



AHI384 Museum Studies: Uzhhorod, Ukraine SUA19 ***May 15-June 6***

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Course Description:

This 3 credit course is designed as an intensive 3 week short-term educational program in which students will examine and photodocument materials from the late gothic and renaissance periods housed in Uzhhorod's Bishop's Residence Library as well as late gothic frescoes in the Horiany Rotunda. In order to understand the material with which we will be working, we will meet several times in SP19 semester to become familiar with the uniqueness of the region, to study the art and science of the folios, as well as to learn museum handling, image capturing, initial processing and storing procedures. Upon return from Uzh, students will write a formal catalogue entry about a chosen piece from the trip in which he/she will analyze its style in light of political, religious, economic, social, and cultural trends of the era in which it was produced. They will also complete a required CIE evaluation of the program.

There are no foreign language requirements or prerequisites

Host Institutions and contact persons:

Alexander Bokotey at Bishop's Library & Rotunda

Uzhhorod National University

Cities and Locales Visited:

Uzhhorod and Budapest

Accommodations:

_____, in Uzhhorod

_____ in Budapest

Cost Per Student for 3 weeks abroad:

All students must enroll either as a student at Naz or non-traditional student through Continuing Ed and Distance Learning.

tuition:-----

airfare: \$1550

train between Budapest and Chop: $\$30 \times 2 = \60

Budapest Card for 48 hrs = \$38

room and meals: 16 days in Uzh @ \$30 x day = \$480

room and meals: 3 days in B'pest @ \$80 X day = \$240

tour tickets (& transport to venues): Bokay Museum, Castle, = \$50

spending money

Student Learning Outcomes for all Art History Courses:

AHI1 Acquire competence in the historical, social and political contexts in which art was made

AHI2 Build an awareness of the approach and methodology of art history as a discipline

AHI3 Develop critical thinking and writing skills

AHI4 Achieve an appreciation of and ability to analyze aesthetic qualities of art

Additional Student Learning Outcomes for the Museum Studies Course:

Demonstrate ability in image acquisition, processing, analysis, storage, and distribution

Utilize field standards for handling artifacts

Projected Outcomes:

The Bishop's Library in Uzhhorod has thousands of folios from the late gothic and renaissance eras which have never been digitized or studied. This project is designed to help digitally preserve these objects and to make them accessible for scholarly study. Naz students would learn about the art and science of manuscripts and early printed texts; image processing and analysis; data storage and distribution; as well as professional archiving and handling. They would also learn about the cultural, political and religious history of Uzhhorod, Transcarpathia (western Ukraine, eastern Hungary, and portions of Slovakia, Poland and Romania) in addition to current trends in academic and social life in central Europe. If successful, the work produced during this trip would lead to future onsite collaborations. We will also be undertaking a second project, photodocumenting the Horiany Rotunda. Its late gothic images have not been digitalized nor have they received scholarly attention. They are unique in their iconography

combining aspects of Byzantine, late Italian gothic and Germanic iconography in a style that is inspired by Giotto, one of the most important late gothic Italian frescoists. This project would allow scholars to study this unique monument, and published and study, it will draw tourists to this unique building.

Scheduled Meeting Times:

Contact Hours

Required Book :

Sylvan Barnet, *A Short Guide to Writing About Art* (NY: Harry N. Abrams)

Formal Written Work, Due :

There will be a research assignment designed to aid the student in analyzing an art historical object, in learning to find and use resources for answering art historical questions, and in developing formal paper writing skills. A handout explaining the assignment in detail is attached.

Grades:

You should be aware of the fact that there is **no opportunity for extra credit** in this course and **grading is not based on a curve**. **Cultural excursions and journal entries for them are MANDATORY**

Pre-Uzhhorod meetings	10%
Attendance and Participation in Cultural Excursions	10%
Journal Entries	25%
Image processing at Uzh	25%
Final Project	30%

Nazareth College Grading Standards:

- A = Superior Work - mastery of the material
- B = Excellent Work - thorough understanding
- C = Average Work - Basic understanding
- D = inferior but passing - some understanding
- F = Failing Work

Official Statement Regarding Academic Integrity:

Academic integrity is essential to the educational mission of Nazareth College of Rochester, for the free pursuit of knowledge and understand is seriously impeded by any form of academic dishonesty. Hence, no form of academic dishonesty will be condoned by the college.

“Academic dishonesty” is understood as any act of deceit bearing on one’s own or another’s academic work, where “academic work” is understood to mean any activity pertaining to the educational mission of the college. Such acts include, but are not limited to, plagiarism in any form and the use during an exam of information of materials not authorized by the instructor for such use. For information on the procedure used in the event that an instructor believes a student to be guilty of some form of academic dishonesty, visit: <http://www.naz.edu/academic-affairs/for-faculty>.

