AHIS 500: Methods and Theory of Art History

Monday 9-11:50, VKC 379

Professor Suzanne Hudson

Office Hours, Monday 2:00-3:15 (VKC 381B) or by appointment
sphudson@usc.edu

This seminar introduces graduate students to the theory and methodology of art history as a discipline and an interpretive practice.

Recommended Resources (I have listed first editions below, but most have subsequent versions, and can be had very cheaply online):


Grade Distribution

- Two class presentations: 40% (20% each)
- Final comprehensive annotated bibliography and 5-7 page critical analysis: 60%

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. The phone number for DSP is 213.740.0776.

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, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

Syllabus

Week 1: August 25

Introduction

August 29: VSRI Conference, see: http://lookout.vsri.org/program/
Attendance mandatory

Week 2: September 1 (Labor Day; No Class)

Week 3: September 8, Reflections on VSRI Keynote – Grant


Week 4: September 15, Art History as a Practice – Jessica


**Week 5: September 22, From the Ground Up – Emily**


**Week 6: September 29, Style – Grant**

* Willibald Sauerlander, “From Stilus to Style: Reflections on the Fate of a Notion,” Art History 6, no. 3 (September 1983): pp. 253-270.

**Week 7: October 6, Iconography and Iconology – Emily**


**Week 8: October 13, Form and Formalism – Suzanne**

* David Summers, “‘Form,’ Nineteenth-Century Metaphysics and the Problem of Art Historical Description,” Preziosi, 127-142.

**Week 9: October 20, Reading Signs – Selena**


**Week 10: October 27, Poststructuralism – Sam**


**Week 11: November 3, Outside the Frame – Avigail**

* Andrea Fraser, “From the Critique of Institutions to an Institution of Critique” Artforum [September 2005]: 278-286.

**Week 12: November 10, Biography, Psychobiography: Subjects and Objects -- Jessica**

* Vasari, Lives of the Artists (excerpt) Leonardo
* Harold Bloom, “The Anxiety of Influence” (1973)

**Week 13: November 17, Bodies that Matter – Selena**


**Week 14: November 24, Too Far? – Avigail**


**Week 15: December 1, Too Close? – Sam**

* Liam Gillick, “Contemporary Art Does not Account for that which is Taking Place,” *e-flux journal* 21 (December 2010).