

# Medieval and Renaissance Studies: Materiality and the Religious Impulse

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**program website:** <http://academic.evergreen.edu/curricular/materiality/>



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## **Book List**

These are the books you will need to purchase; other reading assignments will be available in PDF format via the program website:

*The Winter's Tale* by William Shakespeare (Orgel), ISBN: 019953914 / ISBN 13: 978-199-53591-0, Oxford U. Press

*The Reformation of the Image* by Joseph Koerner, U of Chicago Press, 2004, paperback, ISBN: 0-226-44837-1

*Nuns as Artists* by Jeffrey Hamburger, U of California Press, 1997, ISBN: 0-520-20386-0 (cloth)

***\* A student fee will be charged by the college at a significantly reduced price from retailers. We'll pass out copies of the text in class.***

## **Art Materials**

*Everyone in the program will participate in basic printmaking. Most of the tools and inks will be provided for you. Plan for printmaking materials costs to be about \$30 - \$50.*

copper plates	Purchase from TESC printmaking studio
linoleum blocks	Purchase from TESC printmaking studio
woodcut/linocut tools	You can borrow these from the printmaking studio or purchase your own through the bookstore.
engraving burins	You can borrow these from the printmaking studio or purchase your own through the bookstore.
burnisher	You can borrow these from the printmaking studio or purchase your own through the bookstore.
scraper	You can borrow these from the printmaking studio or purchase your own through the bookstore.
printing papers (5-7 sheets)	Purchase from the bookstore or print studio as needed
davy board	purchase from the TESC bookstore
book-binding needle	purchase from the TESC bookstore
book-binding thread	purchase from the TESC bookstore
folding bone	purchase from the TESC bookstore
cake of beeswax	purchase from the TESC bookstore

## Structuring Questions

- 1) What role do theological questions and debates play in artistic production?
- 2) What can we learn from the techniques used by medieval and early modern artists? What role do material constraints play in artistic production?
- 3) How do the stories of particular artists or artistic communities complicate standard historical and political narratives about the institutional church's policy on images?
- 4) How does the relationship between material images and transcendent ideas continue to play out in our own lives?

## Intellectual Journal

We expect you to continue to maintain an intellectual journal. This is a place for you to document and comment on the development of your independent project work. You may use it as a sketchbook and you may choose to incorporate notes on the readings and lectures, but first and foremost it is a place to try out ideas before and in between trips to the studio or the library. The goal here is to ensure that your project has real intellectual grounding, and that this grounding is complicated enough to hold your interest (and your future audience's).

## Independent Projects

### **Critical Writing and Research**

In order to earn full credit for a research project, you must complete:

- one-page proposal describing the scope of the project and your approach to the subject matter. This should be focused on identifying the key intellectual crux of your argument (the "so what") and on how the topic relates to the themes of the program. **DUE End of week 2**
- annotated bibliography (Elizabeth will provide a separate handout on this), containing at least 5 secondary sources (books or articles from peer reviewed journals)
- a complete draft, with footnotes or endnotes, by week 7
- a final version, with cover letter, by week 9

You must have your topic approved by Elizabeth before beginning your research, and the topic should have something to do with the intersection of religion and visual culture. Your paper should be approximately 25 pages in length. At the end of the quarter, you will present a brief summary of your work to the program; we expect you to pay significant attention to the format of this presentation, using visual aids and engaging with your audience when appropriate. These are critical writing projects, and should be suitably professional in tone and the sophistication of the research—depending on your writing skill level, however, Elizabeth is also willing to work with you to incorporate creative/experimental features into your final product.

## **Visual Art and Research**

In order to earn full credit for a research project, you must complete:

- 1-page prospectus describing the scope of the project: medium or artistic form you intend to pursue, the materials or formal elements of the object or images; some evidence of your visual research into images or works that are related to your proposed project (similar in medium, technique, function, context or imagery, etc.). Your proposal will make clear how your project is related to some aspect of the program inquiry. **DUE End of week 1**
- annotated bibliography containing of both art historical and visual research. **Due week 1/ongoing**
- An artist's statement/reflective essay indicating what you learned, how you addressed your proposal **Due in final portfolio week 10.**
- Final project portfolio **Due in final portfolio week 10.**

You must have your topic approved by Lisa before beginning your project. The work should have a clear relationship the intersection of religion and visual culture, and draw on the forms we have covered in the fall quarter (though your 'style' does not have to look medieval or renaissance). *You should develop a project that will fill your time, on average 24 hours of work per week.* Some possibilities include: type setting and binding a small edition of books, exploring alternative book bindings of the era, creating a cycle of prints based on indulgences, etc.

