconsidered," pp.3-41.

BLACKBOARD: C. Clunas, *Superfluous Things*, "4. Things of the Past," pp.91-  
115+.

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**October 2** *NO CLASS*

*PAPER 1: FORMAL ANALYSIS DUE BY EMAIL to Prof. Mochizuki by 12  
pm, Monday, October 2nd*

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**October 4** *FIELD TRIP: Visit the Palace of the Legion of Honor, San Francisco, 2-5pm*

*(Wednesday) Learning to Look at Art Theologically Handout*

RP: E.G. Heller, "Religion on a Pedestal: Exhibiting Sacred Art," pp.122-41.

*View Palace of the Legion of Honor, San Francisco website ([www.thinker.org](http://www.thinker.org))*

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**October 9** *Formal Criticism*

*Meet in Loyola Room, JSTB*

F: A. Riegl, *Late Roman Art Industry*, pp.116-26.

F: H. Wölfflin, *Principles of Art History*, pp.127-51.

F: H. Focillon, *The Life of Forms in Art*, pp.168-78.

BLACKBOARD: E. Gombrich, *Norm and Form*, "Norm and Form," pp.81-98.

BLACKBOARD: G. Kubler, *The Shape of Time*, "2. The Classing of Things" and  
"3. The Propagation of Things," pp.31-61, 62-82.

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**October 16**     **Content Criticism**  
**Meet in Loyola Room, JSTB**  
F: E. Panofsky, "The History of Art as a Humanistic Discipline," pp.184-95.  
BLACKBOARD: E. Panofsky, *Meaning in the Visual Arts*, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," pp.26-54.  
RP: D. Adams, "Changing Perceptions of Jesus' Parables through Art History: Polyvalency in Paint," pp.68-87.  
BLACKBOARD: A. Potts, "2. Sign" in Robert S. Nelson and Richard Schiff, eds, *Critical Terms for Art History*, pp.17-30.  
BLACKBOARD: J. Kristeva, *Desire in Language*, "8. Giotto's Joy," pp.210-36.

**Further Reading:**

K. Silverman, *The Subject of Semiotics*, "From Sign to Subject: A Short History,"  
E. Panofsky, *Perspective as Symbolic Form*, tr. C.S. Wood  
H. Damisch, *A Theory of /Cloud/*, "The Powers of the Continuum," pp.125-81.

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**October 23**     **NO CLASS: READING WEEK**

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**October 30**     **Socio-Historical Criticism I: Feminism and Post-Colonialism**

**Meet in Loyola Room, JSTB**

BLACKBOARD: L. Nochlin, *Women, Art and Power and Other Essays*, "Why Have There Been No Great Women Artists?," pp.145-78.  
BLACKBOARD: G. Pollock, "Modernity and the Spaces of Femininity" in Francis Francina and Jonathan Harris, eds, *Art in Modern Culture*, pp.121-35.  
F: O. Oguibe, "In the Heart of Darkness," pp.317-22.  
BLACKBOARD: S. Gruzinski, *Images at War*, "4. The Admirable Effects of the Baroque Image," pp.96-160.

**Further Reading:**

F: T.J. Clark, "The Conditions of Artistic Creation," pp.245-53.  
F: G. Pollock, "Feminist Interventions in the Histories of Art," pp.296-313.  
E. Said, *Orientalism*, "Introduction" and "The Scope of Orientalism," pp.1-49.

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**November 6**     **FIELD TRIP: Visit to Grace Cathedral, San Francisco, 2-5 pm**

**PAPER 2: PRAXIS PAPER DUE IN CLASS**

RP: R.S. Nelson, "Art and Religion: Ships Passing in the Night?," pp.100-20.  
View Grace Cathedral website ([www.gracecathedral.org](http://www.gracecathedral.org))

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**November 13**     **Socio-Historical Criticism II: Psychoanalysis and Cultural History**

BLACKBOARD: S. Freud, "The Moses of Michelangelo," *On Creativity and the Unconscious*, pp.11-41.  
BLACKBOARD: E. Gombrich, *Art and Illusion*, "Introduction. Psychology and the Riddle of Style," pp.2-30.  
BLACKBOARD: M. Baxandall, *Painting and Experience in Fifteenth Century Italy*, "The Period Eye," pp.29-108. [SKIM]  
BLACKBOARD: M. Foucault, *The Order of Things*, "Las Meninas," pp.3-16.  
F: S. Alpers, "Interpretation without Representation, or, the Viewing of *Las Meninas*," pp.285-90.

**Further Reading:**

S. Freud, *Leonardo da Vinci and a Memory of His Childhood*, "II," "III" and "IV," pp.32-77.  
M. Schapiro, *Theory and Philosophy of Art: Style, Artist and Society*, "Freud and Leonardo: An Art Historical Study," pp.153-92.

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**November 20**     **NO CLASS**

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**November 27** *Response Criticism*

*Meet in Loyola Room, JSTB*

**BLACKBOARD:** R. Vischer, "On the Optical Sense of Form," in H.F. Mallgrave and E. Ikonomou, eds, *Empathy, Form and Space*, pp.89-112.

**BLACKBOARD:** J. Koss, "On the Limits of Empathy," *Art Bulletin* 88 (March 2006): 139-57.

**BLACKBOARD:** R.H. Davis, *Lives of Indian Images*, "1. Living Images," pp.14-50.

**Extra Credit:**

**BLACKBOARD:** G. Didi-Huberman, *Confronting Images*, "4. The Image as Rend," and "The Death of God Incarnate," pp.139-228, 296-307.

**Further Reading:**

D. Freedberg, *The Power of Images*.

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**December 4** *Tradition Criticism*

**RP:** M.B. Burke, "Why Art Needs Religion, Why Religion Needs the Arts," pp.142-69.

**BLACKBOARD:** Y. Congar, *The Meaning of Tradition*, "1. Tradition and traditions," pp.9-46.

**BLACKBOARD:** D. Brown, *Tradition and Imagination*, "7. Art as Revelation," pp.322-64.

**Further Reading:**

**BLACKBOARD:** C. Geertz, *The Interpretation of Cultures*, "Religion as a Cultural System," pp.87-125.

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**December 11** *Toward a methodology of devotional art*

*Meet in Loyola Room, JSTB*

**PAPER 3: CRITIQUE DUE IN CLASS**

*Bring an important criterion/question for a method to class*

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