

Instructor: Dr. Kathleen Kimball

World History is a young sub-discipline of history and World Art is a new art historical area. In our ‘global era’ it makes sense that we would find global ways to understand our past (and therefore our present and future) that go beyond the traditionally narrow Euro-centric viewpoint. Within the context of World Art this particular course re-unites art history and art making. It is possible to spend a lifetime on any one medium, idea, time period or geographical location. In this course you are introduced to the overall subject of World Art and encouraged to navigate through the material to discover and cultivate your own areas of interest.

Course Objectives

Upon completion of the course, the student should be able to:

- Recognize and appreciate diverse functions art has served, meanings art has held, and ways art has been created in human society throughout history and around the world;
- Identify relationships between cultural values and artistic creations;
- Specify personal artistic choices that support the human species;
- Critically think, write, and speak about world art.

Readings

It is suggested that you purchase required texts. Many recommended readings are in the library

Required Texts

Bentley, Jerry, Old World Encounters, Oxford University Press, 1993.
Feest, Christian F., Native Arts of North America, Thames & Hudson, 1992.
Miller, Mary Ellen, The Art of Mesoamerica, 3rd ed., Thames & Hudson, 1991.
Stokstad, Marilyn, Art History, Harry Abrams, 1999.
Stone-Miller, Rebecca, Art of the Andes, 2nd ed., Thames & Hudson, 2002.
Thomas, Nicholas, Oceanic Art, Thames & Hudson, 1995. _
Willett, Frank, African Art, Thames & Hudson, 2002.

Personalizing the Course

While there are basic ideas and images that we all explore and master during the course, individuals may pursue their unique interests. For example, if you are interested in the auditory channel and the art of music, you might go beyond the first suggested assignment to make a musical instrument for Africa and also make musical instruments for Oceania, Eurasia, and the Americas. Your response papers might focus on musical experiences in each of the parts of the globe we discuss. You might compose something for your performance art. Your matrix presentation and research might also focus on sound or musical instruments, their ritual uses & social relevance, etc. Someone particularly keen about ceramics might make musical instruments all of clay! Flexibility in art making within the course is a way to deepen your interests. Staying with the assignments as structured is a way to widen them.

Unit I - Setting the Clock - 9-19-03 - 6-9pm

Slide lecture w/ music. Introduction to World Art: The World, Then and Now.
Time Lines for geology, emergence of life and the human species. Origin theories and myths.
Contemporary theoretical physics and the merger of biology and information sciences.

1. Reading

Registrants receive a packet to read before this evening.

2. Writing & Oral Presentation

Start your Journal.

#1 Response Paper – Base your paper on your readings for “Setting the Clock”

Unit II – What’s the Big Idea? - 9-20-03 – 9am-3pm

The Creative Urge/Why do humans make art? Answers from Philosophy, Aesthetics & Psychology,
History, Anthropology, et al.

1. Reading

Stokstad, M. Art History, Abrams, NY, 1999, pp 1-59.
Packet of readings sent to registrants in the course.

2. Writing & Oral Presentation

Keep making journal entries.

#2 Response Paper – Base your paper on your readings for ‘What’s the Big Idea?’

3. Art Making

We will be making a journal for your use in the course.

Unit III – African Beginnings - 10-4-03 - 9am-3pm

Slide lecture w/ music on range of African Art: prehistoric cave paintings, tool making, language and music; metaphoric thinking as vessel; masks, sculpture, architecture. Relate tribal and urban via representation generally and portraiture specifically.

1. Reading and be prepared to discuss:

M. Stokstad, Art History, Abrams, NY, 1999
Chapter 3, “Art of Ancient Egypt”
Chapter 13, “Art of Ancient Africa”
Chapter 25 “Art of Africa in the Modern Era”
Willett, African Art

2. Writing & Oral Presentation

#3 Response Paper - Base your paper on your readings for this ‘African’ Unit

Be ready to present your paper in class.

Journal: Keep making entries in your journal

3. Making

We will create & play musical instruments (e.g., of bone, stone, clay, wood, etc.)

Unit IV – Oceania - 10-18-03 – 9am-3pm

Arts of Australia, Indonesia, Micronesia, Melanesia, Polynesia. This also includes Arctic Arts.

Slide lectures on the arts of Oceania while listening to indigenous music.

SELECT YOUR RESEARCH TOPIC. SEE ME FOR APPROVAL BEFORE YOU BEGIN YOUR RESEARCH.

1. Reading

M. Stokstad, Art History, Abrams, NY, 1999, Chapter 24, ‘Art of the Pacific Cultures’.
Oceanic Art, Nicholas Thomas

2. Writing & Oral Presentation

#4 Response Paper – Base your paper on your readings for this ‘Oceania’ unit.

Be ready to present your paper in class.