### Project Roundtable Meetings

Students will participate in weekly peer-review workshops to present their developing independent projects, discuss their sources for research or artistic projects and respond to feedback on the project. These meetings are intended to help you maintain focus on your project while also taking advantage of the suggestions and support of a learning community that is familiar with the historical and theoretical ideas you may be pursuing. It is also an opportunity for members of the community to learn from your work.

### Covenant

Please note that both kinds of freedom—positive and negative—are essential to learning. Negative freedom is the freedom from something, e.g. irresponsible, thoughtless, or mean-spirited behavior. Positive freedom is the freedom to do something, i.e. to stretch your intellectual boundaries in an environment designed to support such activities. In seminars, we will collaboratively create covenants that lay out specific ground rules promoting civility and mutual responsibility.

In order to earn full credit for your work fall quarter, we expect you to:

- attend all class sessions, except in case of a documented illness or family emergency (two excused absences are permitted per quarter; more absences may result in a loss of credit)
- successfully complete all aspects of your independent project and contribute feedback to your peers
- successfully demonstrate your reading and understanding of assigned readings through participation in seminar and through detailed notes.
- refrain from plagiarizing or violating any other aspect of the Social Contract  
<http://www.evergreen.edu/about/social.htm>
- complete a self-evaluation to be placed in your transcript
- hold on to all assignments (especially those with faculty comments) for final portfolio

Other expectations:

- Late assignments will not be accepted
- E-mail submissions of assignments will not be accepted
- Silence cell phones during class meetings
- Refrain from using headphones in class and art studio
- Refrain from using laptops in seminar; discuss use of laptops during lectures with us.
- Respectfully observe the fragrance-free and smoking policies on campus

### Credits

6 Independent Research (studio or writing or performance)

4 Medieval and Renaissance Arts (seminar texts, studio assignments in print, performance workshop)

3 Shakespearean drama

3 Introductory intaglio, type-setting, and book-binding

### Winter Quarter Schedule weeks 1 - 6

Monday	Tuesday	Wednesday	Thursday	Friday
<b>10 – 12 Lecture</b> Lecture Hall 4  <b>1-3 Project roundtable</b> Seminar II C 2107/2109	<b>Independent project work day</b>	<b>9 – 1 Performance workshop</b> Seminar II D4107	<b>Independent project work day</b>	<b>9 – 11 Seminar</b> Seminar II D 2107/2109  <b>Afternoon: Printmaking</b> Group A: 12:00 – 2:00 p.m. Group B 2:30 – 4:30 p.m. Lab II 0233 / print studio

### **Week 1**

Lecture: Introduction to the Winter Quarter /Print culture lecture/

Early modern theatrical production lecture

Performance workshop: *The Winter's Tale* by Shakespeare (Read Act 1)

Seminar: *Nuns as Artists* by Hamburger Intro, Chap. I

Print: type-setting: Part I

- Week 2**      Lecture: Early Modern Northern printmakers  
Performance workshop: *The Winter's Tale* by Shakespeare (Read Acts 2-3)  
Seminar: *Nuns as Artists* by Hamburger Intro, Chap. II and III  
Print: cutting and printing relief prints (linocuts) by hand
- Week 3**      Lecture: NO LECTURE / Martin Luther King Jr. Day  
Performance workshop: *The Winter's Tale* by Shakespeare (Read Acts 4-5)  
Seminar: *Nuns as Artists* by Hamburger Intro, Chap. IV and V  
Print: type-setting: Part II
- Week 4**      Lecture: Models for research: Faculty lectures on research  
Performance workshop: Film screening  
Seminar: *The Reformation of the Image* by Koerner (pp. 1-168)  
Print: engraving: cutting and intaglio printing
- Week 5**      Lecture: Protestant theatricality  
Performance workshop: Performance as interpretation  
Seminar: *The Reformation of the Image* by Koerner (pp. 171-318)  
Print: bookbinding: Part I
- Week 6**      Lecture:  
Performance workshop:  
Seminar: *The Reformation of the Image* by Koerner (pp. 321-440)  
Print: bookbinding: Part II

**Winter Quarter Schedule weeks 7 - 9**

Monday	Tuesday	Wednesday	Thursday	Friday
Independent project work day	Independent project work day	9 – 1 <b>Writing workshop</b> Seminar II D4107 For independent research projects	Independent project work day	<b>9 – 11 Project roundtable</b> Seminar II D 2107/2109  <b>Afternoon: Printmaking</b> Assisted printmaking: 2 – 4:30 Lab II 0233 / print studio

**Winter Quarter Schedule week 10**

Monday	Tuesday	Wednesday	Thursday	Friday
Presentations?	Presentations?	<b>12 presentations</b> 9 – 1 Seminar II D4107	<b>presentations</b> Seminar E 4115 9 – 5	