

Iconoclasm and the Image
RA 4640 / Spring 2006
Syllabus

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Why did reformers decapitate, maim and otherwise try to “erase” sacred art? How did people change from iconophilic to iconophobic so quickly? And how best can we interpret the range of religious art that emerged following a period of turmoil? Drawing upon recent scholarship in the field, this seminar will study the act of destroying images as a way to better understand devotional art and the new objects iconoclasm inspired. Active class participation, brief presentations and a research project.

Requirements

Brief presentations on readings	30%
Reports on research project (topic, bibliography, thesis/outline)	30%
Final presentation and research paper (15 pp.)	40%

* NO paper extensions or incompletes.

Required Reading

BELTING = Hans Belting, *Likeness and Presence. A History of the Image before the Era of Art*, tr. Edmund Jephcott (Chicago: University of Chicago Press, 1994).

BESANÇON = Alain Besançon, *The Forbidden Image. An Intellectual History of Iconoclasm*, tr. Jane Marie Todd (Chicago: University of Chicago Press, 2000).

ICONOCLASH = *Iconoclasm. Beyond the Image Wars in Science, Religion and Art*, eds Bruno Latour and Peter Wiebel, exhib.cat. Karlsruhe (Zentrum für Kunst und Medientechnologie) 2002.

BLACKBOARD = Readings on Blackboard

All books can be found on Hewlett Library Reserve.

The Blackboard Course Website

Website: <http://blackboard.gtu.edu/>

Course: **RA 4640**

The **Blackboard Course Website** contains:

* **TEXTS** (Syllabus, Bibliography, Research Project Guidelines, Readings)

NB. For information on how to get an account, enroll in the *BCW* and find general help:

<http://library.gtu.edu/blackboard/students.html>.

Schedule

January 31

Reports from the Image Wars

ICONOCLASH: Andersen, "The Emperor's New Suits," pp.161-62.

Introduction

Bibliography

Select reading presentations (from those with asterisks)

February 7

Iconoclasm as Method

BELTING: "1. Introduction, a. The Power of Images and the Limitations of Theologians," pp.1-9.

ICONOCLASH: Nathan, "Breaking Idols...A Genuine Request for Initiation," pp.470-73.

BESANÇON: Part 1, "Iconoclasm: The Ancient Cycle," and Chapter 1, "The Philosophical Critique of the Image," pp.13-62.

**ICONOCLASH*: Latour, "What is Iconoclasm?," pp.14-37.

**BLACKBOARD*: Gamboni, "Preservation and Destruction, Oblivion and Memory," pp.163-77.

Background:

CR: M.R. Miles, *Critical Terms for Religious Studies*, "Image," pp.160-72.

February 14

The Ancient Cycle: Judaeo-Christian

Report on Research Topic

ICONOCLASH: Midrash Rabbah, Noah, "Abraham and the Idol Shop of His Father Terah," p.38.

ICONOCLASH: Pinchard, "On a Suspended Iconoclastic Gesture," pp.456-57.

BESANÇON: Chapter 2, "The Biblical Prohibition," pp.63-108.

**BLACKBOARD*: Gutmann, "The Second Commandment and the Image in Jerusalem," pp.3-16.

BELTING: "3. Why Images? Imagery and Religion in Late Antiquity," pp.30-46.

**BLACKBOARD*: Charles Murray, "Art and the Early Church," pp.303-45.

February 21

The Medieval Cycle: Byzantine

ICONOCLASH: Tamen, "Theophilia," pp.158-60.

BESANÇON: Chapter 3, "The Image in Dispute," pp.109-46.

**BELTING*: "8. Church and Image. The Doctrine of the Church and Iconoclasm," pp.144-63, and "9. The Holy Image in Church Decoration and a New Policy of Images," pp.164-83.

**BLACKBOARD*: Ladner, "The Concept of the Image in the Greek Fathers and the Byzantine Iconoclastic Controversy," pp.3-34.

**BLACKBOARD*: Barber, *Figure and Likeness*, Chapter 3, "Truth and Economy," pp.60-81, Chapter 4, "Figure and Sign," pp.82-105.

February 28

The Medieval Cycle: Islamic

Bibliographies Due (Distribute copies to everyone)

Bibliography Reports Begin

ICONOCLASH: Lucas, "The Hidden Imam," pp.224-26.

ICONOCLASH: Sarró, "The Iconoclastic Meal. Destroying Objects and Eating Secrets among the Baga of Guinea," pp.227-30.

ICONOCLASH: Frodon, "The War of Images. Or the B_miy_n Paradox," pp.221-23.