Journal is Due. Turn in Journals for mid-term review

3. Making

Dot Painting as memory on rock, bark, wood

Unit V – Eurasian Translations: Text and Tower - 11-01-03 – 9am-3pm

Slide lectures while listening to music from ancient Greece, medieval Europe, or China.

Monumental architecture, from Stonehenge to City Planning. Sacred Geometry, numbers and letters.

Literacy as a shift in consciousness.

1. Reading

Sign up for **one** chapter from the following in M. Stokstad, Art History, Abrams, NY, 1999:
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 20, 21, 22.

Old World Encounters, Jerry Bentley

Research your topic.

2. Writing & Oral Presentation

#5 Response Paper – Base your paper on your readings for this ‘Eurasian’ unit.

Be ready to present your paper in class.

Journal: You have received your journal back. Continue your entries.

3. Making & Oral Presentation

We will create Illuminated Manuscript or Scroll. Be ready to explain the time and place of your creation.

Unit VI – The Americas – 11-15-02 – 9am – 3pm

Pre and Post Columbian Arts of the New World (North, Central and South Americas)

1. Reading

M. Stokstad, Art History, Abrams, NY, 1999,

Chapter 12, ‘Art of the Americas Before 1300’

Chapter 13, ‘Art of the Americas After 1300’

Native Arts of North America, Chrisan Feest

The Art of Mesoamerica, Mary Ellen Miller

2. Writing

Journal: Continue your entries.

#6 Response Paper – Base your paper on your readings for this ‘Americas’ unit.

Be ready to present your paper in class.

3. Making

Performance Art. You are free to here to perform in a variety of ways, e.g., create and share using electronic media, present a face-to-face dramatic interpretation of literature, etc.

Unit VII Synthesis: The Future of World Art/The Future of Art and the World

12-06-03 – 9am-3pm

Present matrices and turn in papers and journals. Discussion about ‘future’ issues e.g., Identity, What it Means to Be a Human and an Artist in the 21st century, Sustainability and Environmental Arts.

1. Reading

Read one of the Andy Goldsworthy texts on the Recommended Reading list.

2. Writing & Group Oral Presentation

Journal: Conclude your entries. Turn in Journal

#7 Response Paper – Based on the readings for this ‘Future/Synthesis’ unit.

Present Matrices

Grades and Course Requirements

The number of points you accumulate determines your grade. The maximum number of points is 200.

200-180 = A

180-160 = B

160-140 = C

140-120 = D

<i>POINTS</i>	<i>STUDENT RESPONSIBILITY</i>
15	ATTENDANCE.
50	READINGS/RESPONSE PAPERS
25	PRESENTATIONS
50	ART MAKING
35	TIME/ART MATRIX
25	JOURNAL

15 points. ATTENDANCE. Your grade is especially impacted by your class attendance, which is required. We meet seven times and each time you attend class it is worth 2 points. (You receive a gift of 1 point!) An absence is excused **only** under the following circumstances: 1. Presentation of written medical excuse signed by a physician. 2. Personal emergency verified in writing by the dean; 3. Field trip for a Plymouth State class in which student is enrolled. Grades are lowered for any students having unexcused absences.

Schedule and Materials

Each of the six Saturdays our schedule is: morning slide lectures, music, discussions of readings, sharing your insights and papers. Afternoons are art making, also accompanied by relevant music and discussion, so feel free to dress in clothes that can get dirty. Studio materials are provided and their cost covered by your studio fee for the course.

50 points. READINGS/RESPONSE PAPERS. There are two kinds of readings: required and recommended. Read everything that is required. Although the class is 15 weeks, there are actually 7 units. Select readings from 5 of the 7 units and respond in writing. Each response paper is: typed, at least one page in length, due the week of the reading, worth 10 points, read aloud in class. Your participation in class discussion of readings is expected. Recommended readings are on reserve to enhance your understanding but they are not mandatory.

50 points. ART MAKING. These are your 5 artistic creations; each is worth 10 points. Through these activities you approach and experience the range of which our species is capable and unite what you learn art historically with what you learn as an artist.

60 points. TIME/ART MATRIX & PRESENTATION. Each student creates a matrix documenting world art over time and from it selects a research topic. This will be presented as both a short (5 typed pages) paper and a 5 minute presentation to the class. This functions as your final. Sample paper topics might be: 1. compare/contrast two locations during the same time period, such 5,000bce rock art in Australia and the American Southwest; 2. compare/contrast art from one location over time, such as ceramic work from Peru 800bce and 800ce; 3. explore the relationship between art and culture, such as between musical instruments, ritual, and cultural values in contemporary American culture. Students may do their research and make their presentations either alone or in small groups.

