

ARTH 600: Historiography and Methods of Research in Art History

Fall 2013 Tuesdays 4:30-7:10 Research Hall, Room 201

Professor Ellen Wiley Todd

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Office Hours: Tuesdays 1:00-3:00 Wednesdays 12:30-2:00 and by appointment

This seminar will introduce you to the historical and philosophical foundations of the discipline, to a number of its important historical and contemporary practitioners, and to the principle methods of examining, explaining, and interpreting works of art. Through analytical and critical readings of primary texts, secondary sources, and interpretive pieces we will examine the evidence, the assumptions and the results of various lines of art historical inquiry. We will also be analysing the approaches to the problems of historiography and method through our own texts--what they choose, omit, and how they approach art history and the audience for which they write. There are several goals for this course: To acquaint you with the history of the discipline, with its current debates, and to make you a more critical thinker, and writer in the field.

TEXTS: Michael Hatt and Charlotte Klonk. *Art History: A Critical Approach to Its Methods*. (Manchester Univ. Press, 2006)

Eric Fernie. *Art History and its Methods*. Phaidon. (1995/1998)

Richard Shone and John-Paul Stonard, eds. *The Books that Shaped Art History* (Thames and Hudson: 2013)

Additional readings will be available on JSTOR, on Course Blackboard (BB) or online

COURSE REQUIREMENTS: During our first week of class I will be providing a framework, and we will be dividing up readings and discussing project possibilities—basically orchestrating the rest of our class time. Requirements—and specifically reading/writing assignments are as follows:

1. E-Mail: All students must activate their e-mail accounts on campus. If you use a commercial account you must activate your gmu email and have it forwarded to your commercial account. I will ONLY use the gmu email addresses. Within the first week of

class we will exchange emails so you can communicate with reading group, class presentation members.

2. Participation and Leading Class Discussion. (we will discuss this option Day 1 and may choose another or some variation, i.e. individuals briefly summarizing selected chapters from Shone/Stonard). As graduate students you will be required to participate in all class discussions. Another option may be that each of you will help lead at least two class discussions; this entails providing a concise presentation of the author's (authors') sense of a method, its assumptions, scope and limitations. You and your partner(s) can outline a few key points, made in the case studies. You should provide three or four questions to generate class discussion.

3. Your Work of Art/Object. For the first day, to accompany the Jules Prown reading, bring in an interesting object/image to class—it can be a teapot, baseball, a print, whatever. It will become obvious when you do the reading. Within the first two weeks of the course I will ask you to choose a topic for your longer historiographic—literature review project. Ideally it should be something or someone reasonably well-known. This does not rule out work from other cultures or traditions, but it should be something that allows you to A) muse through methods as you go, and B) collect enough relevant bibliography for number 5. So a well-known work of Chinese landscape painting, a Persian miniature, a well-known work of folk art, etc. You should avoid very famous canonical works—no Mona Lisa, no Sistine Chapel, no Vermeer Girl with a Pearl earring, no Van-Gogh sunflowers, etc. But you might choose a less canonical work by someone esteemed in Art's history and with an ongoing bibliography/critical literature. Painting, sculpture, printmaking, photography or some other form of visual/material culture. You will get a longer handout very soon

4. Short Papers: You will write eight short (3-page) papers on all topics beginning with Connoisseurship. BUT there are a total of 9 paper topics, so you may eliminate one of the topics by interest (or non-interest!). The paper will be a critical analysis of a method in which you show your understanding of its key points, historical formation, etc., AND relate the readings to that method and the way a scholar has worked from a set of assumptions, followed particular forms of evidence, or relied on a theory or

set of methodologies. Some of the papers may vary slightly depending on the readings and I've provided paper guidelines for all the weeks in the schedule below.

These papers will be due no later than one week after the topic has been discussed. For example, the paper on Connoisseurship, discussed Sept. 10, will be due the following week, Sept. 17. You should write a rough draft of your paper by the day of class discussion (particularly if you are presenting). Then use the class discussion to clarify your understanding of the analysis.

