

AHST 2331-001 (20045)
Understanding Art
Dr. Charissa N. Terranova
Tuesdays and Thursdays
11:30-12:45
ATC 1.102

Thursday January 26

Quiz #2 and Discussion

- Virtual Reality: In the most basic sense, “virtual reality” or VR refers to an experience that is not exactly real, but near real. Humans have been creating near real experiences in VR for several millennia. This class will study the human penchant to recreate reality virtually in drawing, painting, architecture, and through digital technology.
- Virtual art activates virtual reality.
- For Oliver Grau, virtual reality is “...a hermetically closed-off image space of illusion.” (5)
- It is immersive.

Virtual reality in the Middle Ages

What are the Middle Ages? What does Medieval mean?

The Middle Ages is the period in European History from the collapse of Roman civilization in the 5th century CE to the period of the Renaissance (variously interpreted as beginning in the 13th, 14th, or 15th century, depending on the region of Europe and on other factors). The term and its conventional meaning were introduced by Italian humanists with invidious intent. The humanists were engaged in a revival of Classical learning and culture, and the notion of a thousand-year period of darkness and ignorance separating them from the ancient Greek and Roman world served to highlight the humanists' own work and ideals. In a sense, the humanists invented the Middle Ages in order to distinguish themselves from it. The Middle Ages nonetheless provided the foundation for the transformations of the humanists' own Renaissance.*

- Medieval
- Invidious
- Humanism
- Humanist

- Medieval: 1.) Of or related to the Middle Ages; 2.) extremely outmoded or antiquated, as in “She has medieval ideas about the role of women in our society.”
- Invidious: 1.) arousing resentment or anger in others; 2.) unfairly discriminating; unjust
- Humanism: 1.) an outlook or system of thought attaching prime importance to human rather than divine or supernatural matters. Humanist beliefs stress the potential value and goodness of human beings, emphasize common human needs, and seek solely rational ways of solving human problems; 2.) a Renaissance cultural movement that turned away from medieval scholasticism and revived interest in ancient Greek and Roman thought; 3.) (among some contemporary writers) a system of thought criticized as being centered on the notion of the rational, autonomous self and ignoring the unintegrated and conditioned nature of the individual.
- Humanist: an advocate or follower of the principles of humanism.



Gislebertus, The Tympanum of Autun Cathedral, France, 1120-1246

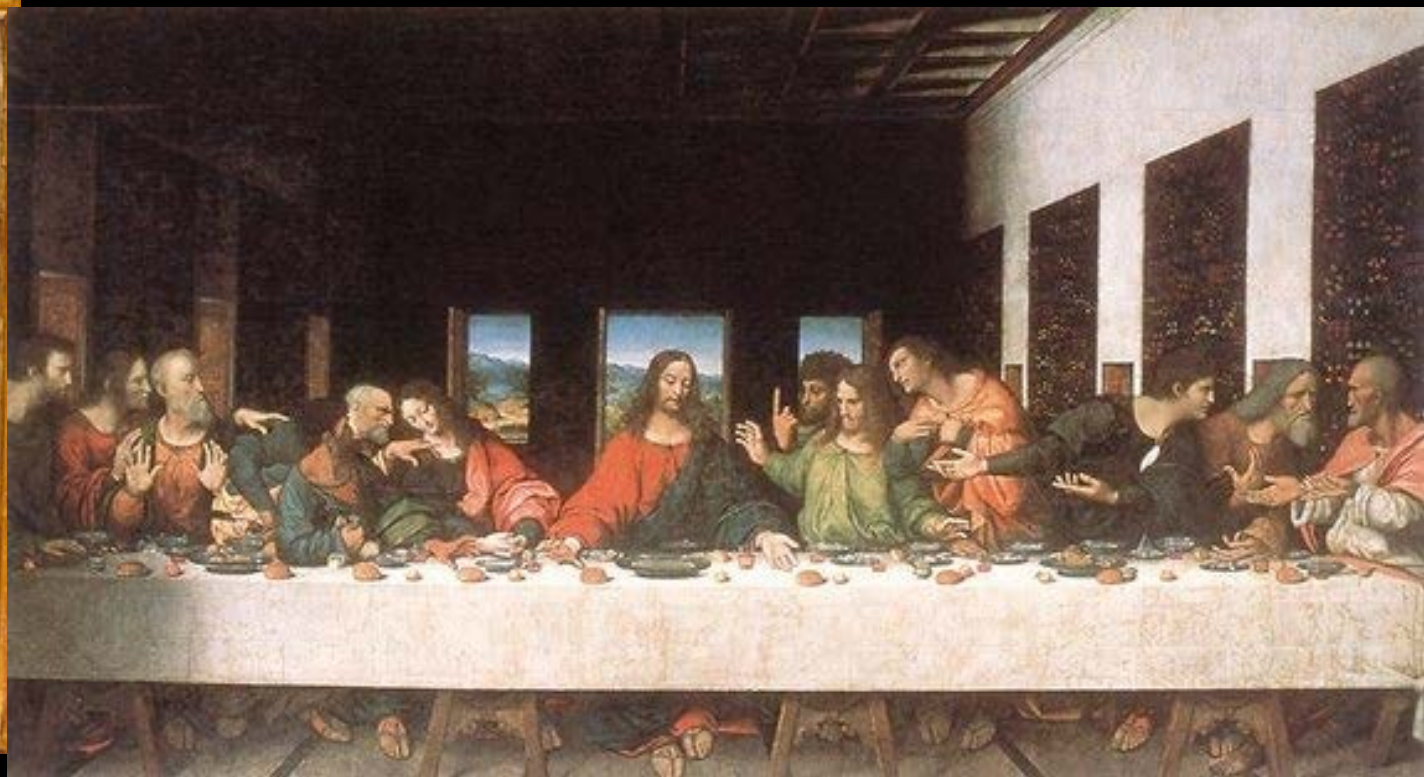


Archangel Michael weighs souls, while the devil tries to pull the bar down to claim another club member. Note misery of individuals.

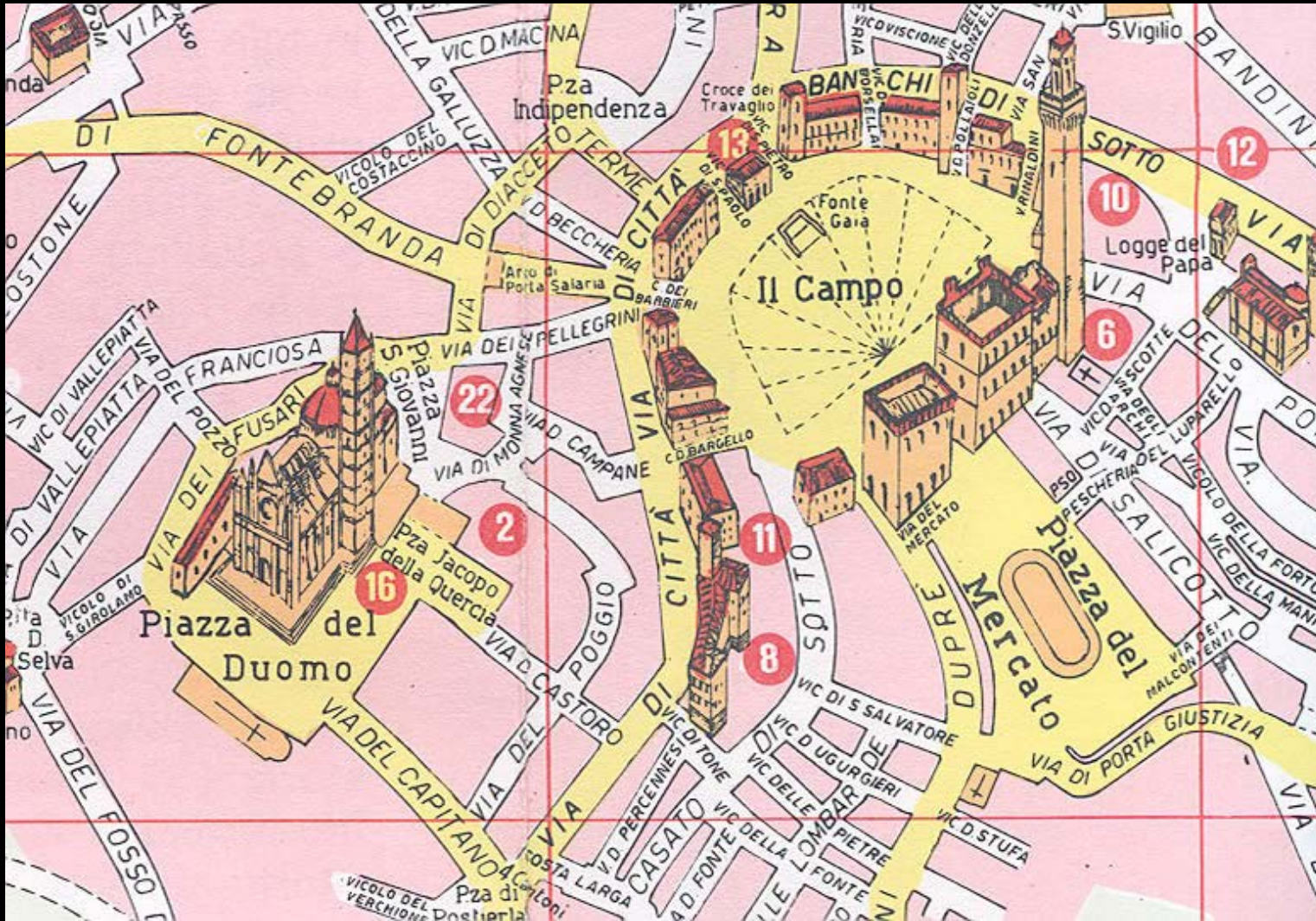




Ugolino di Nerio, The Last Supper, 1324



Leonardo da Vinci, The Last Supper, 1520



The Italian City Republic of Siena was settled in the time of the Etruscans (c. 900–400 BCE) when it was inhabited by a tribe called the Saina.



