

UNDERGRADUATE PRO- SEMINAR IN ART HISTORY

ART HISTORY 494

Mondays 2-5

SOS B51

Instructor

Dr. Hector Reyes

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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:

Participation	30%
4 Reading Responses	30%
In-class Presentation	30%
Final Response Paper	10%

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/uhtbin/cgiirsi/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, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in *Studies in Iconology: Humanistic Themes in Art of the Renaissance* (New York, 1972), 3-32.
- 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]
- Michael Baxandall, "The Period Eye," in *Painting and Experience in Fifteenth Century Italy* (Oxford, 1988), 29-108. [1st ed. 1972]

Week Four

Sept. 15 Class and/or Gender

**1st Reading Response Paper (Vasari/Winckelmann) due
at the beginning of class**

Reading:

- T. J. Clark, "The Environs of Paris," in *The Painting of Modern Life* (Princeton, 1984), 147-204.
- Griselda Pollock, "Modernity and the Space of Femininity," in *Vision and Difference: Feminism, Femininity and the Histories of Art* (London, 1988), 50-90.
- Hollis Clayson, *Painted Love: Prostitution in French Art of the Impressionist Era* (Los Angeles, 2003), 113-153. [1st ed. 1994]

Week Five

Sept. 22 Art Criticism and/or History

Reading:

- Rosalind E Krauss, "Narrative Time: The Question of the *Gates of Hell*," in *Passages in Modern Sculpture* (Cambridge, MA, 1981), 7-38. [1st ed. 1977]
- Michael Fried, "The Primacy of Absorption," in *Absorption and theatricality: Painting and beholder in the age of Diderot* (Chicago, 1988), 7-70. [1st ed. 1980]

Week Six

Sept. 29. Visual Culture and/or Art History

Reading:

- Vanessa R. Schwartz and Jeannene M. Przyblyski, "Introduction," in *The Nineteenth-Century Visual Culture Reader* (New York, 2004), 3-14.
- Jonathan Crary, "Modernity and the Problem of the Observer," in *Techniques of the Observer* (Cambridge, MA, 1990), 1-24.
- Mieke Bal and Norman Bryson, "Semiotics and Art History," *The Art Bulletin* 73 (1991), 174-208.
- 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:

- Thomas Crow, "Fêtes Galantes and Fêtes Publiques," in *Painters and Public Life in Eighteenth-Century Paris* (New Haven, 1985), 45-75.
- T.J. Clark, "On the Social History of Art," in *Image of the People: Gustave Courbet and the 1848 Revolution* (Greenwich, 1973), 9-20.

Week Eight

Oct. 13 Manet's *Olympia* (Psychoanalysis)
**2nd Reading Response Paper (Kant/Hegel) due
 at the beginning of class**

Reading:

- Nancy Locke, "The Space of Olympia," in *Manet and the Family Romance* (Princeton, 2001), 88-113.
- Sigmund Freud, Selections from "The Interpretation of Dreams" and "The Uncanny," in *The Norton Anthology of Theory and Criticism* (New York, 1988),
- Jacques Lacan, "The Signification of the Phallus," in *Écrits* (New York, 2006), 575-584.

Week Nine

Oct. 20 Velazquez' *Las Meninas* (Material Culture)
[TWO STUDENT PRESENTATIONS]

Reading:

- Byron E. Hamann, "The Mirrors of *Las Meninas*: Cochineal, Silver, and Clay," *Art Bulletin* 92 (2010), 6-35.
- Responses to Hamann: *Art Bulletin* 92 (2010), 36-57.
- Daniel Miller, "Theory of Things," in *Stuff* (Cambridge, 2010), 42-78.

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.
- Huey Copeland, "Fred Wilson and the Rhetoric of Redress," in *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* (Chicago, 2013), 25-64.
- Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* (1990), 3-17.
- Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity," *October* (1995), 71-89.

Week Eleven

Nov. 3 Byzantine Icons (Power of Images)

Reading:

- Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford, 1998), 1-19.
- David Freedberg, "The Power of Images: Response and Reception," in *The Power of Images: Studies in the Theory and History of Response* (Chicago, 1989), 1-26.
- Jas Elsner, "The Viewer and the Vision: The Case of the Sinai Apse," *Art History* 17 (1994): 81-102.

Week Twelve

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

Reading:

- Leo Steinberg, "Jasper Johns: The First Seven Years of His Art," in *Other Criteria: Confrontations with Twentieth-Century Art* (Oxford, 1972), 17-55.
- Clement Greenberg, "Avant-Garde and Kitsch," in *Art and Culture: Critical essays* (Boston, 1961), 3-21. [orig. 1939]
- Thomas Crow, "Modernism and Mass Culture in the Visual Art" in *Modern Art in the Common Culture* (New Haven, 1996), 3-38.

Week Thirteen

Nov. 17 Italian Renaissance Annunciation (Spectatorship)

Reading:

- Lorenzo Pericolo, "The Invisible Presence: Cut-In, Close-Up, and Off-Scene in Antonello da Messina's Palermo Annunciate," *Representations* 107 (2009), 1-29.
- Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16 (1975), 6-18.
- John Shearman, "A More Engaged Spectator," in *Only Connect: Art and the Spectator in the Italian Renaissance*, (Princeton, 1992), 10-58.

Week Fourteen

Nov. 24 Vermeer (Art and Science)

Reading:

- Svetlana Alpers, "'Ut pictura, ita visio': Kepler's Model of the Eye and the Nature of Picturing in the North" in *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago, 1983), 26-71.
- Erwin Panofsky, "Galileo as a critic of the arts: Aesthetic attitude and scientific thought," *Isis* (1956), 3-15.
- Claudia Swan, "Ad vivum, naer het leven, from the life: defining a mode of representation," *Word & image* 11 (1995), 353-372.

Week Fifteen

Dec. 1 Girodet's *Revolt of Cairo* (Art and Alterity)

Reading:

- Edward Said, *Orientalism* (New York, 2003), 1-28. (1st ed. 1978)
- Darcy Grimaldo Grigsby, *Extremities: painting empire in post-revolutionary France* (New Haven, 2002), 105-164.
- Michael Hatt and Charlotte Klonk, *Art history: A Critical Introduction to its Methods* (Manchester, 2006), 223-240.

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.