5. Final Historiographic Project. Your final project will be 12-15-page historiography on an artist, individual work, period, or issue in art history. You will provide a research summary of how scholars/writers have thought about your topic via a selected literature review based on an annotated bibliography. You will do a careful, thorough descriptive analysis of that historiography that leads you to pose questions for additional research, and suggest what might be useful methods or approaches based on what you have found, and what research questions you might ask. Your project will be developed throughout the semester in consultation with me and with fellow students—I will distribute a list of topics so we know what we are working on. You should all meet with me within the next few weeks.

EXPECTATIONS/EVALUATION/GRADING: This is the required methods course for our M.A. in Art History. It will demand more by way of reading, writing, intellectual engagement, participation, and commitment to group goals than a regular 400/599 course but will not require a major research paper like your 699 course. The final project is a "way-station" towards that end. Classes will vary somewhat depending upon the topic; for most we will engage in in-depth discussions of assigned readings; for others we may have an in-class project, working through selected examples with slides. It is essential that you do all assigned reading, attend class every time and participate in class.

The key to success is organization—both weekly and for the entire course. Start the reading over the weekend. The readings are dense, often difficult. We will discuss tactics for reading and notetaking in class. Even "informational" readings in Hatt require you to assimilate interpretive material; others ask that you read, for lines of argument,

assumptions, evidence. You will also encounter difficult, often theoretical writing. I'll let you know.

We have pluses and minuses as indicated below. You will earn some form of numerical grade so you will always have a clear indication of where you stand. Good papers will include a thesis, claims supported by examples, and evidence from relevant readings and images. All written work will be graded on grammar, style, content, organization, and clarity. Spellcheck and proofread all papers before submitting them. I'll be working with you on writing all semester

A+ 100%; A 93-99%; A- 90-92% This is awarded for superior understanding of all concepts and factual material, for superior presentation in written work, imaginative projects that go beyond the assignment, and regular class participation. For surprising me.

B+ 87-89%; B 83-86%; B- 80-82% This indicates above average mastery of the material, clear and well-produced written presentation on all assignments.

C+ 77-79%; C 73-76% This is for average work, merely adequate understanding of factual material and merely competent written presentation.

C- 69-72 This is hanging on the brink—basically poor work. If C- is a final grade it counts the same as a D.

D=60-68% This suggests less-than-satisfactory preparation of factual material and poor written work—barely passing.

F=59 and below

0= work not handed in on time and unexcused (i.e. contact me for problems)

Grads, please note: Much of the following is standard practice...you are grownups so I'm assuming all this is in place. In order to receive a grade for the course, all work must be completed. If you fail to turn in any of the short papers, you will not receive a passing grade, no matter what your average otherwise. Papers are due at the beginning of class on the due date, not in my mailbox, and not later in the day. But if there are problems or if you need a moderate extension because of illness, contact me before the assignment is due. Email me (always the best) or call (703) 993-4374.

Honor Code: This is found in the university undergraduate catalog and applies to this and all other courses. Cheating, plagiarism are expressly forbidden. For quick reference, plagiarism can be defined as: (1) presenting as one's own the words, work, or opinions of someone else without proper acknowledgement or (2) borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement. Every single "direct" quote must be footnoted, even if you use the author's name in a sentence. Every sequence of ideas from elsewhere must be footnoted. Even information needs footnoting. All sources must be footnoted, no matter how ephemeral. This includes ALL websites, all museum brochures, all wall panels or label texts in museums along with books, articles, archival information, etc. THIS MEANS YOU MUST FOOTNOTE NOT ONLY DIRECT QUOTES BUT ANY PARAPHRASES OF IDEAS, INFORMATION.