Ambrogio
Lorenzetti, The
Allegory of Good
and Bad
Government,
1338-39
Sala dei Nove
(Salon of Nine or
Council Room) in
the Palazzo
Pubblico (or Town
Hall) of the city
of Siena, Italy



Palazzo
Pubblico (or
Town Hall) of
the city of
Siena, Italy
1297 – Bell
tower 1344





Ambrogio
Lorenzetti, The
Allegory of Good
and Bad
Government,
1338-39

What would be the intention to paint a room like this, creating an immersive environment, on the theme of “good and bad government”?



Ambrogio Lorenzetti, The Allegory of Good Government, detail, 1338-39



Ambrogio Lorenzetti, *The Allegory of Good Government*, detail, 1338-39









Ambrogio Lorenzetti, The Allegory of Bad Government, detail, 1338-39



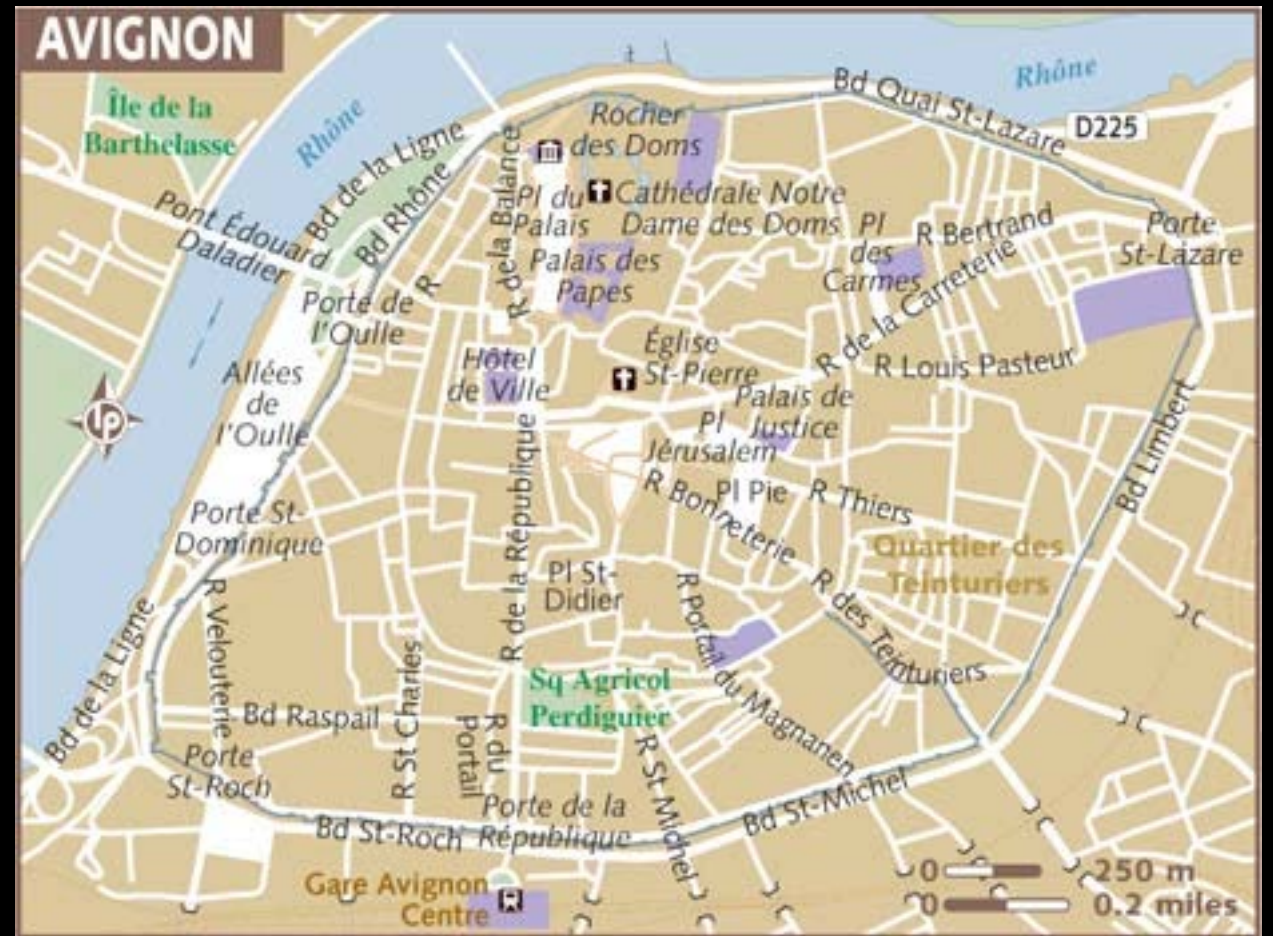




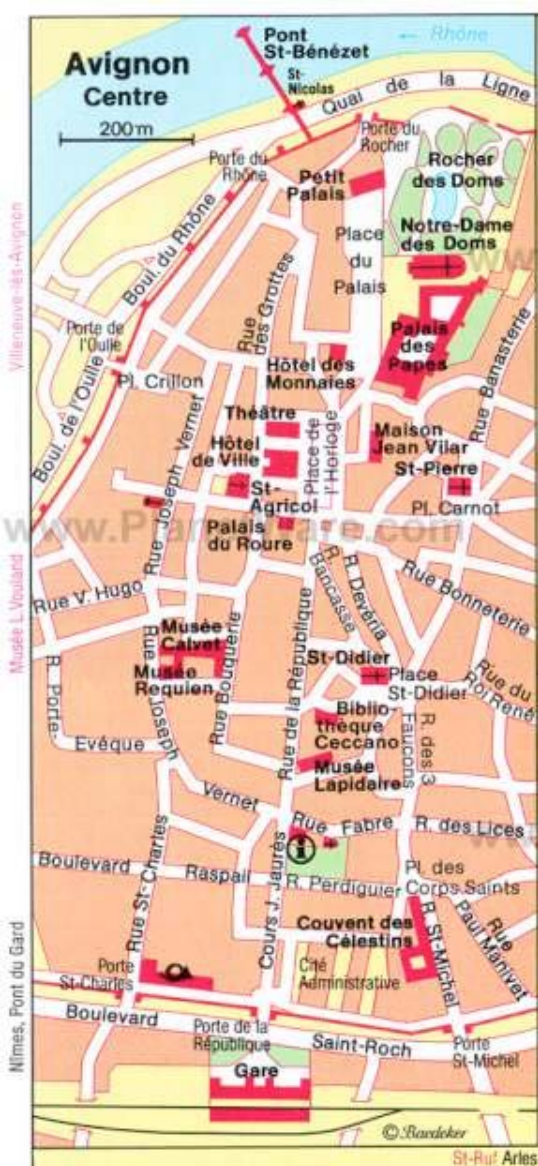
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Effects of Bad
Government on the
Countryside (detail),
1338-40, fresco in
Palazzo Pubblico, Siena



Between 1309 and 1377, during the Avignon Papacy, seven successive popes resided in Avignon



PAPAL PALACE		
GROUND FLOOR		
1 Conclave wing	8 Small Audience Chamber	15 Ante-room
2 Consistory Hall	9 Porte des Champeaux	16 Study
3 Wine store, bakery	10 Porte de Notre-Dame	17 Papal bedroom
4 St John's Chapel	FIRST FLOOR	18 Room of the Stag (above St Michael's Chapel)
5 Treasury	11 Guest room	19 Great Chapel
6 Wardrobe, bathroom	12 Confidants' wing	20 Window of Indulgence
7 Large Audience Chamber	13 Chapel of St Benedict	21 Servants' quarters
	14 Banqueting Hall	22 Wing of the Dignitaries





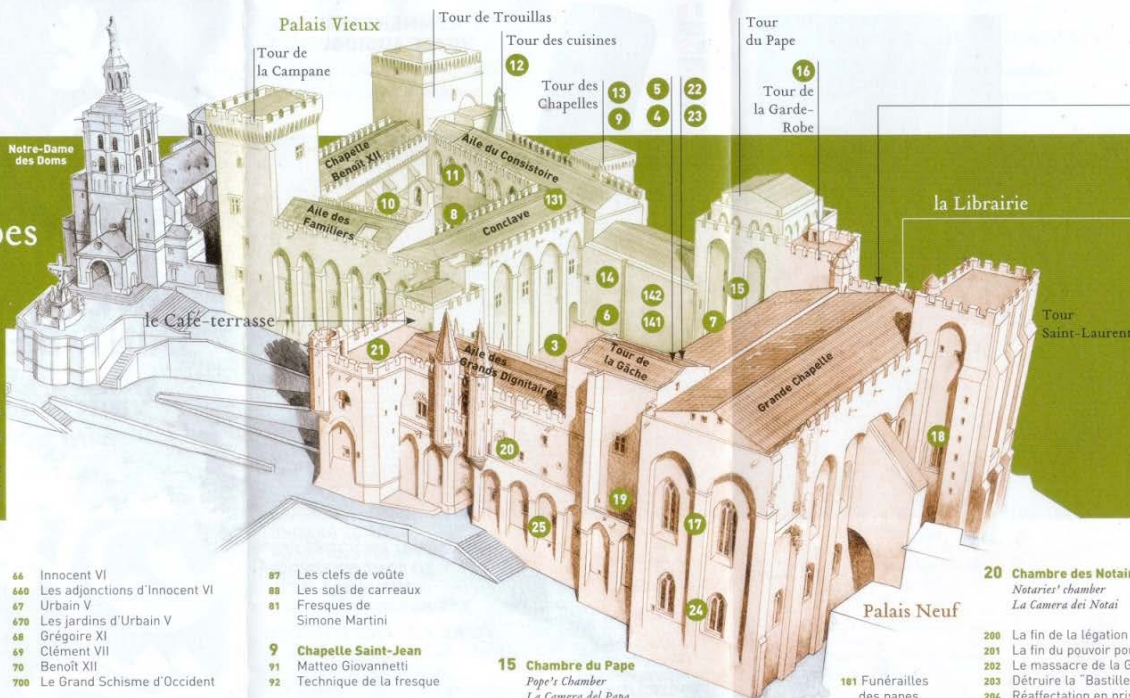
Above: Boucicaut Master, Palace of the Popes and the City of Avignon, c. 15th c.