**BLACKBOARD*: Grabar, *The Formation of Islamic Art*, "Chapter 4. Islamic Attitudes Towards the Arts," pp.75-103.

	<p>* <i>BLACKBOARD</i>: Grabar, "Islam and Iconoclasm," pp.45-52. *<i>BLACKBOARD</i>: Flood, "Refiguring Iconoclasm in the early Indian Mosque," pp.15-40.</p>
March 7	<p><i>The Medieval Cycle: Christian</i> <i>ICONOCLASH</i>: "Address of His Holiness Pope John Paul II," pp.236-38. <i>ICONOCLASH</i>: Mondzain, "The Holy Shroud. How Invisible Hands Weave the Undecidable," pp.324-35. <i>BESANÇON</i>: Part 2, "The Pax Romana of the Image" and Chapter 4, "The Middle Ages," pp.147-64. *<i>BELTING</i>: "11. The 'Holy Face': Legends and Images in Competition," pp.208-24 and "14. Statues, Vessels, and Signs: Medieval Images and Relics in the West," pp.297-310. *<i>BLACKBOARD</i>: Schopen, <i>Critical Terms for Religious Studies</i>, "Relic," pp.256-68. *<i>BLACKBOARD</i>: Camille, <i>Critical Terms for Art History</i>, "Simulacrum," pp.31-44. *<i>BLACKBOARD</i>: Camille, <i>The Gothic Idol</i>, "1. Idols and Origins," pp.27-72.</p>
March 14	<p><i>The Reformation Cycle: Materialism</i> <i>ICONOCLASH</i>: Geimer, "Searching for Something. On Photographic Revelations," pp.143-45. <i>BELTING</i>: "20. Religion and Art: The Crisis of the Image at the Beginning of the Modern Age, a. Criticism and Destruction of Images during the Reformation-c. Image and Art in Renaissance Painting," pp.458-78. <i>BESANÇON</i>: Chapter 5, "The Renaissance and the Baroque Period," pp.165-81. *<i>BLACKBOARD</i>: Buddensieg, "Gregory the Great, the Destroyer of Pagan Idols," pp.44-65. *<i>BLACKBOARD</i>: Koerner, "Part I. Cleansing," pp.81-168. OR: *<i>ICONOCLASH</i>: Koerner, "The Icon as Iconoclasm," pp.164-213.</p>
March 21	<p><i>The Reformation Cycle: Psychology</i> <i>Thesis/Outline Reports Begin</i> <i>BELTING</i>: "20. Religion and Art: The Crisis of the Image at the Beginning of the Modern Age, e. Art as the Mise-en-scène of the Image at the Time of the Counter-Reformation," pp.484-90. *<i>BLACKBOARD</i>: Freedberg, <i>The Power of Images</i>, "9. Versimilitude and Resemblance: From Sacred Mountain to Waxworks," pp.192-245, "10. Infamy, Justice and Witchcraft: Explanation, Sympathy, and Magic," pp.246-82, and "11. Live Images: The Worth of Visions and Tales," pp.283-316.</p>
March 28	<p>~<i>ENJOY SPRING BREAK: NO CLASS</i>~</p>
April 4	<p><i>The Reformation Cycle: Sign Systems</i> <i>BESANÇON</i>: The first part, "Calvin" of Chapter 6, "The New Theology of the Image," pp.185-90. *<i>BLACKBOARD</i>: Eire, <i>War against the Idols</i>, "2. Erasmus as Critic of Late Medieval Piety," pp.28-53, and "6. John Calvin's Attack on Idolatry," pp.195-233. *<i>BLACKBOARD</i>: Mitchell, <i>Critical Terms for Art History</i>, "Word and Image," pp.47-57. *<i>BLACKBOARD</i>: Michalski, <i>The Reformation and the Visual Arts</i>, "5. Symbols and Commonplaces, or the Conceptual Background of the Dispute on Images," pp.169-94. *<i>BLACKBOARD</i>: Mochizuki, "The Dutch Text Painting"</p>

April 11	<p><i>The Reformation Cycle: Politics</i> <i>ICONOCLASH</i>: Brotton, “Saints Alive. The Iconography of St. George,” pp.155-57. <i>*BLACKBOARD</i>: Phillips, <i>The Reformation of Images: Destruction of Art in England, 1535-1660</i>, “Chapter III. Images Undermined,” pp.41-81, “Chapter IV. Images Attacked,” pp.82-100 and “Chapter V. Images Returned,” pp.101-10. <i>*BLACKBOARD</i>: Whiting, “Abominable Idols: Image Breaking under Henry VIII,” pp.30-47. <i>*BLACKBOARD</i>: Watt, <i>Cheap Print and Popular Piety, 1550-1640</i>, “Chapter 4. Idols in the Frontispiece,” pp.131-77.</p>
April 18	<p><i>The Modern Cycle: French Revolution and After</i> <i>ICONOCLASH</i>: Léchet, “‘Idols Fall and the Gospel Arises!’ The Farel Memorial in Neuchâtel: History of a Paradox,” pp.214-17. <i>BELTING</i>: “20. Religion and Art: The Crisis of the Image at the Beginning of the Modern Age, d.The Controversy over Raphael’s Sistine Madonna,” pp.478-84. <i>*BLACKBOARD</i>: Idzerda, “Iconoclasm during the French Revolution,” pp.13-26. <i>*ICONOCLASH</i>: Gamboni, “Image to Destroy, Indestructible Image,” pp.88-135. <i>*GAMBONI</i>: “12. Reformations of Church Art,” pp.232-54.</p>
April 25	<p><i>The Modern Cycle: Abstraction</i> <i>ICONOCLASH</i>: Pamuk, “I am a Murderer,” pp.568-69. <i>ICONOCLASH</i>: Mogoutov and Nedel, “No Place. No Matter. The Making Dense of Utopia,” pp.386-88. <i>BESANÇON</i>: Chapter 8, “The Russian Revolution,” pp. 319-77. <i>*GAMBONI</i>: “13. Modern Art and Iconoclasm,” pp.255-86. <i>*ICONOCLASH</i>: Lowe, “To See the World in a Square of Black,” pp.544-67. <i>*ICONOCLASH</i>: Zbikowski, ‘Dematerialized. Emptiness and Cyclic Transformation,’ pp.428-34. <i>*ICONOCLASH</i>: Belting, “Beyond Iconoclasm. Nam June Paik. The Zen Gaze and the Escape from Representation,” pp.390-411.</p>
May 2	<p><i>Final Presentations</i> <i>Papers due in class</i></p>
May 9	<p><i>Final Presentations</i> <i>Papers due in class</i> <i>Working Conclusions</i></p>