Attendance: It is the stated policy of the university that "students are expected to attend the class periods of the courses for which they register. . . . instructors may use absence, tardiness or early departure as de facto evidence of non-participation" Because of the direct visual and intellectual engagement required by the material, attendance is essential to the learning process and the art history program feels strongly about adherence to this policy. This classroom is designed as a community of learners, and because of the nature of our group interactions, you have a responsibility to your fellow students to attend classes. Poor attendance by students undermines the work of the whole; be courteous, prompt, and save absences for illness.

Finally: Some papers will be submitted on blackboard—some as paper. Stay tuned
Please turn off all cell phones before entering the classroom, even before class,
and put them away. Computers for notetaking only...

| | | |
|-----------------|---|-----|
| <u>Grading:</u> | Participation | 20% |
| | This is based on your attendance and participation And the quality of your discussion leadership | |
| | Eight Papers @ 5% each | 40% |

| | |
|-----------------------------|--------------|
| Final Project | 40% |
| Proposal/Bibliography (10%) | |
| Presentation (5%) | |
| Written work (25%) | |
| | <u>Total</u> |
| | 100% |

Calendar/Key administrative dates:

| | |
|---------------|---|
| Aug. 27 | Course Introduction: Getting Organized. Discussing Prown article/objects |
| Sept. 3 | Spirited Methodological Debate: Hamann on Velasquez vs. Respondents |
| Sept. 3 | Tuesday. Last day to drop with no tuition penalty. <u>Last Day to Add</u> |
| Sept. 10 | Connoisseurship |
| Sept. 18 | Monday. Last day to drop with 33% tuition liability |
| Sept. 17 | Library Session to about 6:30 PM with Jenna Rinalducci JC Instr. Room |
| Sept. 24 | Form/Formalism and Style |
| Sept. 24 | Friday. Last day to drop. 67% tuition liability |
| Oct. 1 | Iconography |
| Oct. 8 | The Social History of Art (<u>Everyone should have met with me by this class</u>) |
| Oct. 14 | Columbus Day holiday. Monday classes meet Tuesday 11th—NO CLASS |
| Oct. 22 | Feminism (<u>Proposal with annotated bibliography due</u>) |
| Oct. 29 | Psychoanalysis |
| Nov. 5 | Semiotics |
| Nov. 12 | Postcolonialism |
| Nov. 19 | Visual Culture Studies |
| Nov. 26 | Course Wrap-Up: Final Project Presentations Day #1 |
| Nov. 27-Dec 1 | Thanksgiving Recess: No Wednesday Classes this week |
| Dec. 3 | Final Project Presentations Day #2 |
| Dec. 10 | Complete Final Project Presentations—Papers Due: Professorial Foodstuffs |

SCHEDULE OF TOPICS AND READINGS: Subject to slight modification as we move through the course. JSTOR for the database for retrieving articles yourself. BB means Blackboard can be found by logging into the BB folder for the course. Hatt = *Art History*:

A Critical Introduction to Its Methods, Fernie = *Art History and Its Methods*.

Shone/Stonard = *The Books that Shaped Art History*. All readings are required unless specified OPT. Some readings may be divided.

WEEK #1: Course Introduction and Organization

August 27

****PLEASE BRING AN OBJECT TO CLASS TO ACCOMPANY THE PROWN READING**

Discussion of course material and requirements. Dividing up readings for the course where appropriate. Brainstorming

What is Art History? What Have Been the Goals of the Discipline?

What is the relationship between Art History and Art Theory, Art Criticism, Aesthetics?

What are the demands of scientific objectivity vs. subjectivity?

What are the demands of History?

Why is Art History Important Today?

What are some of the distinctions you sense in our major texts?