Right: Pablo Picasso, Les Femmes d'Alger (O. J.), 1907



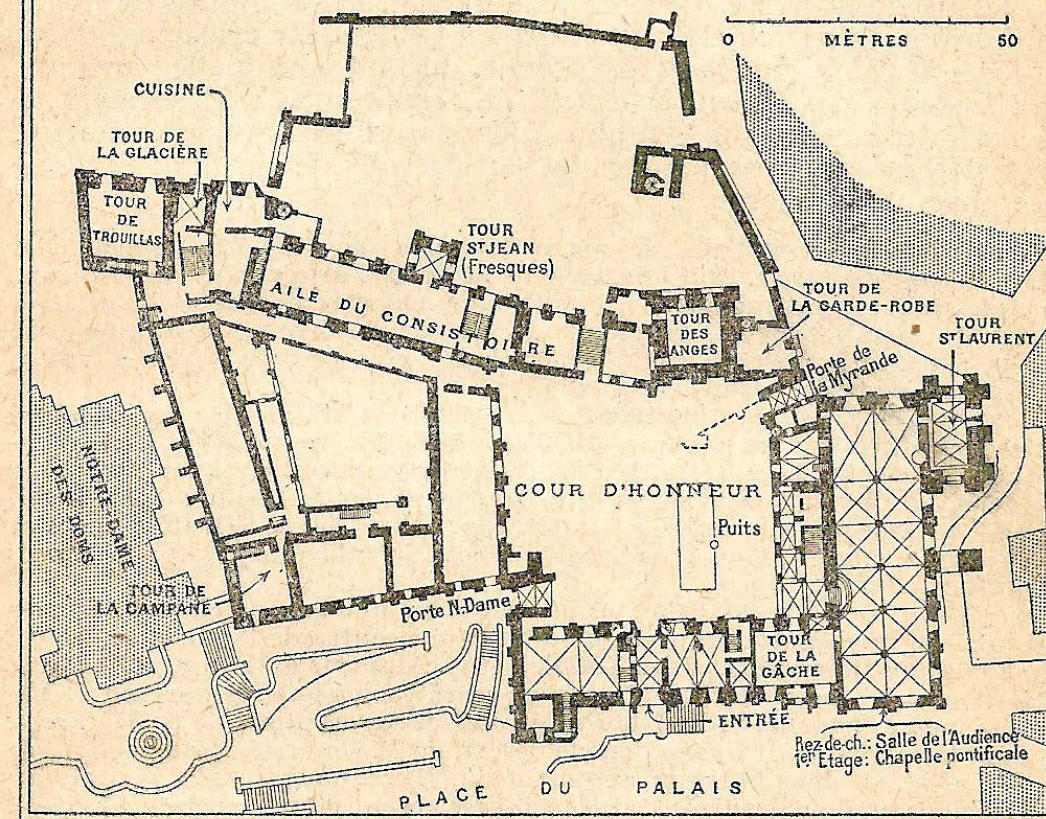
le Palais des Papes

Numéros
des commentaires
Commentaries numbers
Numeri dei commenti



- 3 Cour d'Honneur**
The Courtyard of Honour
Il Cortile d'Onore
- 4 Trésor Bas**
The lower Treasury hall
Il Tesoro Basso
- 5 Grande Trésorerie**
The great Treasury hall
Il Tesoro Grande
- 6 Salle de Jésus**
Jesus Hall - La Sala di Gesù
Clément V (1305-1314)
Jean XXII (1316-1334)
Du Palais épiscopal au Palais pontifical
Benoît XII (1334-1342)
Création d'un Palais pontifical
Clément VI (1342-1352)
Le Palais Neuf
Jean de Louvres
- 7 Chambre Antique du Camérier**
Chamberlains' old chamber
La Camera del Camerlengo
- 8 Consistoire**
Consistory Hall
La Sala del Consistorio
Un immense chantier
L'outillage
Le métal dans la construction
Les vitraux
La sculpture
- 9 Chapelle Saint-Jean**
Matteo Giovannetti
Technique de la fresque
- 10 Cloître**
Cloister - Il Chiostro
Fonctions et services
- 11 Grand Tinél**
- 12 Cuisine Haute**
Upper Kitchen
La Grande Cucina
- 13 Chapelle Saint-Martial**
Conclave
- 14 Chambre de Parement**
Parment Chamber
La Camera del Paramento
Légats et vice-légats
Stadium
- 15 Chambre du Pape**
Pope's Chamber
La Camera del Papa
Le lever et le coucher du Pape
- 16 Chambre du Cerf**
Stag Room
La Camera del Cervo
La tour de la Garde-Robe
Sacristie Nord
- 17 La Grande Chapelle**
The Great Chapel
La Capella Grande
La cérémonie du couronnement
The coronation ceremony
La cerimonia del Funerale
- 18 Revestiaire des Cardinaux**
Cardinals' Vestry
Il "Vestario" dei Cardinali
- 19 Chambre neuve du Camérier**
Chamberlains' chamber
La Camera Nuova del Camerlengo
Le XV^e siècle
Pierre de Foix et Julien de la Rovère
Le XVI^e siècle
François de Clermont-Lodève, Alexandre Farnèse et Georges d'Armagnac
L'armée de la légation
Les prisons
Le décor
Le XVIII^e siècle
- 20 Chambre des Notaires**
Notaries' chamber
La Camera dei Notai
La fin de la légation
La fin du pouvoir pontifical
Le massacre de la Glacière
Détruire la "Bastille du Midi"
Réaffectation en prison et caserne
Protestations contre l'affectation en caserne
Inscription comme Monument historique
Eugène Viollet-le-Duc
Henry Revoil
Installation des Archives départementales
Panthéon de la Provence
Henri Nodet
Jean Sonnier
Festival d'Avignon
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PLAN DU PALAIS DES PAPES d'après le plan de M^r Nodet



Chambre du Cerf (Room of the Stag)
located on the fourth floor of the Tour
de la Garde-Robe. It served as a study
and living room.



Matteo Giovannetti, Chambre du Cerf (Room of the Stag), 1343





Chambre du Cerf
(Room of the
Stag), 1343



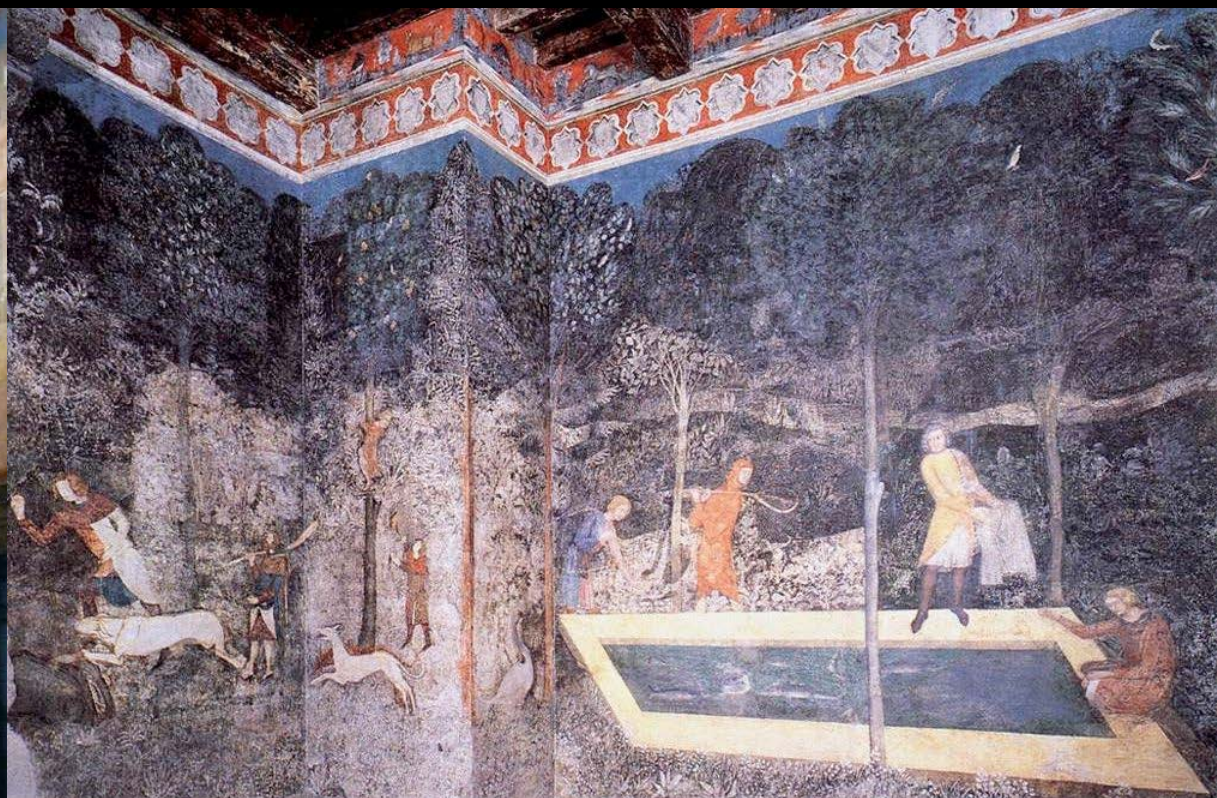
Why is the Chamber of the Stag significant for Oliver Grau?

