

DRAFT - APPROACHES TO ART HISTORY

SYLLABUS Spring 2021
Prof. Benjamin Paul

Office: Art History Dept., 60 College Ave, Room 101 A
Office Hours: Wednesdays 12:00-1:00 pm and by appointment
tel.: 732-9320122 ext. 21
email: bpaul@arthist.rutgers.edu

Art History is a complex and rich discipline in constant flux. This involves an opening up of the field to a vast array of visual materials. While in its pioneering days, Western art history focused only on "Old Masters" like Michelangelo and Rembrandt it now also deals with movies, anonymous popular culture, advertisements, scientific imagery, webdesign, etc. In order to adequately deal with this range of materials, art history's approaches and methods vary enormously. This seminar focuses on basic types of (largely Western) art-historical method. Some meetings concentrate on a single author who exemplifies a particular approach. Others are devoted to important debates concerning conceptual bases of the discipline and/or theoretical models relevant to it. The purpose is to provide students with the basic tools of visual analysis and with an overview of the history of the discipline.

Textbook

Michael Hatt and Charlotte Klonk, *Art History. A critical introduction to its methods* (Manchester and New York, 2006)

Recommended Readings

Laurie Schneider Adams, *The Methodologies of Art: An Introduction* (Boulder and Oxford, 1996) (its merits lie in semiotics and psychoanalysis)

Art History and Its Methods, ed. Eric Fernie (London: Phaidon, 1995)
(the first reader for art-historical methods to appear in English)

The Art of Art History: A Critical Anthology, ed. Donald Preziosi (Oxford, 1998)

Critical Terms for Art History, eds. Robert Nelson and Richard Schiff (Chicago, 1996)
(Clarification and commentary on 23 terms used in contemporary art history)

Jae Emerling, *Theory for Art History* (London, 2005)

(a kind of small lexicon on people in theory and what they have written on from Freud and onwards)

Jonathan Harris, *The New Art History. A Critical Introduction* (London, 2001)
(approaches of the last 30 years)

Vernon Hyde Minor, *Art History's History* (New York, 1994)

The only textbook in English that gives an account of art history's method from Vasari to the present (weak on second half of the 20th cent)

Michael Podro, *The Critical Historians of Art* (Reprint, New Haven, 1984)

Reserves

All assigned readings will be made available on Canvas or are available Online through the Rutgers library system.

Requirements

Active participation in seminars; oral reports on the readings; short presentations, a 20 minute critical presentation on a particular method applied to a work of art of your choice. The presentation is the basis of a 8-10 page paper at the end of the semester

January 19 Week 1

Introduction

Readings and paper assignments.

January 26 Week 2

Connoisseurship

Hatt/Klonk, pp. 40-64.

Giovanni Morelli, "Italian Painters," excerpts in Eric Fernie, ed., *Art History and its Methods*. London, 1995, pp. 103-115.

Robert Echols, "Giovanni Galizzi and the Problem of the Young Tintoretto," in *Artibus et Historiae* 16 (1995), pp. 69-110.

February 2 Week 3

Authorship

(presentation on object [Connoisseurship])

Giorgio Vasari, *Michelangelo* from *Lives of the Artists* (1550): Borroughs translation, pp. 258-301.

Linda Nochlin, "Why Have There Been No Great Woman Artists?" (1971) in *Art and Sexual Politics*, ed. Thomas B. Hess and Elizabeth C. Barker (1973), 1-39.

February 9 Week 4

Formalism

(presentation on object [Authorship])

Hatt/Klonk, pp. 65-95, 200-22.

Heinrich Wölfflin, "Linear and Painterly" from *Principles of Art History* (1929), 18-32.

Clement Greenberg, "Modernist Painting" in *Art and Literature* (1960)

February 16 Week 5

Semiotics

(presentation on Object [Formalism])

Rosalind Krauss, "In the Name of Picasso" (1980), in *The Originality of the Avant-Garde and Other Modernist Myths* (1985), 23-41.

Norman Bryson, "Discourse, Figure" in *Word and Image* (1981), 1-29

February 23 Week 6

Iconography/Iconology

(presentation on Object [Semiotics])

Hatt/Klonk, pp. 96-119.

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in *Meaning in the Visual Arts* (Garden City, N.Y, 1955), 26-55.
Panofsky, *The Life and Art of Albrecht Dürer* (Princeton, 1955), 156-171.

March 2 Week 7

Social Art History

(presentation on Object [Iconography])

Hatt/Klonk, 120-42.

Arnold Hauser, "The Philosophy of Art History" (1959) in Fernie, *Art History and Its Methods*, 205-213.

T. J. Clark, "A Bar at the Folies-Bergère," in *The Painting of Modern Life* (1984), pp. 205-58.

March 9 Week 8

Viewers and Beholders

(presentation on Object [Social Art History])

Michael Baxandall, "The Period Eye," in *Painting and Experience in Fifteenth -Century Italy* (1972), 29-93.

John Shearman, "Portraiture," in *Only Connect...Art and the Spectator in the Italian Renaissance*, Princeton, 1992, pp. 108-48.

March 16 Week 9

Spring break

March 23 Week 10

Feminism

(presentation on Object [Viewers/Beholders])

Hatt/Klonk, 145-73.

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975) *Film Theory and Criticis : Introductory Readings*. Eds. Leo Braudy and Marshall Cohen (1999), 833-44.

Griselda Pollock, "Modernity and the spaces of femininity," in *Vision and Difference: Femininity, Feminism and the Histories of Art* (1988), pp. 50-90.

March 30 Week 11

Difference

(presentation on Object [Feminism])

Hatt/Klonk, pp. 223-39.

James Clifford, "Histories of the Tribal and the Modern" (1985), in *Art in America* 73 (4), 1985, 164-77, 211, 215; reprinted in *Primitivism and twentieth-century art: a documentary history*, ed. Jack D. Flamm (2003), 351-68.

Linda Nochlin, "The Imaginary Orient" in *Art in America*, May-June (1983), 46-59; reprinted in *The Politics of Vision. Essays on Nineteenth-Century Art and Society* (1989), 33-60.

April 6 Week 12

Anthropology

(Presentation on Object [Difference:])

Aby Warburg, "Images from the Region of the Pueblo Indians of North America," (a lecture given in 1923), in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford, 1998), 177-206.

Alfred Gell, *Art and Agency. An Anthropological Theory* (Oxford, 1998), 1-27.

April 13 Week 13 Presentations

April 20 Week 14 Presentations

April 27 Week 15 Presentations