READ: Hatt: Ch. 1, "Introduction;" Ch. 2, "A Variety of Interpretations;" Shone/Stonard, Introduction. Jules Prown. "Mind in Matter, An Introduction to Material Culture Theory and Method," *Winterthur Portfolio*, 17 (Spring 1982): 1-20 on JSTOR

Note: I have asked you to read Jules Prown—now a tad dated—for two Reasons: First he touches on many of the definitions and methods we discuss in the course and does so in a lucid way. Second, he provides one elaborated method for reading an object or work of art. Terms: art history, analysis, synthesis, canon, subjects, disciplines, theory

Full Class Discussion and Brainstorming

WEEK #2: Spirited Methodological Debate: Hamman and his Respondents

September 3

READ: (All on Blackboard as separate articles, listed by author last name). Intervention article. Byron Ellsworth Hamann. "The Mirrors of Las Meninas: Cochineal, Silver, and Clay," *Art Bulletin* XCII nos 1-2 (March-June 2010): 6-35; Responses by Adam Herring ("Picturing Colonial Encounters"); Felipe Pereda ("The Invisible? New World"); Suzanne L. Stratton-Pruitt ("Why Drag in Velazquez?"); Emily Umberger and Francesco Bavuso ("Reflections on Reflections") AND THEN back to Hamann ("The Author Replies"): collectively 36-60.

The reading will take some time and careful attention.

For Class: Make an informal chart of some kind: Hamman's arguments and methods. Then look at how each author responds to his work. What claims do they make about the methodology of Art History—or History—or archaeology and Hamman's approach?

Terms: Many of which will be discussed during the course, representation, metaphor, history, production, circulation, reception.

Presentations:

- 1.
- 2.
- 3.

WEEK #3: Connoisseurship

September 10

Be prepared to contrast popular notions of connoisseurship with Art History's use of this method. What are its historical beginnings? How did the method change over time and what are the economic factors in some of those changes?

READ: Hatt, Ch. 4; Ferni Ch. 8 on Morelli; Millard Meiss, "A New Monumental Painting by Filippino Lippi," *The Art Bulletin* 55 (1973): 479-493 (on JSTOR); and David Grann, "The Mark of a Masterpiece," *The New Yorker*, July 12, 2010.

http://www.newyorker.com/reporting/2010/07/12/100712fa_fact_grann

I will also email it to you.

See too the following recent article on the Leonardo drawing:

<http://www.guardian.co.uk/artanddesign/2011/sep/27/lost-leonardo-da-vinci-portrait>

OPT. Shone/Stonard Ch. 2 on Berenson

(Meiss is best initially viewed on the web for the images)

Paper: Discuss the Meiss article. Are the problems clearly formulated? Do the methods seem logical for the problem? Is the evidence sufficient for attribution. Does Meiss have a particular agenda in dating the work?

For Discussion: What do we learn about connoisseurship today from the New Yorker pieces

Terms: Quality, Value, attribution, relative chronology, *terminus ante quem*, *terminus post quem*

Presentations:

- 1.
- 2.

WEEK #4: Library Session

September 17

We will meet in the the Johnson Center Instruction Room on the Second Floor
Of the Library—you will need your Apple Mac skills
With our Liaison Librarian Jennifer Rinalducci
Class will go until around 6:30 this week

WEEK #5: Formalism and Style

September 24

We will consider conceptions of history and categories of change, definitions, determinism, evolution, and other cyclical theories. We will discuss Wolfflin's dichotomies, and early formalist Art History.

READ: Hatt, Ch. 5; Fernie; Heinrich Wolfflin, Ch. 10, "Principles of Art History"; Roger Fry, Ch. 12 "Vision and Design,"; Alfred Barr, Ch. 14 "The Development of Abstract Art,"; and Clement Greenberg, "Modernist Painting," in *Modern Art and Modernism: A Critical Anthology* (NY: Harper & Row, 1982): 5-10

<http://www.sharecom.ca/greenberg/modernism.html>; Shone/Stonard, Chs. 3, 4, 6, 10 on Wolfflin, Fry, Barr, and Greenberg.

Paper: Consider some of the distinct ways in which these writers conceive of form and style by thinking through 2 or 3 in comparative terms

Terms: classic, cycles, evolution, form, period style, progress, sources/influences, typology

Presentations:

- 1.
- 2.
- 3.
- 4.