The only extant example of its kind, this work is unique for its time and, unlike other works of the period, does not appear to have primarily a symbolic meaning. Four years after Ambrogio Lorenzetti's politically informed allegories in the Sala dei Nove in Siena, Matteo Giovanetti [sic] created an idealized fertile landscape that banished all barrenness and danger and gratified aesthetic curiosity about the world outside. Nature, which Petrarch had recently gone in search of and had described so spectacularly, returned to Western painting once more in a highly illusionistic form after more than a thousand years. [Grau, 35]

To-day I made the ascent of the highest mountain in this region, which is not improperly called Ventosum. My only motive was the wish to see what so great an elevation had to offer. I have had the expedition in mind for many years; for, as you know, I have lived in this region from infancy, having been cast here by that fate which determines the affairs of men. Consequently the mountain, which is visible from a great distance, was ever before my eyes, and I conceived the plan of some time doing what I have at last accomplished to-day. The idea took hold upon me with especial force when, in re-reading Livy's *History of Rome*... One peak of the mountain, the highest of all, the country people call "Sonny," why, I do not know, unless by antiphrasis, as I have sometimes suspected in other instances; for the peak in question would seem to be the father of all the surrounding ones. On its top is a little level place, and here we could at last rest our tired bodies. -- Petrarch



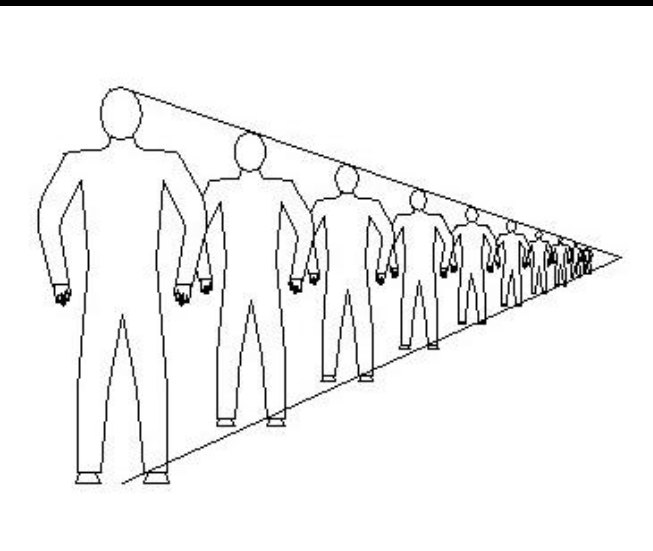
The Italian poet Petrarch wrote about his ascent of Mont Ventoux (in Provence; elevation 1912 meters) on 26 April 1336 in a well-known letter published as one of his *Epistolae familiares* (IV, 1). In this letter, written around 1350, Petrarch claimed to be the first person since antiquity to have climbed a mountain for the view. Although the historical accuracy of his account has been questioned by modern scholars, it is often cited in discussions of the new spirit of the Renaissance.



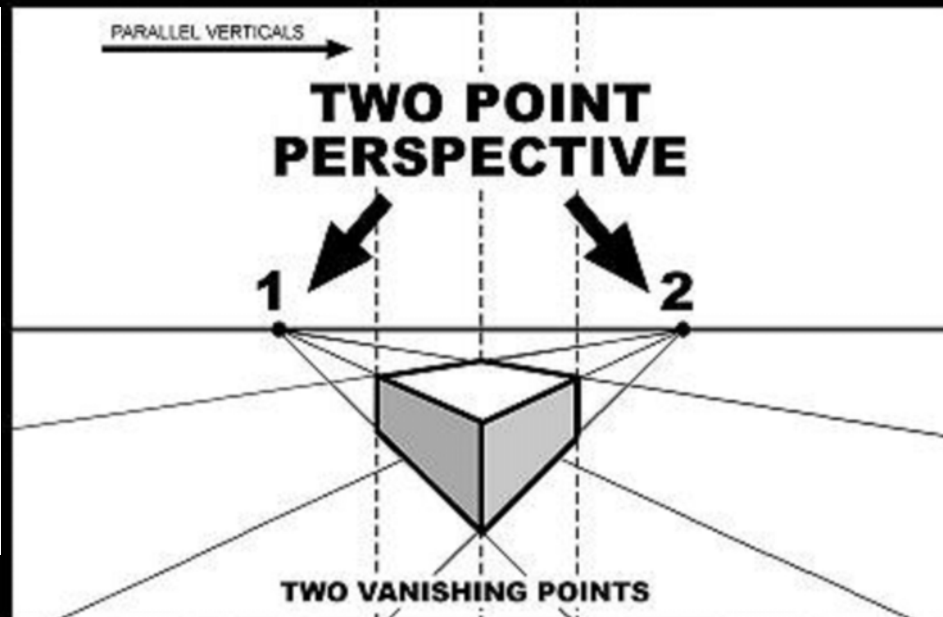
Left: Ambrogio Lorenzetti, *The Allegory of Good and Bad Government*, 1338-39

Right: Matteo Giovannetti, *Chambre du Cerf* (Room of the Stag), 1343

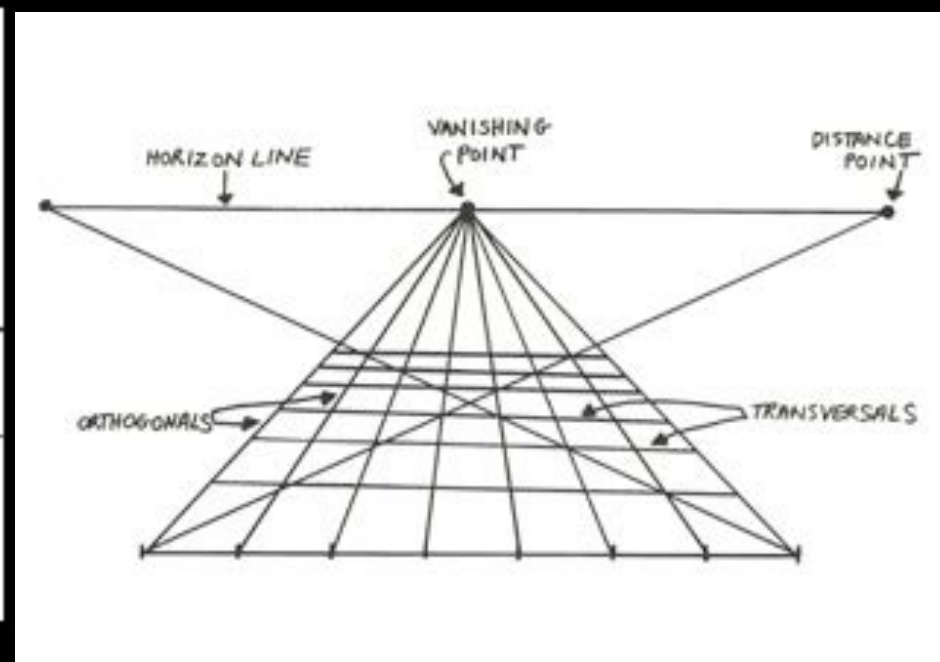
How do these two immersive rooms compare in terms of subject matter and politics?