Official Statement Regarding Students who use the Student Accessibility Services:

If you have a physical, psychological, medical or learning disability that may impact your academic course work or participation in this class, please contact the Office of Student Accessibility Services (GAC, Room 61). It is your responsibility as a student requesting an accommodation due to a qualifying disability to self-identify by registering with the Office of Student Accessibility Services and to furnish documentation about the nature of the disability. Informing other faculty or staff personnel does not constitute registering with the Office of Student Accessibility Services. You must provide documentation of you needs to the Office of Student Accessibility Services so that reasonable accommodations can be requested in a timely manner. The Director of the Office of Student Accessibility Services will determine with you what accommodations are necessary, appropriate and reasonable based on the documentation provided. All information and documentation is confidential. If appropriate, the Director of the Office of Student Accessibility Services will write a “letter of academic accommodation” that you can share with me as your course instructor. Note: all students are expected to fulfill essential course requirements with or without reasonable accommodations.

The Director of the Office for Student Accessibility Service is Erika Hess (office: GAC61, phone: 389-2498, e-mail: ssmyth6@naz.edu).

Student Accessibility Service is available as a PDF file at:

<http://www.naz.edu/studentdisabilities/>.

Instructions for an Art History Exhibition Catalog Entry

A museum catalog is typically a book written in regards to a current exhibition. For example, an exhibition of Victorian paintings concerning the legend of King Arthur could be on display at the British Art Museum. The title could be: *The Marriage of History and Legend: The Victorian Revival of King Arthur*. While the museum exhibit itself might have wall text with a brief introduction to the exhibit as well as having text panels for each piece, anyone wanting more information on the theme of the exhibit might be interested in purchasing a catalog.

You will submit all materials in a FOLDER on the due date. Late papers will not be accepted.

If you have any problems, check Sylvan Barnet, *A short guide to writing about Art*, Chapter 6, "Writing an entry in an exhibition catalog." You will be writing for a scholarly audience so your essay will be a bit more sophisticated than the one in Barnett.

Include the following:

- 1) **Facts:**
 - a. present location
 - b. generic definition
 - c. materials,
 - d. approximate dimensions,
 - e. condition (is the surface cracked, are there pieces broken off, is it damaged), and
 - f. signature or date
- 2) **Subject:**
 - a. Introduce your subject (bring your audience in).
 - b. Why does it interest you (and your reader)?
- 3) **Technical Aspects of image processing:**
 - a. what precise steps did you use to digitally "tweek" this image
 - b. Why did you make those technical decisions, what was your goal
- 4) **Analysis:** An analysis not merely description. Every time you describe something about the artwork in the body of the essay, you should explain why that particular aspect is noteworthy. This is the distinction between the WHAT and the WHY: what did you notice about the artwork, and why is it important?
 - a. State what you think the focus of the work is and explain how the artist led your attention there.
 - b. Indicate the overall character or effect of the picture (the general impression that the work creates).

- c. Discuss the style of the work (composition, light, color, figure types, etc).
 - d. Be sure to analyze the manner in which this artist is using visual elements to convey an idea, theological principle, philosophy, etc.
- 5) **Thesis**: Your thesis for this paper is the meaning of this image
- 6) **Content (support your thesis by discussing at least 3 of these ideas)**
- a. the technique of manufacture - usually not necessary for a painting or drawing, but necessary if the work is a ceramic, bronze, or other manufactured material
 - b. purpose/function - why was it made at this time. Also, is it for secular, public, religious, private use?
 - c. Patron/audience - for whom was it made
 - d. Historical context - what was happening in the culture that allowed this object to be created, used, etc.
 - e. Original context - where and how was this object originally shown or used
 - f. Iconography - what symbols, signs or attributes exist in this work to give in meaning
 - g. message and ideas conveyed by the work
 - h. visual sources - is the artisan emulating or borrowing forms, style, etc. from another artist
 - i. if known, the artist's personal philosophy about the work
 - j. is it part of a larger group of works
- 7) **Quotes**
- a.) in an art history paper - you only use quotes from a primary source.
 - b.) otherwise, take the information, put it in your own words and footnote the source of your knowledge.
 - c.) an art history paper should NEVER have more than 1 or 2 quotes.
- 8) In art history, we use **footnotes**.
- a. Use a footnote every time that you use information that you did not know before reading that author.
 - b. You should never have an entire paragraph with information from only one author. Blend your sources.
 - c. for a 4-6 page paper you should have **about 20 or more** footnotes, otherwise it is not a research paper.