WEEK #6: Iconography

October 1

What are the terms/levels of the iconographic program as Panofsky presents it and analyzes it through the Arnolfini portrait? How have subsequent scholars (Seidel and those reviewed by Hall) modified/critiqued or moved in a social historical direction from the method? This will be the focus of the discussion?

BY THIS DATE YOU ALL SHOULD BE RESEARCHING TOPICS DISCUSSED WITH ME

READ: Hatt, Ch. 6.; Shone/Stonard Chs 7, 8 on Panofsky, Clark; Fernie, Ch. 15 Erwin Panofsky, "The History of Art as a Humanistic Discipline," and Panofsky, "Jan Van Eyck's Arnolfini Portrait," *The Burlington Magazine for Connoisseurship* 64 (March 1934): 117-119; 122-127; Linda Seidel. "Jan Van Eyck's Arnolfini Portrait: Business as Usual?" *Critical Inquiry* 16 (Autumn, 1989), 55-86;. Both articles on JSTOR. Edwin Hall. "Problems of Symbolic Interpretation," chap. 4 of his *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's Double Portrait*. (UCA Press, 1994. This is on google books and the chapter is complete. 95-129.

Paper: Compare Seidel and Hall's discussions. How do they use and move away from Panofsky? What is the role of "meaning" in these articles? To what degree are they preoccupied (to forecast next week) with aspects of what might be called a social history of art and/or Panofsky's iconology? NOTE: Hall does a significant review of literature in this article.

Terms: Iconography, Iconology, meaning, subject, content, representation

Presentations:

- 1.
- 2.

WEEK #7: The Social History of Art

October 8

A heavy reading week to say the least—we'll sort out strategies for reading. We will discuss the significance of social, economic, political and religious contexts in the study of art history--the relation between text and context and the reflective vs. constitutive effects of art. We will also address the role of patronage and Marxist theories of art and the issues connected to the study of art and politics. The paper will focus on the Elizabeth Johns piece and her social historical methods.

READ: Hatt, Ch. 7, Shone/Stonard chs. 11, 12 on Haskell and Clark; T.J. Clark, "On the Social History of Art," in *Image of the People: Gustave Courbet and the 1848 Revolution*, 9-34 BB; and Elizabeth Johns, Ch 3, "The Gross Clinic, or Portrait of Professor Gross" in *Thomas Eakins: The Heroism of Modern Life* (Princeton: 1983) 46-81 BB. Alan Braddock. "Jeff College Boys: Thomas Eakins, Dr. Forbes, and Anatomical Fraternity in Post-Bellum Philadelphia," *American Quarterly*, vol. 57 no.2 (June 2005): 355-383. Accessed through JSTOR and then FULL TEXT. OPT. David Lubin. "Projecting an Image: The Contested Cultural Identity of Thomas Eakins" review of exhibition Thomas Eakins, American Realist. *The Art Bulletin*, Vol. 84, No. 3 (Sep., 2002), pp. 510-522. JSTOR

This is a splendid and interpretive review of Eakins literature which will help with the context of Johns, Braddock, and the rest of our Eakins work in the course.

Paper: Discuss Elizabeth Johns's and Alan Braddock's approaches to Eakins's work. What social determinants do they examine? What kind of social art history do they practice?

Terms: Marxism, ideology, ideological state apparatus, patronage, politics, production, commodity, commodity fetishism

Presentations:

- 1.
- 2.

3.

MONDAY OCT. 14 FALL BREAK; ON TUESDAY OCT. 15 MONDAY CLASSES MEET
HENCE NO CLASS

WEEK #8: Feminism

October 22

In this session we will address some of the following questions: Can we define a feminist art history, and if so, what are its issues? How have the questions raised by feminists reshaped our approach to the discipline as a whole? How have shifting political attitudes within the feminist movement changed the approaches to art historical material over the course of the 70s and 80s? What are the contributions of a feminist art history? (Some of this will become clearer too as we proceed through the rest of the course as these texts introduce us to issues that will appear later.).