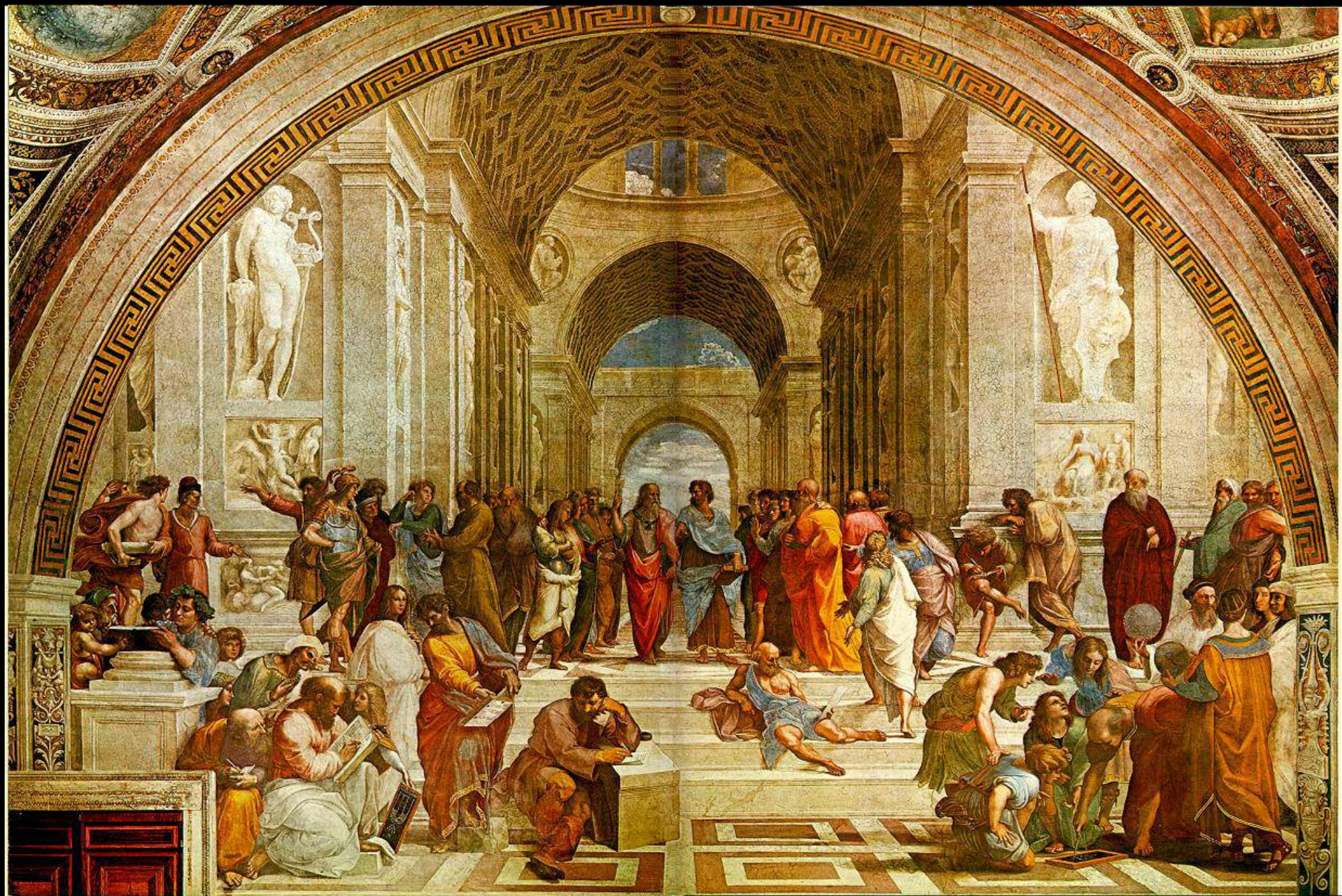
Relative or informal perspective



Two-point Perspective



Filippo Brunelleschi, Linear, or one-point/formal perspective, c. 1420



Raphael, School of Athens, 1509-10



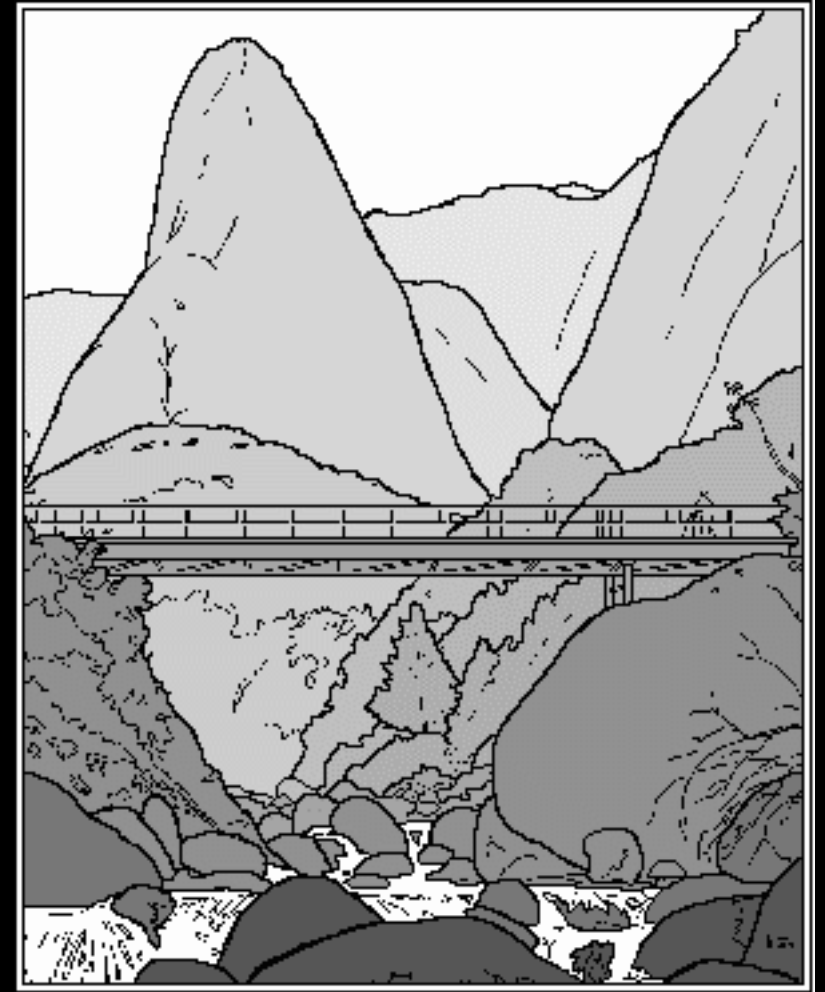


Ma Lin, Hanging Scroll Painting, c. 1246



Dai Jin, Landscape in the Style of Yan Wengui, 1368-1644)

Atmospheric Perspective

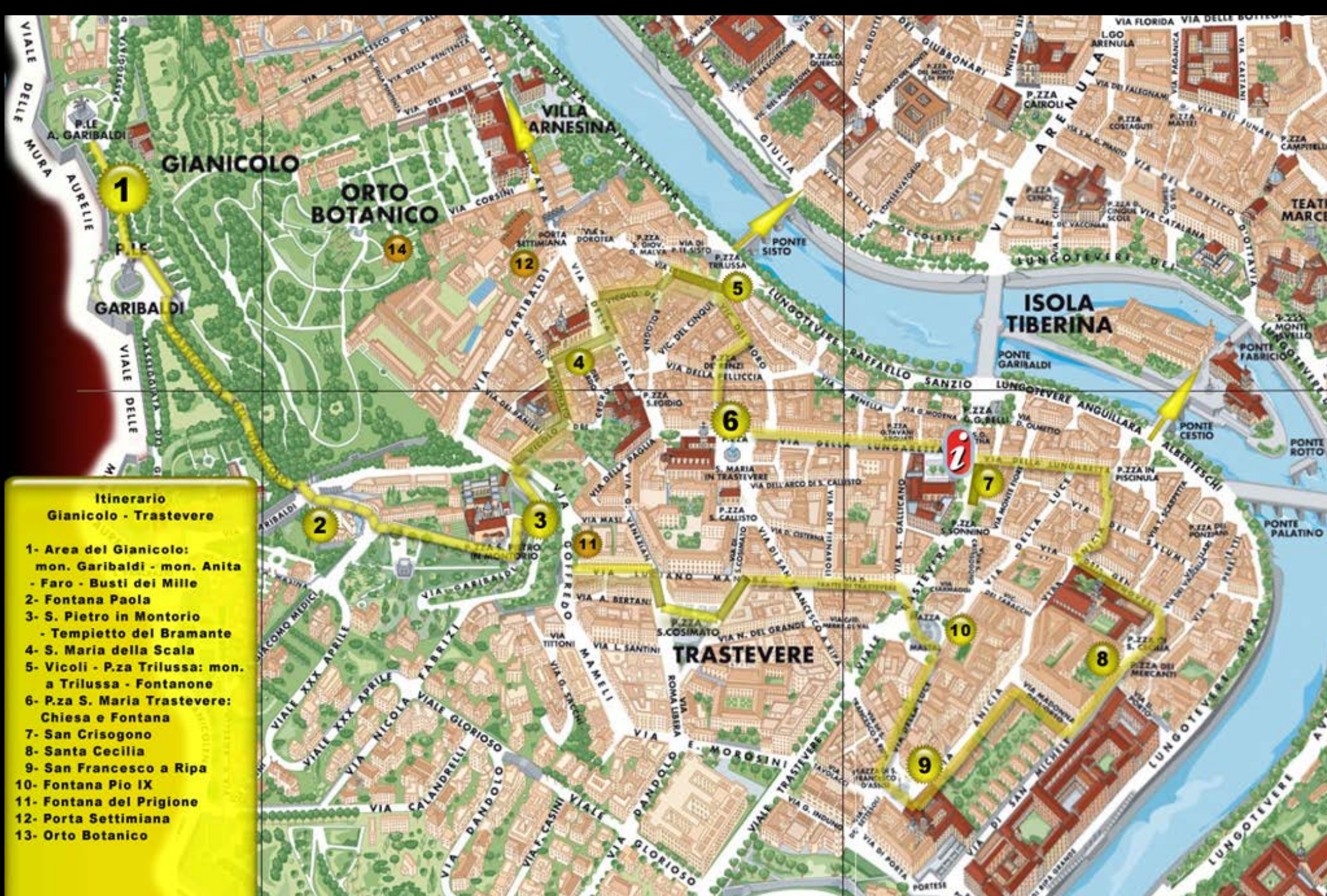




Perspective view of the Sala delle Prospettive, Frescoes by Baldassare Peruzzi (1481-1537); painted in 1516, Rome, Italy

Itinerario Gianicolo - Trastevere

- 1- Area del Gianicolo:
mon. Garibaldi - mon. Anita
- Faro - Busti dei Mille
- 2- Fontana Paola
- 3- S. Pietro in Montorio
- Tempietto del Bramante
- 4- S. Maria della Scala
- 5- Vicoli - P.za Trilussa: mon.
a Trilussa - Fontanone
- 6- P.za S. Maria Trastevere:
Chiesa e Fontana
- 7- San Crisogono
- 8- Santa Cecilia
- 9- San Francesco a Ripa
- 10- Fontana Pio IX
- 11- Fontana del Prigione
- 12- Porta Settimiana
- 13- Orto Botanico





Villa Farnesina/Farnese in Trastevere, Rome, 1510; Built for rich Sienese banker Agostino Chigi, treasurer of Pope Julius II; Sienese artist Baldessari Peruzzi designed and erected the villa