Sample Matrix

	Africa	Oceania	Eurasia	Americas
2,000 bce				
1000 bce				
0				
1000 ce				
2000 ce				

25 points. JOURNAL. Starting with the first class keep your notes, musings, sketches, responses to the slides and class discussions, the work you are making for class, etc. As you progress through the course your journal historically documents your journey as you discover and create world art. This assignment is best dealt with in an ongoing way. The journals will be reviewed about half way through the course.

Unit I

Viewing - PBS special Evolution

Reading:

Briggs, John,

Fractals, Touchstone, NY, 1992.

Campbell, Joseph,

Historical Atlas of World Mythology, Volumes I and II, Harper and Row, NY, 1988.

Schuster, Carl and Edmund Carpenter, Patterns That Connect, Social Symbolism in Ancient and Tribal Art, Abrams, NY, 1996.

Dixon, Dougal

Atlas of Life on Earth, Barnes and Noble, NY, 2001.

Eisler, Riane,

The Chalice & the Blade, Harper, San Francisco, 1988.

Fagan, Brian,

From Black Land to Fifth Sun, Helix Books, Reading, MA, 1998.

Folger, Tim,

“From Here to Eternity” in Discover, V 21, No. 12, December 2000,

Goswami, Amit

The Self-Aware Universe, Putnam, NY, 1993.

DeMoss, Robert

Brain Waves Through Time, Plenum, NY, 1999.

Jaynes, Julian,

The Origin of Consciousness in the Breakdown of the Bicameral Mind, Houghton Mifflin, Boston, 1990.

Met TimeLine of World History

<http://www.metmuseum.org/toah/splash.htm>

Ochoa, George and Melinda Corey

Timeline Book of the Arts, Songstone Press, NY, 1995.

Timeline Book of Science, Songstone Press, NY, 1995.

Otten, Charlotte, Editor,

Anthropology and Art, Natural History Press, NY, 1971.

Palmer, Douglas,

Atlas of the Prehistoric World, Discovery Books, NY, 1999.

Schuster, Carl and Edmund Carpenter

Patterns That Connect, Social Symbolism in Ancient and Tribal Art, Abrams, NY, 1996. Read further in this book beyond your assigned chapter

Shlain, Leonard

Art & Physics, William Morrow, NY, 1991.

Wolf, Fred Alan,

The Dreaming Universe, Touchstone, NY, 1994.

Unit II

Reading:

Arguelles, Jose,

The Transformative Vision, Shambala, Colorado, 1975.

Coomaraswamy, Ananda

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What is Civilization?, Lindisfarne Press, Great Barrington, MA, 1989.

Dissannayake, Ellen

Homo Aestheticus, Ellen, Free Press, NY, 1992. Read any additional chapters that interest you.

What is Art For?, University of Washington Press, 1988.

Pye, David

The Nature & Aesthetics of Design, Cambium Press, CT, 1978.

Rank, Otto,

Art & Artist, Norton, NY, 1932.

Unit III

Viewing - 3 videos: African Dance, Cymatics, The Gods Must Be Crazy.

Reading:

Hackett, Rosalind,

Art and Religion in Africa, Cassell, London, 1996.

Mbiti, John S.

African religions and philosophy, Heineman, London, 1969.

Schwaller de Lubicz R.A.,

The Temple in Man, Inner Traditions, NY, 1949.

Smith, W. Stevenson,

The Art and Architecture of Ancient Egypt, Yale University Press, New Haven, 1981.

Snowden, Frank M.,

Before Color Prejudice, Harvard University Press, Cambridge, 1983.

Stokstad, M.,

Art History, Chapter 3, 'Art of Ancient Egypt', Chapter 25, 'Art of Africa in the Modern Era'.
Abrams, NY, 1999.

Tame, David,

The Secret Power of Music, Destiny, NY, 1984.

Thompson, Robert Farris, Flash of the Spirit

"Yoruba art and culture in the Americas; Kongo art and religion in the Americas -- Vodun religion and art in Haiti;
Mande-related art and architecture in the Americas -- Ejagham art and writing in two worlds

ELECTRONIC RESOURCES

<http://www.wcenter.spelman.edu/Art/htmlpages/artdepthhome.html#anchor693486>

the spelman art dept has arturo lindsay, himself an african american artist who focuses on the diaspora in the Caribbean. (yes, i met him when he came to meca) they offer 2 courses in african american art alone, a non western survey course, and their site has alot of the major references for art history databases, such as 'the mother of all art history'~~~~

<http://www.questia.com/SM.gst> african art galore

<http://witcombe.sbc.edu/ARTHafrica.html#africa>

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search at unh under: [Blacks -- America -- History](#)

[African Americans -- History](#)

Unit IV

Viewing - 2 Videos “The Last Wave” and “Walkabout”