FINAL PROPOSALS AND ANNOTATED BIBLIOGRAPHIES DUE HERE

READ: Hatt, Ch. 8; Fernie, Pollock, Ch. 26, Karen Edis Barzman, "Beyond the Canon: Feminists, Postmodernism, and the History of Art," *Journal of Aesthetics and Art Criticism* 52 no. 3 (summer 1994): 327-339 JSTOR; Griselda Pollock, "Modernity and the Spaces of Femininity," in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (Harper Collins, 1992): 244-267, reprinted from the 1988 essay in *Vision and Difference*; BB; Michael Hatt, "The Male Body in Another Frame: Thomas Eakins' The Swimming Hole as a Homoerotic Image," *Journal of Philosophy and the Visual Arts*, 1993: 8-21.BB

Paper: Consider the terms in which Pollock and Hatt approach masculinity and femininity within modernism? What are their projects and how do they make their respective cases. What difference does it make when you examine "gender" through the issues of femininity and masculinity?

Terms: patriarchy, sexism, Second Wave, Third Wave, discourse analysis, power, sex vs. gender, the male gaze

Presentations:

- 1.
- 2.
- 3.

WEEK #9: Psychoanalysis

October 29

We will discuss the impact and usefulness of Freud's and Lacan's psychoanalytic theories in the history of art.

READ: Hatt, Ch. 9; Robert S. Liebert. "Michelangelo's Mutilation of the Florence Pieta: A Psychoanalytic Inquiry," *Art Bulletin* 59 (March 1977) 47-54. Reply: Jack Spector, Letter to the Editor and Liebert's reply, *Art Bulletin* 69 (1978): 573-574. All on JSTOR; Michael Fried, "Realism, Writing, and Disfiguration in Thomas Eakins's Gross Clinic, with a Postscript on Stephen Crane's Upturned Faces" *Representations* 9 (Winter 1985): 33-89 (article ends at 104). JSTOR. (no need to read the Postscript)

Paper: Choose either Liebert or Fried. Using the Liebert article, compare the Freudian approach to other possibilities using Lacan's terms OR think through Fried's approach to the Gross Clinic vs. Johns's social historical reading What does each reveal about Eakins and his art. Gains/Losses?

Terms: Psychoanalysis, psychology, phallus, castration, fetish, oedipus complex, imaginary stage, mirror stage, the gaze

Presentations:

- 1.
- 2.
- 3.

WEEK #10: Semiotics

November 5

We will discuss the impacts of linguistics and sign systems on art history. We will examine the distinctions between meaning as approached by iconography and iconology and semiotics. Papers might focus on this issue.

READ: Hatt, Ch. 10; Shone/Stonard Ch. 15 on Krauss; Mieke Bal and Norman Bryson, "Semiotics and Art History," *Art Bulletin* vol 73 no. 2 (June 1991): 174-208 JSTOR; for our class read 174-188, 1. Context, 2. Senders, 3. Receivers. OPT. 188-202, 4. Peirce, 5. Saussure, 6. Psychoanalysis. JSTOR The latter discusses the relation between semiotics and Lacanian psychoanalysis which is helpful for further understanding of Fried on Eakins of last week but is not necessary. David Lubin, "Note to the Reader," "Introduction," and Ch. 2, "The Agnew Clinic" in *Act of Portrayal: Eakins, Sargent, James* (Yale, 1983): ix-xii; 1-26; 27-82. BB.

OPT. Look at another interpretation of the Agnew Clinic from the Lubin bibliography.

Paper: How does Lubin use semiotics and poststructuralist literary theory in his reading of the Eakins painting. What counts as "evidence" for his reading and how does this approach seem to define meaning?

Terms: sign, signifier, signified, referent, denotation, connotation, diachronic, synchronic, icon, index, symbol

Presentations:

- 1.
- 2.
- 3.