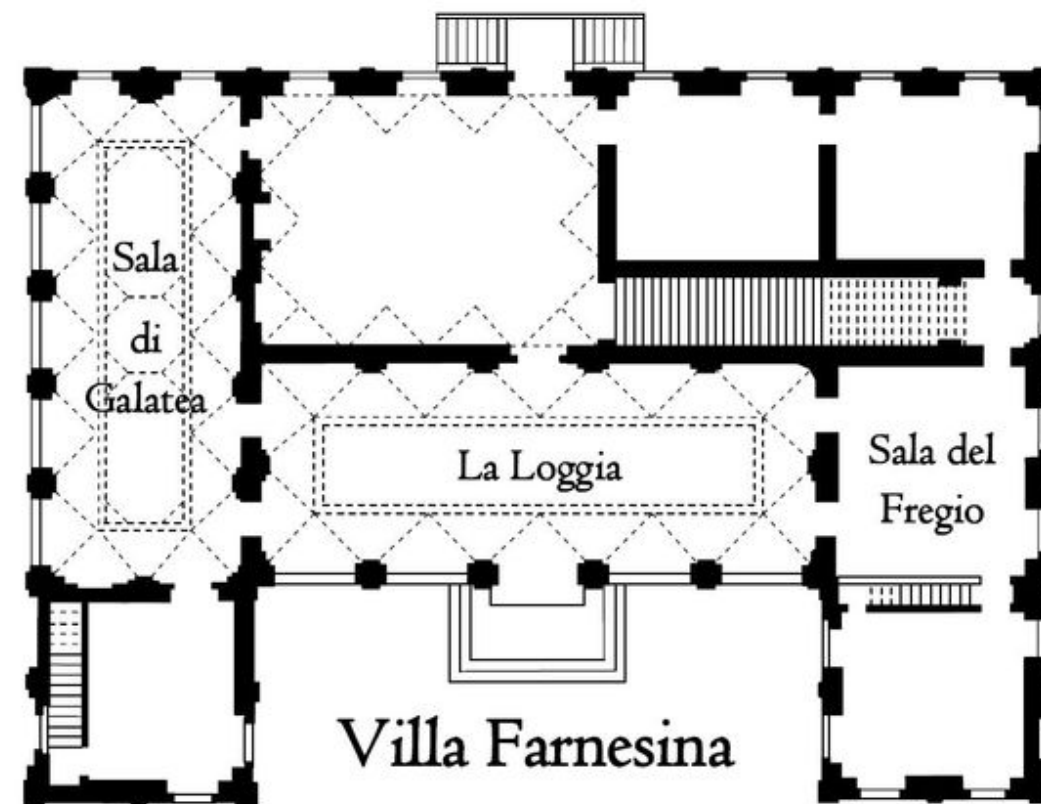
Perspective view of the Sala delle Prospettive, Frescoes by Baldassare Peruzzi (1481-1537); painted in 1516, Rome, Italy



Roma, Villa Farnesina

'Mirabilia Italiae'

Franco Cosimo Panini Editore





Above: Detail of landscape view

Left: The Sala delle Prospettive
Hall of Perspective detail of
trompe l'oeil niche depicting
the goddess Juno with a
peacock



Trompe l'oeil Tricks - Baldassare Peruzzi, "Sala delle Prospettive," fresco

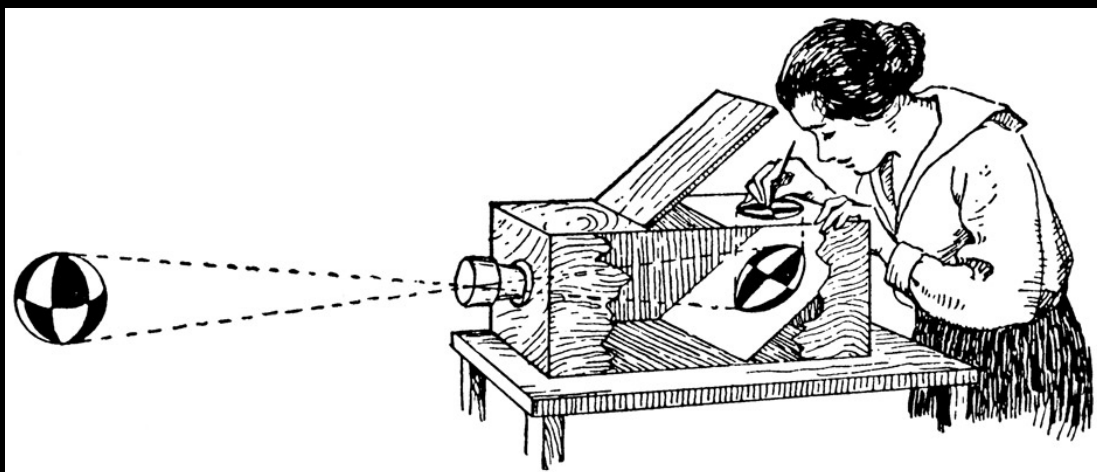
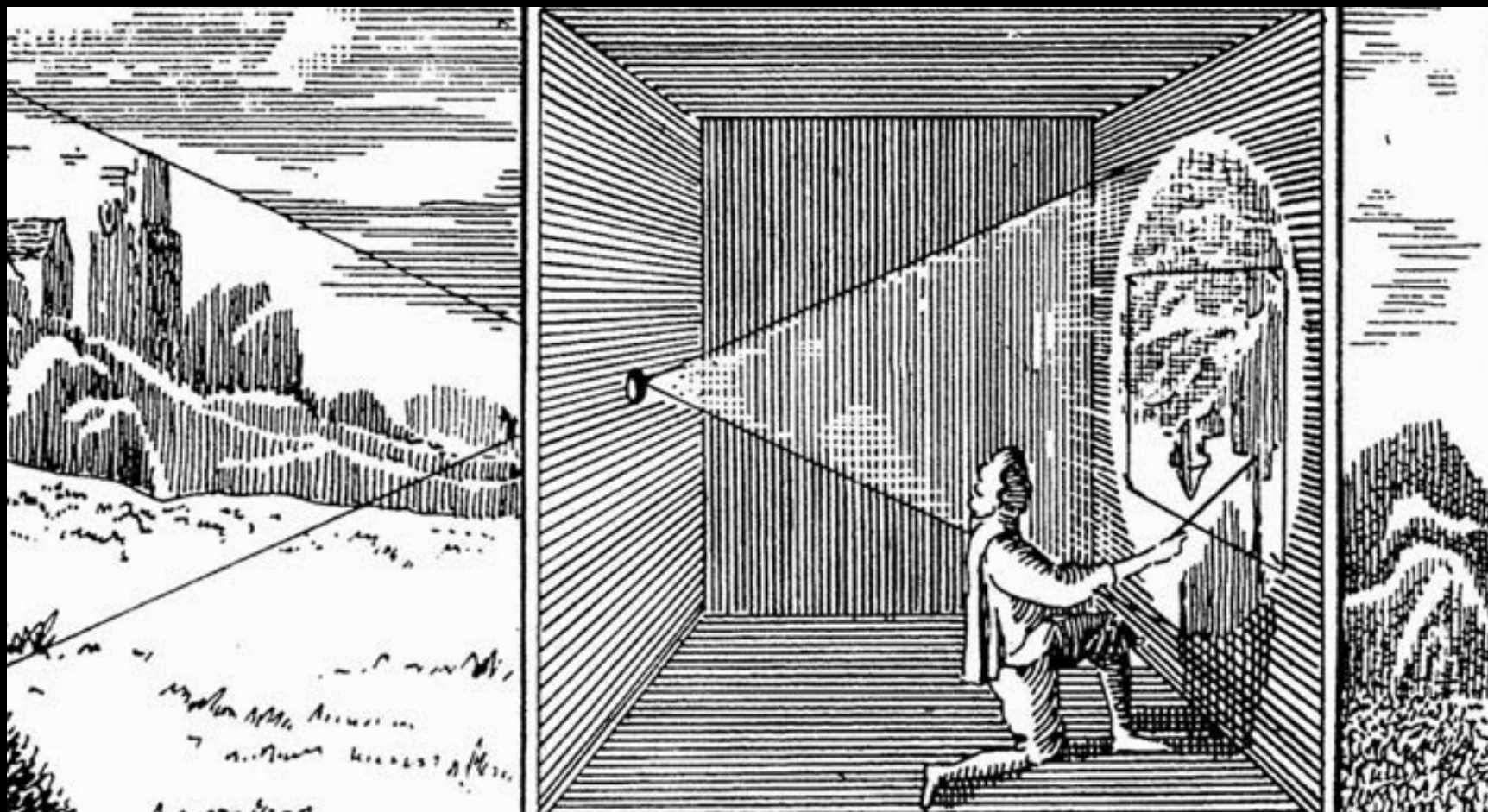
For Grau, what is the relationship between perspective in drawing and painting and natural vision?

Panofsky's dictum regarding perspective, that it facilitates "objectification of view," is now classic. Perspective is an effective tool for creating distances; it reduces the size of objects, moves them back, or fades out things that do not fit in with the horizon it envisions. However, perspective is not an expression of natural vision; it is a technical construction, and what it presents to the perception follows specific conventions. Panofsky's analysis of perspective is undoubtedly apposite. However, in enclosing, encircling spaces of illusion, which at the same time use perspective to open up space, perspectival distance is inverted. It becomes a visual field of immersion that is integrated into the picture's narrative and addresses the observer suggestively from all sides. Distance between the observer and the object viewed is removed through ubiquitous mathematical analysis of the structure of image space, the totality of its politics of suggestion and strategy of immersion. [Grau, 40]