- 9) **Bibliography:**
- a. Include a bibliography that includes at least 3 books and/or articles in established art historical journals, books, catalogues.
 - b. Internet web pages are not acceptable sources for information (unless it is a museum page).
 - c. Use Barnett's *Short Guide to Writing about Art* book for citation format.
- 10) **Images** of art you are discussing. Both the raw image and your Photoshopped image.
- 11) **Copies** of all pages that you used as source materials for your footnoted information.

This is a RESEARCH PAPER – SO DO RESEARCH. DO NOT WRITE A 4-6 PAGE DESCRIPTION OF THE WORK.

This is a formal writing assignment. You must adhere to the following guidelines:

- 1. Use an 11 or 12-font type (Times-Roman or Times)
- 2. Put your name in the top upper right hand corner of the page
- 3. use one-inch borders on all 4 sides
- 4. double-space your text
- 5. flush-left type with indented first sentences of each paragraph
- 6. do not use contractions
- 7. Do NOT use quotes unless from a primary source, then only use ONE and the sentence after the quote must tie that quote directly to your thesis. Otherwise, reword your source and footnote the idea.

A SAMPLE ENTRY

Because the following entry deals with a Japanese image of the infant Buddha, a subject unfamiliar to most Americans, it inevitably spends a fair amount of time sketching the background, but it also looks closely at the work itself, and it conveys something of the work's meaning and importance.

The Buddha at Birth

Gilt Bronze

Asuka Period (542-645), 7th Century

H. 3 3/8 in. (8.5 cm) -

Freer Gallery

Literature: Washizuka No. 25

Like Christianity and Islam, Buddhism is rooted in the teachings of an historical figure. Shakyamuni ("Sage of the Shaka Clan," c. 560 BCE-c.483 BCE), also called the Buddha (Enlightened One) or the Historical Buddha, was born into a princely family in north-central India, in the Himalayan foothills of present-day Nepal. According to semi-historical lore, although within the residence he was shielded from all possible pain, when at the age of twenty-nine he discovered suffering in the outside world he left the royal household in a quest for a better way of life, a different kind of existence. After six years of asceticism he found the Middle Way, a path between the two extremes of self-indulgence and asceticism, which brought enlightenment (Sanskrit: bodhi; Japanese bodai). For the next forty-five years he preached a doctrine that came to be called The Four Noble Truths:

All existence is characterized by suffering;

Suffering is caused by desire or craving;

There is a way to overcome craving;

The way is the Eight-Fold Path, which involves leading a disciplined,
moral life.

According to legend, at his birth the infant Buddha miraculously took seven steps, pointed with one hand to heaven, with the other to earth, and proclaimed, "Between heaven and earth, I alone am honored." This small image shows the smiling infant Buddha making the assertive gestures that announced a new way of perceiving experience. (He smiles because he has discovered a happy way of living.) All religious art, no matter how realistic, calls our attention in one way or another to, in an idealized world, for in effect religious art tells us that our daily perception of the world is severely limited, and-guided by the religion teachings-we must see differently, see a different world. Consider the unnaturalness of this image: A tiny newborn infant

with golden skin (the Buddha's gold skin symbolizes his perfect knowledge) and a full head of hair that is shaped like a natural crown (the cranial protuberance symbolizes his supreme wisdom) stands unaided and makes a confrontational gesture. Although the image is far from realistic, it does catch the supple, undefined body of a child (except for the delightful indication of the spine), and it interestingly contrasts the smooth bodily surfaces with the finely detailed elaborate garment. This paradoxical image--a smiling infant who commands-itself is an embodiment of the challenging idea that there is a world different from our visible world of helpless infants who are born, grow old and sick, and then die.

The Buddha at Birth was produced by the lost-wax method: The image was made in wax, encased in a clay mold with a drain hole, and the mold was then heated. When the melted wax ran out, bronze was poured into the mold through an inlet, filling the space where the wax model had been. After the bronze cooled, the mold was broken to free the bronze image. Details were perhaps refined, and the image was gilded -i.e., it was painted with powdered gold dissolved in mercury, and heated until the mercury vaporized, leaving gilt fixed to the surface.

Although Buddhism was introduced to Japan from Korea in the sixth century, the oldest surviving Japanese Buddhist sculptures are, like this one, from the early seventh century. (In later images the face is rounder, less rectangular, and the skirt is longer.) The present sculpture may be the earliest Japanese gilt bronze in the United States, and perhaps the earliest outside of Japan.

For this class (a longer paper), you might also want to discuss for whom it was intended. How was it used? Was it one of a kind or made by the 1000's. Where would one use such an object and how?