WEEK #11: Postcolonialism: Art History's Others

November 12

Here we will pay attention to multiculturalism and to how museums and exhibitions structure knowledge about other peoples and nations and their artistic production in relation to Postcolonial theory

READ: Hatt, Ch. 11; Fernie, Ch. 20 William Fagg, "In Search of Meaning in African Art," and Ch. 27, Olu Oguibe, "In the 'Heart of Darkness,'" Vishakkha N. Desai, "Re-Visioning Asian Arts in the 1990s: Reflections of a Museum Professional," *Art Bulletin* (June 1995): 169-174 JSTOR; Annie E. Coombes, "Inventing the 'Postcolonial': Hybridity and Constituency in Contemporary Curating," in Preziosi, *The Art of Art History* 486-497 BB; Cornel West, "The New Cultural Politics of Difference," *October* 53 Issue on the Humanities as Social Technology (Summer 1990): 93-109. JSTOR

For Primitivism: Fernie Ch. 12 on Fry and Torgovnick, Mariana. "Politics of Roger Fry's Vision and Design" in Gone Primitive: Savage Intellectuals Modern Lives. (Chicago: Chicago UP, 1990) 85-105. BB

Paper: Compare the approaches to museum work taken by Desai and Coombes.

OR dig into Fry, Fagg, Oguibe and the Torgovnick critique

Terms: Orientalism, borders, hybridity, the Other, multiculturalism, primitivism

Presentations:

- 1.
- 2.
- 3.

WEEK #12: Visual Culture Studies

November 19

This week looks forward to the newer area of Visual culture studies. What is it; what are its objects and methods? What does it take from older models of study and what is new?

READ: Shone/Stonard, Chs. 12, 14 on Baxandall and Alpers; Patricia Johnston, ed. "A Critical Overview of Visual Culture Studies," 1-24 in *Seeing High & Low: Representing Social Conflict in American Visual Culture*; and John W. Ott, "Iron Horses: Leland Stanford, Eadweard Muybridge, and the Industrialised Eye," *Oxford Art Journal* 28:3 (Fall 2005): 407-

28. Both on BB

- 1.
- 2.

Paper Option: Think about the shifts marked by the study we call visual culture. How does Ott's article demonstrate the preoccupations of visual culture studies?

Terms: Material Culture, Visual Culture, visibility, reception theories, high and low as cultural categories

WEEK #13: BEGIN FINAL PRESENTATIONS/Course Wrap-up

November 26

- 1.
- 2.
- 3.

WEEK #14: CONTINUE FINAL PRESENTATIONS

December 3

- 1.
- 2.
- 3.
- 4.

WEEK #15: CONCLUDE FINAL PRESENTATIONS

SUBMIT FINAL PAPERS—Hard Copy and On Blackboard

December 10 (Final Exam Period)

- 1.
- 2.
- 3.
- 4.

Professorial Foodstuffs—preferably at my Condo

POSTSCRIPT

A Week that didn't make it just for your interest

From Modernism to Postmodernism

This week we look at how deeply the modernist paradigm has informed the discipline and how postmodernism has changed that outlook.

REVIEW: Clement Greenberg "Modernist Painting" from Style above.

READ: Charles Harrison, "Modernism," 142-155; and Ann Gibson, "Avant-Garde," 156-169 both in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago, 1996); ER Ihab Hassan "Toward a Concept of Postmodernism," in *Postmodernism: A Reader*, ed. Thomas Docherty (Columbia U.P., 1993): 146-156 (pay attention to the points and the chart); ER Roland Barthes, "From Work to Text," 169-174 and Hal Foster, "Re: Post," 189-201, both in *Art After Modernism: Rethinking Representation* (New York: New Museum of Contemporary Art in association with Boston: David Godine, Publisher, Inc., 1984); All on ER and (for the case study), Donna Cassidy, "The Invisibility of Race in Modernist Representation," Ch. 13 in Patricia Johnston, *Seeing High and Low: Representing Social Conflict in American Visual Culture*

Paper: How does Cassidy's reading of Hartley challenge the strict modernist paradigm?
In what ways does it seem postmodern?

Terms: Modernism, modernist, modernity, avant-garde, postmodernism, author