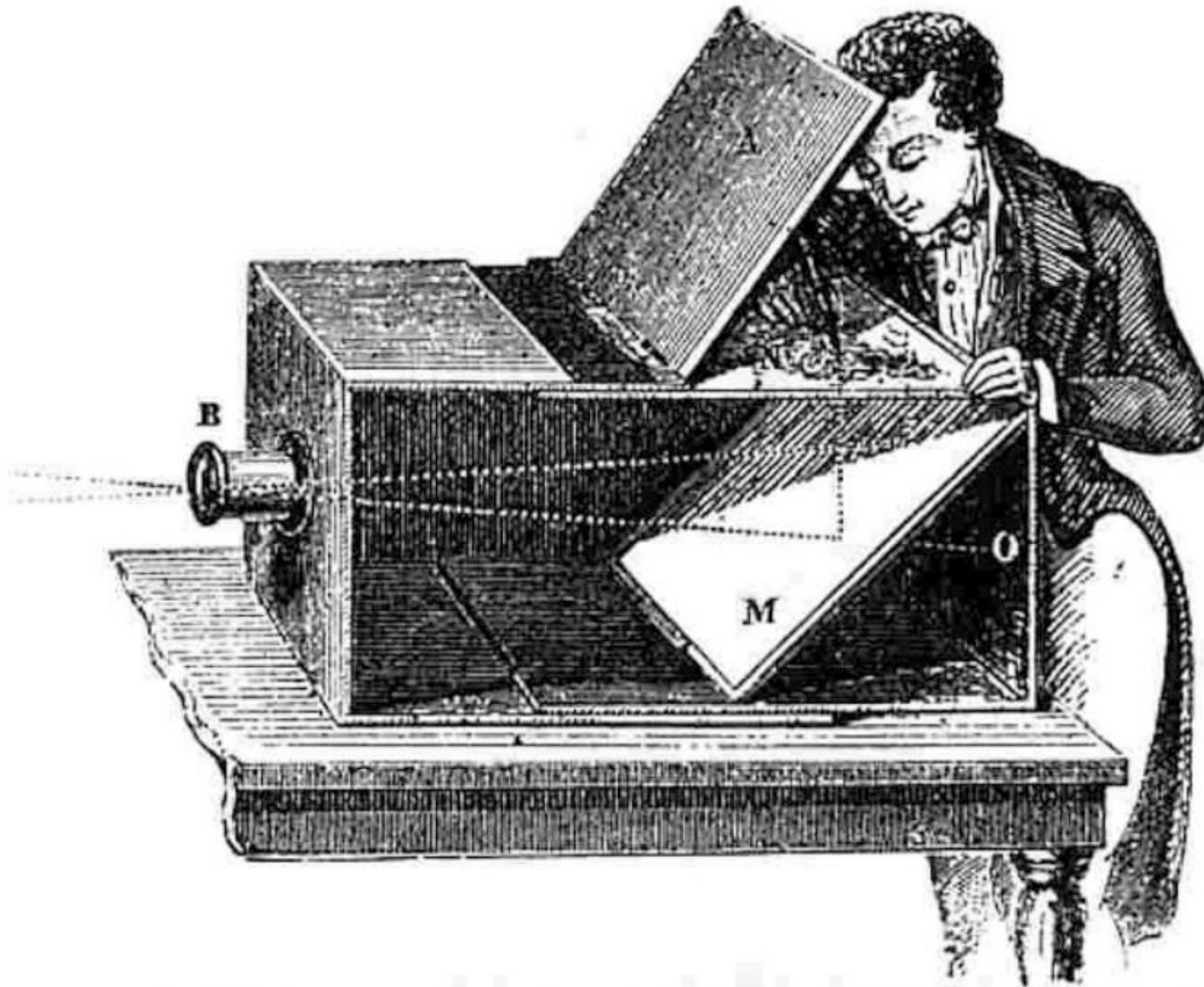
verisimilitude

verisimilitude

the appearance of being true or real



CAMERA OBSCURA
“dark room”



The function of the camera obscura is based on natural optical phenomenon that occurs when an image of a scene at the other side of a screen (or a wall) is projected through a small hole in that screen as a reversed and inverted image (left to right and upside down) on a surface opposite to the opening.



Zoe Leonard, 945 Madison Avenue, 2014 (installation view, Whitney Museum of American Art, New York)



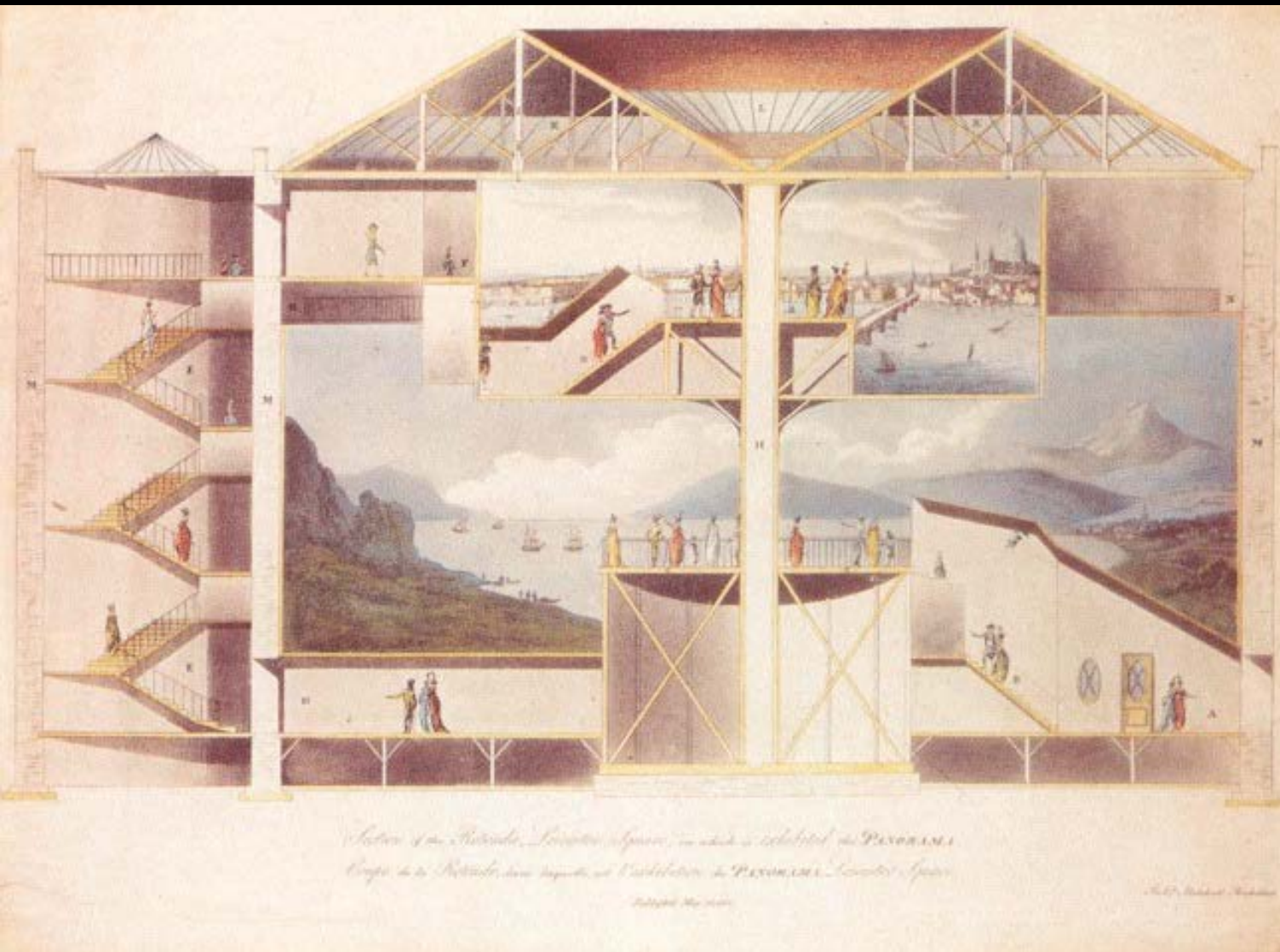
Panorama

The word panorama comes from the Greek “pan” meaning “all” and “horama” meaning view.



Panorama of a half section of Night Revels of Han Xizai, 12th century Song Dynasty painting: a painted scroll depicting Han Xizai, a minister of Li Yu. This narrative painting is split into five distinct sections: Han Xizai listens to the pipa [a four-stringed Chinese musical instrument], watches dancers, takes a rest, plays string instruments, and then sees guests off

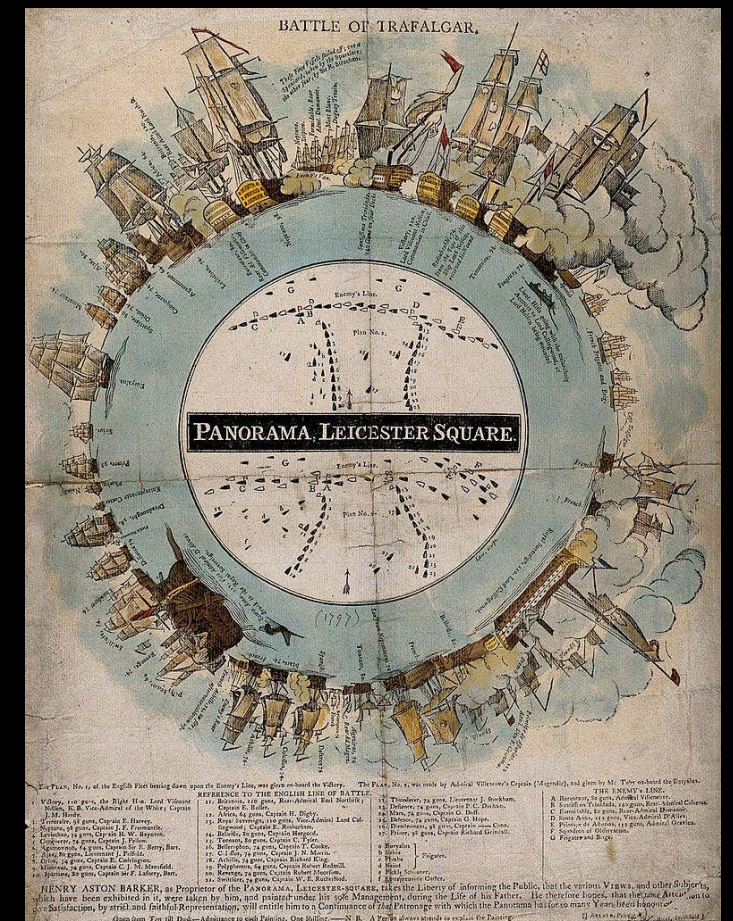
Panorama



The exterior of a Panorama building

The term “panorama” was coined by the Irish painter Robert Barker in 1792 to describe his paintings of Edinburgh, Scotland shown on a cylindrical surface, which he soon was exhibiting in London as "The Panorama".

