

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
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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):

- * Anne D'Alleva, *Methods and Theories of Art History* (Lawrence King Publishing, 2004).
- * Alexander Dumbadze and Suzanne Hudson, *Contemporary Art: 1989 to the Present* (Wiley-Blackwell, 2013).
- * Eric Fernie, *Art History and Its Methods: A Critical Anthology* (Phaidon Press Limited, 1995).
- * Robert S. Nelson and Richard Shiff, *Critical Terms for Art History* (The University of Chicago Press, 1996).
- * Donald Preziosi, *The History of Art History* (Oxford History of Art, 1998).

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

- * Steven Knapp and Walter Benn Michaels, "Against Theory," *Critical Inquiry* 8 (Summer 1982): 723-42.
- * Margaret Iversen and Stephen Melville, "What's the Matter with Methodology?" and "Curriculum" in *Writing Art History: Disciplinary Departures* (2010), pp. 1-14, 174-200.
- * Mieke Bal, "Art History and Its Theories," *Art Bulletin* (March 1996): pp. 6-9.
- * W.J.T. Mitchell, "What Do Pictures 'Really' Want?" *October* 77 (Summer 1996): 71-82.
- * Aby Warburg, *Images from the Region of the Pueblo Indians of North America*, trans. Michael Steinberg (Ithaca: Cornell University Press, 1995).
- * Hal Foster, Archives of Modern Art, *October* 99, (Winter 2002), pp. 81-95.

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

- * Erwin Panofsky, "The History of Art as a Humanistic Discipline" in *Meaning in the Visual Arts* (1955), pp. 1-25.
- * George Kubler, "The Historian's Commitment," in *The Shape of Time: Remarks on the History of Things* (1962), pp. 12-16.
- * Peter Jelavich, "Method? What Method? Confessions of a Failed Structuralist," *New German Critique* (Spring/Summer 1995): 75-86.
- * James Elkins, "Saying What We Are Doing," in *Our Beautiful, Dry, and Distant Texts* (2000), pp. 122-145.

* Alex Potts, "Introduction and Chapter 1: Inventing a History of Art," in *Flesh and the Ideal: Wickelmann and the Origins of Art History* (New Haven and London: Yale University Press, 1994), pp. 1-37.

* Thomas Crow, "The Practice of Art History in America," *Daedalus*, Spring 2006.

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

* Johann Winckelmann, *History of the Art of Antiquity* (1764), "Preface" and "Origins of Art and Reasons for its Diversity among People."

* Alois Riegl, *Late Roman Art Industry* (1901), "The Main Characteristics of the Late Roman *Kunstwollen*," and *Problems of Style* (1893), "Introduction," pp. 3-13 and "The Geometric Style," pp. 14-40.

* Thomas DaCosta Kaufman, *Toward a Geography of Art* (Chicago and London: The University of Chicago Press, 2004), Introduction.

* Wanda Corn, "Coming of Age: Historical Scholarship in American Art," *The Art Bulletin* 70, no. 2 (June 1988), 188-207.

* John Davis, "The End of the American Century: Current Scholarship on the Art of the United States," *The Art Bulletin* 85, n. 3 (September 2003), 544-580.

Week 6: September 29, Style – Grant

* Heinrich Wölfflin, "The Double Root of Style," "Linear and Painterly," and "Conclusion: External and Internal History of Art," in *Principles of Art History* (1950 Dover edition), pp. 1-53, 226-37.

* Meyer Schapiro, "Style" (1953) in *Aesthetics Today*, rev. ed., ed. Morris Philipson and Paul Gudel (NY: New American Library, 1980), 137-171.

* Ernst Gombrich, "Norm and Form. The Stylistic Categories of Art History and their Origins in Renaissance Ideals" [1961] in *Norm and Form: Studies in the Art of the Renaissance*.

* Michael Baxandall, "The Period Eye," in *Painting and Experience in Fifteenth Century Italy* (1972), pp. 29-153.

* Svetlana Alpers, "Style Is What You Make It: The Visual Arts Once Again (1979)," in *The Concept of Style* (expanded and revised), ed. Berel Lang (Ithaca and London: Cornell University Press, 1987) 137-162.