Reading

- Aveni, Anthony, Conversing with the Planets, Times Books, NY, 1992.
- Flood, Josephine,
Rock Art of the Dreamtime, Angus & Robertson, Australia, 1997.
- Hoefler, Hans,
Stoned Images, Art of Bali, Paper Tiger, Great Britain, 1978.
- Krupp, E.C.,
Echoes of the Ancient Skies, Oxford University Press, NY, 1983.
- Lawlor, Robert,
Voices of the First Day, Awakening in the Aboriginal Dreamtime, Inner Traditions, VT, 1991.
- Meyer, Anthony J.P.,
Oceanic Art, Volumes I and II, Konemann, Germany, 1995.
- Pucci, Idanna,
Bhima Swarga, Bullfinch Press, Little Brown, Boston, 1992.
- Ray, Dorothy Jean,
A Legacy of Arctic Art, University of Alaska Museum & University of Washington Press, Seattle, 1996.
- Starzecka, D.C., Editor,
Maori Art and Culture, Art Media, Chicago, 1996.

Unit V

Reading:

- Ardalan, Nader and Laleh Bakhtiar,
The Sense of Unity, The Sufi Tradition in Persian Architecture, University of Chicago Press, 1973.
- Baynes, Wilhelm, translators,
The I Ching, Princeton University, 1950.
- Bentley, Jerry,
Old World Encounters, Oxford University Press, NY, 1993.
- Calkins, Robert G.,
Illuminated Books of the Middle Ages, Cornell University Press, 1983.
- Coomaraswamy, Ananada,
Traditional Art and Symbolism, Bollingen Series, Princeton, 1977.
- Eliade, Mircea,
Images and Symbols, Princeton University Press, 1991.
- Fox, Matthew,
Illumination of Hildegard of Bingen, Bear & Co, New Mexico, 1985.
- LeMee, Jean, trans.
Hymns from the Rig-Veda, Knopf, NY, 1975.
- Pal, Pratapaditya and Julia Meech-Pekarik,
Buddhist Book Illuminations, Ravi Kumar, NY, 1988.
- Pennick, Nigel,
Magical Alphabets, Weiser, Maine, 1992.
- Richer, Jean,
Sacred Geography of the Ancient Greeks, SUNY Albany, 1994.
- Shikibu, Murasaki,
Tale of Genji
- Shearer, Alistair, trans.
Effortless Being, The Yoga Sutras of Patanjali, Unwin, London, 1989,
- Vitruvius,
The Ten Books on Architecture, Dover Reprint, NY, 1960.
- Yale University Press – any of the Pelican History of Art series about Eurasian Architecture, such as Roman Imperial Architecture, Early Christian and Byzantine Architecture, etc. Many volumes on reserve.
- Zimmer, Heinrich,
Artistic Form and Yoga in the Sacred Images of India, Princeton University Press, 1984.

Unit VI

Reading:

Bailey, Jim,

Sailing to Paradise, Simon and Schuster, NY, 1994.

Bergh, Susan E.,

“Death and Renewal in Moche Phallic Spouted Vessels,” in Anthropology and Aesthetics, Autumn, 1993, pp 79-94.

Kubler, George,

The Art and Architecture of Ancient America, Yale U Press, 1993.

Markman, Roberts H. and Peter T Markman,

Masks of the Spirit, Image and Metaphor in Mesoamerica, UC Press, Berkeley, 1989.

Nelson, Ralph, trans.

Popol Vuh, The Great Mythological Book of the Ancient Maya, Houghton Mifflin, Boston, 1976.

Nuttall, Zelia,

The Codex Nuttall, A picture manuscript from ancient Mexico, Dover Reprint, NY, 1975.

Spinden, Herbert,

A Study of Maya Art, Dover Reprint, NY, 1975.

Stokstad, M.,

Art History, Abrams, NY, 1999, Chapter 19, 26, 27, 28, 29.

Urton, Gary,

The Social Life of Numbers, University of Texas, Austin, 1997.

Wiley, Gordon,

New World Archaeology and Culture History, UNMX, Albuquerque, 1990.

Zapp, Ivar and George Erickson,

Atlantis in America, Navigators of the Ancient World, Adventures Unlimited Press, Illinois, 1998.

Unit VII

Viewing – Koyanaskatsi

Reading:

Beardsley, John,

Earthworks, Abbeyville Press, NY, 1984.

Goldsworthy, Andy,

A Collaboration with Nature, Abrams, NY, 1990.

MidSummer Snowballs, Abrams, NY, 2001.

Time, Abrams, NY, 2000

Goodenough, Ursula,

The Sacred Depths of Nature, Oxford University Press, NY, 1998.

Jabs, Carolyn,

RE/USES, Crown Publishers, NY, 1982.

McNeill, J.R.,

An Environmental History of the Twentieth-Century World, W.W. Norton, NY, 2000.