Robert Barker, Rotunda at Leicester Square, London, 1793

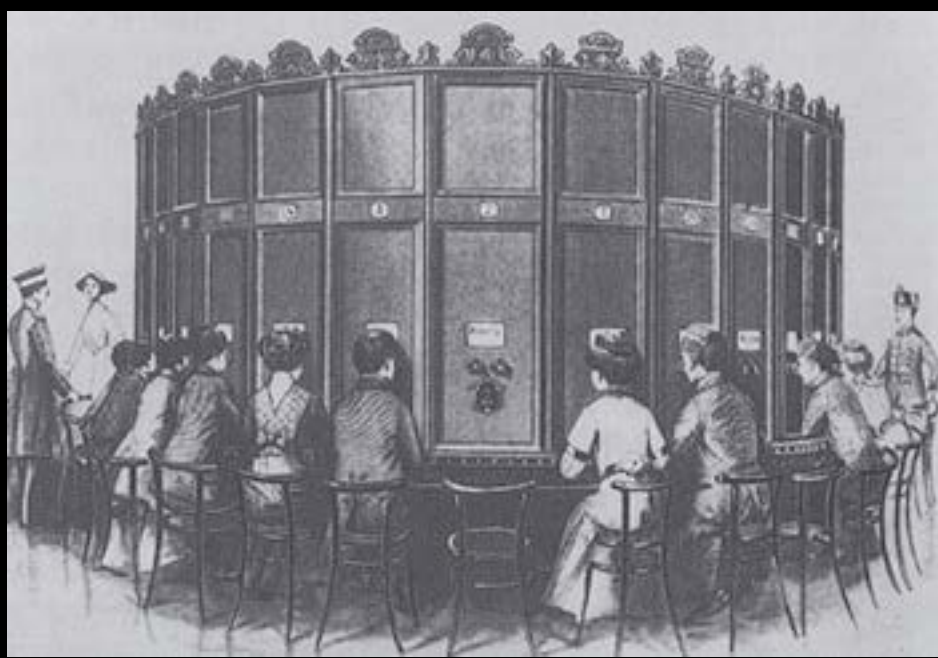


Left: View of Edinburgh from original
panorama

Above: An advertisement for the Panorama, Leicester Square, London: showing the battle of Trafalgar. Colored engraving by Lane, after Barker, 1806



Above: Panorama of a half section of Night Revels of Han Xizai, 12th century Song Dynasty painting
Below: Barker's views of Edinburgh, *La Nature à Coup d'Oeil* / "Nature at a glance"



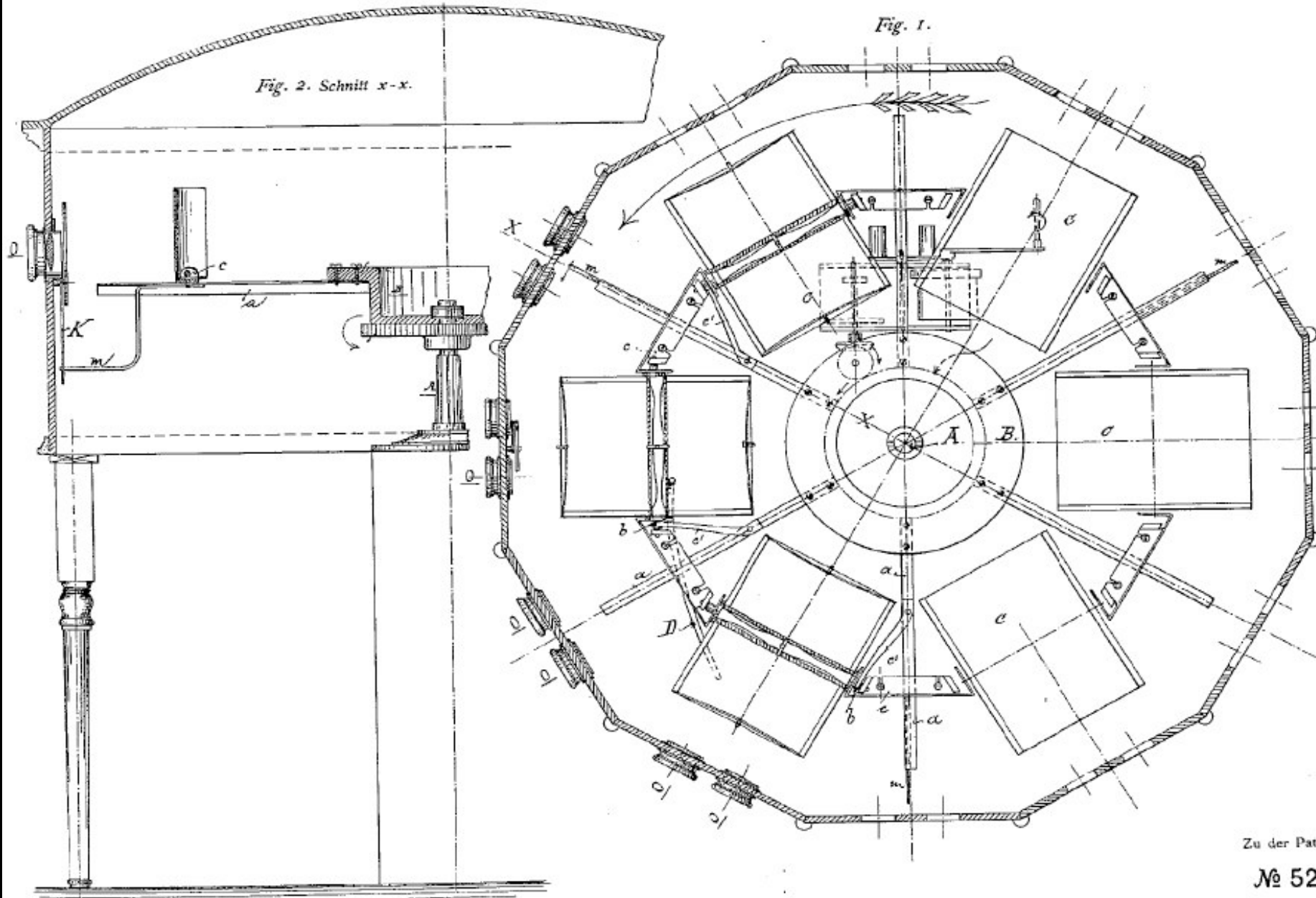
The Kaiserpanorama from 1883. Situated in Berlin, this attraction featured a moving carousel where the spectators looked at several panoramas of foreign cities through peepholes. Inventor August Fuhrmann commissioned photographers and painters from around the world and established a collection of about 125,000 panoramas.



August Fuhrmann, The Kaiser-Panorama, 1889

From German Patent (D52946-1889) for a 12 seat coin operated stereoscopic viewing device:

This apparatus is constructed entirely of metal, has a precision spring driven movement, which is wound every two hours. There are 8 places available with achromatic glasses. Money insertion shows 24 from 32 transparent glass stereos and then closes the glasses when the last picture has been viewed. Any form of lighting on the inside. The money falls into the iron base, which is provided with safety lock. Packing boxes charged at cost price.



Zu der Patentschrift

№ 52946.



Sir Charles Wheatstone, stereoscope, 1840



According to Grau, what are the socio-political effects of the panorama?

From the first, the panorama as an art form was controversial. Interestingly, there was less dispute about the fact that the rotundas were frequently sited near amusement districts of doubtful repute or whether artistic quality was possible in pictures of this size. The real bone of contention was its outstanding aesthetic feature: the character of illusion. Opinion was divided into two diametrically opposed camps: a minority, who criticized that there was too much illusion and saw this a danger, and a majority, who valued the panorama precisely because of its illusionistic effect. [Grau, 62]



Jacques-Louis David, The Oath of the Horatii, 1784

Jacques-Louis David, who regarded the new pictorial form with favor and often visited the panoramas in Paris with his students, is reported to have dispensed the following advice while in a panorama by Prévost: “Si vous voulez voir la vraie nature, courez aux panoramas!” [If you want to see true nature, run to the panoramas!] [Grau, 63]



IOHANN AUGUST EBERHARD,
*Öffentlicher Lehrer der Weltweisheit
in Halle.*

The Iconoclasm of Johann August Eberhard

The iconoclasm of Johann August Eberhard

Iconoclasm:

1. the action of attacking or assertively rejecting cherished beliefs and institutions or established values and practices.
2. the rejection or destruction of religious images as heretical; the doctrine of iconoclasts.

A prominent critic of the panorama, Johann August Eberhard, described their effect in his *Handbuch der Ästhetik* (1805) and, regarding the question whether they were suitable as a medium of art, answered emphatically in the negative. He first targets the deceptive character of the medium: “the similarity of a copy to true nature cannot be any greater.” In particular, the inability of the panorama to transport transitory events and sounds, that is, perfect illusion results for Eberhard in a confusing conflict between “appearance” and “truth” that can even cause physical indisposition: “I sway between reality and unreality, between nature and non-nature, between truth and appearance. My thoughts and my spirits are set in motion, forced to swing from side to side, like going round in circles or being rocked in a boat. I can only explain the dizziness and sickness that befall the unprepared observer of the panorama in this way.”

[Grau, 64]

How do these same questions course through everyday society and politics today?

How does the inability to distinguish the differences between the artificial and the real, the true and false, transform political discourse today?