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

* Esther Pasztory, "Identity and Difference: The Uses and Meanings of Ethnic Styles," *Thinking With Things: Toward a New Vision of Art*. (Austin: University of Texas Press, 2005), pp. 157-178

Week 7: October 6, Iconography and Iconology – Emily

* Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art" in *Meaning in the Visual Arts* (1955), pp. 26-54.

* Ernst Gombrich, "Aims and Limits of Iconology," in *Symbolic Images*, pp. 1-25.

- * Norman Bryson, *Word and Image: French Painting of the Ancien Regime* (Cambridge: Cambridge University Press, 1981), 1-57.
- * Suzanne Preston Blier, "Words about Words about Icons: Iconology and the Study of African Art," *Art Journal* (Summer 1988): 75-87.
- * Roland Barthes, "Rhetoric of the Image," in *Image, Music, Text* (1964; repub. 1977), pp. 32-51.
- * Rosalind Krauss "In the Name of Picasso" in *The Originality of the Avant-Garde and Other Modernist Myths* (MIT Press, 1985) pp. 23-40.

Week 8: October 13, Form and Formalism – Suzanne

- * Whitney Davis, "Formalism in Art History, in *Encyclopedia of Aesthetics*, vol. II, ed. Michael Kelly (NY: Oxford University Press, 1999), 221-225."
- * Clement Greenberg, "Modernist Painting," (1961) *Clement Greenberg: The Collected Essays and Criticism vol. 4*, ed. John O'Brian, 1993.
- * David Summers, "'Form,' Nineteenth-Century Metaphysics and the Problem of Art Historical Description," *Preziosi*, 127-142.
- * Yve-Alain Bois, "Whose Formalism?" *Art Bulletin* (March 1996): 9-12.
- * Yve-Alain Bois, *Painting as Model*, (Cambridge, Mass: The MIT Press, 1993) Introduction.
- * David Joselit, "Notes on Surface," *Art History* 23 (March 2000): 19-34.

Week 9: October 20, Reading Signs – Selena

- * Mieke Bal and Norman Bryson, "Semiotics and Art History," *The Art Bulletin* 73, no. 2 (June 1991), 174-208 and letters in response (V. 74, Sept. 1992); v. 75, June 1993).
- * James Elkins, "Marks, Traces, 'Traits,' Contours, 'Orli,' and 'Splendores': Nonsemiotic Elements in Pictures," *Critical Inquiry* 21 (Summer 1995): 822-860.
- * Mieke Bal, "Semiotic Elements in Academic Practices," *Critical Inquiry* 22 (Spring 1996): 573-89.
- * James Elkins, "What Do We Want Pictures to Be? Reply to Mieke Bal," *Critical Inquiry* 22 (Spring 1996): 590-602.
- * Rosalind Krauss, "The Motivation of the Sign," in *Picasso and Braque: A Symposium*, ed. Lynn Zelevansky (NY: Museum of Modern Art and Harry N. Abrams, 1992), 261-286.

Week 10: October 27, Poststructuralism – Sam

- * Roland Barthes, "The Death of the Author" [1968] in *Image, Music, Text*, trans. Stephen Heath (NY: Hill and Wang, 1977), 142-148.
- * Michel Foucault, "What is an Author?" [1969], in *Aesthetics, Method, and Epistemology*, vol. 2, ed. James D. Faubion (NY: The New Press, 1998), 205-222.
- * Rosalind Krauss, "Sculpture in the Expanded Field" [1979], in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (NY: The New Press, 1998 [1983]), 31-42.

- * Andreas Huyssen, "Mapping the Postmodern" [1984] in *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1986), 178-221, 235-240.
- * Molly Nesbit, "What Was an Author?," *Yale French Studies* 73 (1987): 229-257.
- * Richard Shiff, "Originality," in Nelson and Shiff, ed., *Critical Terms*.

