UNDERGRADUATE PROSEMINAR IN ART HISTORY

ART HISTORY 494

Mondays 2-5
SOS B51

Instructor
Dr. Hector Reyes
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213.821.5354
VKC 373A
Office Hours, Wed. 1:30-3:30

Course Description
This proseminar will introduce undergraduate Art History majors to the canonical texts that have shaped our understanding of art history as a discipline. We will begin by reading foundational, classic texts alongside more recent art historical interventions and debates. Our discussions will focus on the points of conflict and consensus among the varied approaches to the study of art objects in their historical contexts. In the second half of the course, we will be reading important theories that have expanded the disciplinary scope of art history (psychoanalysis, visual culture, etc), and test our understanding of the theories by applying them to works of art by a single artist or to a type of art object (Vermeer, Manet, Jasper Johns, Fred Wilson, Byzantine icons). Concentrating on a single work of art will allow us to consider the strengths and weaknesses of each methodological approach. Supplementary student presentations (one each week) will summarize additional research about the art object under consideration that week, enriching our understanding not only of the object itself, but also of the breadth of methodological approaches available to the study of a single art object. Through seminar presentations, written responses to readings, and a final paper, students will become familiar with the historiography and methodologies of the discipline.

Grading
Grading will be determined by the following:

1. Class participation. (30%)
Please come to class having read the assigned readings. Although I will not take attendance, 30% of your grade is based upon participation, so your presence and active participation in class are expected.

2. 4 Reading Responses, 4-6 pages each (30%)
You will write FOUR separate papers. For each paper, I will assign two articles by key writers who are foundational to the discipline of art history. I will also give you a set of questions to help shape your analysis and response. In each paper, you will analyze the similarities and differences between these writers' ideas about art and its analysis: Vasari and Winckelmann (due Sept. 15); Kant and Hegel (due Oct. 13); Wölfflin and Riegl (due Nov. 10); Gombrich and Schapiro (due Dec. 12).

3. In-class presentation (30%)
You will each be responsible for ONE class presentation of approximately 25 to 30 minutes in length. You will discuss
alternative art historical methodologies that have been applied to the work or artist under consideration that week. So, while we are only focusing as a class on a single work of art and a single methodology, you will discuss other interpretations and methodologies that have been applied to the work. Please make an appointment to meet with me to discuss your in-class presentation during the first two weeks of class, so that we can select key interventions and interpretations for you to discuss with the class.

4. Final Response Paper, 4-6 pages (10%)
Your final response paper will be your opportunity to reflect on the relative strength and weakness of one art historian's methodology. You will respond to one of the readings underlined on the syllabus (see Weeks 7-15). Discuss how you thought that this art historical text, which we read together as a class, was successful. So for example, you might chose Nancy Locke's interpretation of Manet's *Olympia*. You will discuss what you found compelling, successful, or interesting about her approach, which in this example, would be a psychoanalytical approach. You will also discuss what you found lacking in this account. What did the art historian's approach fail to account for? Were you persuaded by any of your classmates objections? Did the student presentation raise any issues that you thought pertinent? Do you want to defend the art historian's analysis from some of the objections or criticisms made in class?

The following formula will determine your course grade:

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<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Participation</td>
<td>30%</td>
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<tr>
<td>4 Reading Responses</td>
<td>30%</td>
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<tr>
<td>In-class Presentation</td>
<td>30%</td>
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<tr>
<td>Final Response Paper</td>
<td>10%</td>
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Textbooks and Materials
There will be no textbooks for this course. Weekly readings will be posted on Blackboard. The readings for your response papers are available in Donald Preziosi's *The Art of Art History*, via Homer Catalogue at:
http://library.usc.edu/uh/htbin/cgiisirsi/x/0/0/5?searchdata1=1839422[CKEY]

Lectures and Readings

Week One
Aug. 25 Introduction

Week Two
Sept. 1 Labor Day
NO MEETING
Reading:
- NO READING---Work on Vasari/Winckelmann Paper.
- Meet with me to discuss your Presentation before Sept. 5th

Week Three
Sept. 8 Artist/Viewer/Context
Reading:
- Erwin Panofsky, Gothic Architecture and Scholasticism: An Enquiry into the Analogy of the Arts, Philosophy, and Religion in the Middle Ages (New York, 1957), 1-51. [AVAILABLE ONLINE THROUGH HOMER CATALOGUE]

Week Four
Sept. 15 Class and/or Gender
1st Reading Response Paper (Vasari/Winckelmann) due at the beginning of class
Reading:

Week Five
Sept. 22 Art Criticism and/or History
Reading:
Week Six
Sept. 29. Visual Culture and/or Art History

Reading:
- Additional article from "Visual Culture Questionnaire" issue of the journal *October* (77). You will each be responsible for reading ONE art historian's response from this issue of the journal *October*. I will assign your article to you by Week 3. You will be responsible for representing your scholar's point of view to the rest of the class.

METHODS AND INTERVENTIONS (Student Presentations)

Week Seven
Oct. 6 Watteau's *Fête Galantes* (Social History of Art)

Reading:

Week Eight
Oct. 13 Manet's *Olympia* (Psychoanalysis)

2nd Reading Response Paper (Kant/Hegel) due

at the beginning of class

Reading:
Week Nine  
Oct. 20  Velazquez’ *Las Meninas* (Material Culture)  
[TWO STUDENT PRESENTATIONS]  

**Reading:**  

Week Ten  
Oct. 27  Fred Wilson’s *Mining the Museum* (Institutional Critique)  

**Reading:**  
- Ivan Karp and Fred Wilson, “Constructing the Spectacle of Culture in Museums,” *Thinking about exhibitions* (1996), 61-77.  

Week Eleven  
Nov. 3  Byzantine Icons (Power of Images)  

**Reading:**  

Week Twelve  
Nov. 10  Jasper Johns (High and Low Culture)  
3rd Reading Response Paper (Wölfflin/Riegl) due  
at the beginning of class
Reading:

Week Thirteen
Nov. 17 Italian Renaissance Annunciation (Spectatorship)
Reading:

Week Fourteen
Nov. 24 Vermeer (Art and Science)
Reading:

Week Fifteen
Dec. 1 Girodet's *Revolt of Cairo* (Art and Alterity)
Reading:
DECEMBER 12
Reading Response Paper (Gombrich/Schapiro) DUE
Final Response Paper DUE
PLEASE SEND BOTH PAPERS TO ME VIA EMAIL: hectorre@usc.edu

Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, (www.usc.edu/scampus or http://scampus.usc.edu) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.