Week 11: November 3, Outside the Frame – Avigail

- * T.J. Clark, "The Conditions of Artistic Creation," [1974] in *Critical Times: The History of the Times Literary Supplement*, ed. Derwent May (London: Harper Collins, 2001), pp. 248-253.
- * T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, rev. ed. (Princeton, NJ: Princeton University Press, 1999 [1985]), Introduction and Olympia's Choice.
- * Griselda Pollock, "Vision, Voice, and Power: Feminist Art History and Marxism" [1982], excerpt in *Art in Modern Culture: An Anthology of Critical Texts*, ed. Francis Francina and Jonathan Harris (NY: IconEditions, 1992), pp. 28-31.
- * 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
- * Paul Barolsky, "Fear of Fiction: The Fun of Reading Vasari," in *Reading Vasari*, ed. Anne B. Barriault et al. (London: Philip Wilson, 2005), pp. 31-35.
- * Freud, "Leonardo da Vinci and a Memory of His Childhood," in *The Freud Reader* (1995: Norton Paperback), pp. 443-80.
- * Maurice Merleau Ponty, "Cezanne's Doubt" in *The Merleau-Ponty Aesthetics Reader* (1945), pp. 59-75. Maurice Merleau Ponty, "Cezanne's Doubt" in *The Merleau-Ponty Aesthetics Reader* (1945), pp. 59-75
- * Harold Bloom, "The Anxiety of Influence" (1973)
- * Robert S. Lubar, "Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture," *Art Bulletin* (March 1997): 56-84.
- * Amy Newman, *Challenging Art: Artforum 1962-1974* (NY: Soho Books, 1993), Selections

Week 13: November 17, Bodies that Matter – Selena

- * Linda Nochlin, "Why Have There Been No Great Women Artists?" [1971] in *Women, Art, Power and Other Essays* (NY: Harper and Row, 1988), 93-116.
- * Margaret D. Carroll, "The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence," *Representations* 24 (Winter 1989), 3-30.
- * Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2nd ed. (NY: Routledge, 1999[1990]), "Subjects of Sex/Gender/Desire," 3-44, 193-202.

- * Mira Schor, "Patrilineage" (1991), in *Wet: On Painting, Feminism, and Art Culture* (Duke, 1996).
- * Douglas Crimp, "How to Have Promiscuity in an Epidemic" *October* 43 (Winter 1987), 237-271.
- * T.J. Clark, *The Sight of Death: An Experiment in Art Writing* (Yale, 2006).

Week 14: November 24, Too Far? – Avigail

- * Thomas Crow, "Diderot's *Salons*," *Diderot on Art I* (New Haven: Yale, 1995) ix-xix.
- * Denis Diderot, Selections from "The Salon of 1765" and "Notes on Painting," *Diderot on Art I* (New Haven: Yale, 1995).
- * Simon Schama, "The Many Deaths of General Wolfe," in *Dead Certainties* (1992), pp. 1-70.
- * Michael Ann Holly, "Looking into the Past," in *Past Looking: Historical Imagination and the Rhetoric of the Image* (1996), pp. 64-90.
- * Catherine Gallagher and Stephen Greenblatt, "Counterhistory and the Anecdote" and "The Wound in the Wall," in *Practicing New Historicism* (2000), pp. 49-109.
- * Alex Nemerov, "The Flight of Form: Auden, Breugel and the Turn to Abstraction in the 1940s," *Critical Inquiry* 31: 780-810.

Week 15: December 1, Too Close? – Sam

- * Meyer Schapiro, "The Still Life as a Personal Object—A Note on Heidegger and van Gogh" in *Theory and Philosophy of Art: Style, Artist, and Society* (1968), pp. 135-42.
- * Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17, no. 1 (Spring 1982): 1-19.
- * Bill Brown, "Thing Theory," *Critical Inquiry* v. 28, no. 1 (Fall 2001): 1-22.
- * Boris Groys, "Comrades of Time," *e-flux journal* 11 (December 2009).
- * Raqs Media Collective, "Now and Elsewhere," *e-flux journal* 12 (January 2010).
- * Liam Gillick, "Contemporary Art Does not Account for that which is Taking Place," *e-flux journal* 21 (December 2010).
- * Terry Smith, "The State of Art History: Contemporary Art," *Art Bulletin* 92, no. 4 (December 2010).