ARTh 299
Spring 2006
Tuesday, Thursday
Room 307
Simons Center for the Arts

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Office Hours: Tues. 10-11:00,
Wed. 10-12:00 or by appointment
Course Objectives:
This seminar will provide students a foundation in the history of art history, its methodologies and an introduction to contemporary theoretical approaches. In addition, students will gain practical training in conducting research and writing in art history in order to prepare them for further study, including ARTH 415 (Advanced Seminar in Art History). As well as gaining an awareness of how the field’s development can affect present art historical research, students will learn how to design and structure a research project, critically evaluate appropriate historiographical and theoretical literature and effectively situate their own argument within the debate.

Texts
Course readings will come from the two required anthologies, Critical Terms as well as a number of reserve readings (detailed below). We will read several chapters from Michel Foucault’s The Order of Things and although it is not required you might consider purchasing it rather than spending the time photocopying it. In addition I have assigned two important texts that, I believe, are invaluable in preparing one to conduct research and write in Art History and the Humanities: Turabian’s Manual and The Craft of Research.

Required:

Course Requirements, Evaluation and Disclaimers:
Students are responsible for reading and preparing to discuss the daily readings for every class meeting; a sizable portion of the final grade will derive from students’ preparation and demonstrated engagement with the material in class. In addition to class discussion, students will be responsible for writing 2 short papers (2-3 pages) and presenting them to begin class discussion. There will be a short take home essay exam for the mid-term. The final component of the class is a research paper focused on a methodological or historiographical question and its presentation.
Since this course is a seminar, attendance and class participation are extremely important. Any unexcused absence will adversely affect your grade through the class participation component and students with excessive absences will be dropped from the course. Excused absences from class include medical emergencies documented by a medical professional, a religious observance, or participation in an athletic events documented by a coach. Even if and absence is excused, you are still responsible for the material covered. If you anticipate such an absence, please contact the professor; however, turn to your colleagues for class notes.

Grades will be calculated as follows: class participation, 10%, short papers 10%, exams 40%, research paper and its presentation 40%.

Grading Scale: 100-90=A; 89-86=B+; 85-80=B; 79-76=C+; 75-70=C; 69-60=D; 59 and below =F. Plagiarism or any other form of academic dishonesty will result in a failing grade for the course.

**Student Resources:** Librarians at the Addlestone Library stand ready to help you gain familiarity with library resources and data networks. In addition, there are a number of free services available to students through the Center for Student Learning at the Addlestone Library. With regards to this course, students may find the services of the writing and study skills labs useful. http://www.cofc.edu/~csl, tel. 953-5635. Please don’t hesitate to contact me if there is something going on in your academic or personal life that is creating difficulties for your successful completion of this class before it becomes a major impediment. Finally, if you should become a victim of a crime you can contact the Crisis Assistance Response and Education (CARE) program for everything from help dealing with law enforcement to assistance in alerting professors (without reference to details). Emergency 724-3600, Non-Emergency 953-5522; located at 67 George St.
Section I: Introduction to the Course, Research Methods and to the Field.

Week 1 January 10-12 Introductions to the Course and to the Field

Introduction to the Course
Reading: Robert Nelson, “Mediation,” Critical Terms, pages ix-x1; Introduction to Fernie, Art History and its Methods, 10-21. CAA website: http://www.collegeart.org/ (Familiarize yourself with the ‘Annual Conference’; ‘Publications’ section for Art Bulletin, Art Journal; CAA Reviews, new reviews sections). Re-familiarize yourself with the library’s electronic databases. Research Basics; Designing a Research Project; uses of historiography; the practice of theorizing; practical research techniques; textual reconstruction (visual, architectural, ritual); Research and presentation techniques (conferences, journals); Reading for Background: Craft of Research, 1-55; 75-106.

Foucault, Order of Things, Ch. 2. “The Prose of the World”

Section II: The History of Art History and Art Historical Methodologies

Week 2 January 17-19

2.1 Periodization and the Teaching of Art History
M. Foucault, Order of Things, Forward to English Edition, Preface, Ch. 2


2.2 Art History and Criticism before ‘Art History’; Ancient Theories of Vision; The Beginnings of Art History’s traditional Narrative with Vasari

Readings:

Electronic Reserve on the Library’s Home Page:

Online:
http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Plat.+Rep.+7.514a;

(Take a quick look at the following; you don't have to read them closely, just skim a few paragraphs here and there to get a general feel for the texts. Make sure you are aware of the relative dates for the texts too.)
- Darius, Susa inscription http://www.avesta.org/op/op.htm;

*Given in Class:*
Plato, Cratylus

**Week 3 January 24-26** The Renaissance, Aesthetics and Metaphysics

3.1 The Renaissance and Baroque
*All Available in Assigned Textbooks:*

Foucault, *Order of Things*, Ch. 3 “Representing”.

3.2 Early Aesthetics
*All Available in Assigned Textbooks:*

**Week 4 January 31- February 2** Kant, Hegel; Cultural History

4.1 Kant and the Age of Enlightenment.
*All Available in Assigned Textbooks:*

4.1 Hegelian Metaphysics and Later Responses to Hegel. Cultural History.
*All Available in Assigned Textbooks:*
Jacob Burchart “Reflections on History” E.H. Gombrich “In Search of Cultural History,” both in Fernie Art History and its Methods.

**Week 5 February 7-9** The ‘Heroic Era’ of Art History: Debates about Culture and Form; Test Case- the Role and Uses of Art Historiography in the debates on Form.

5.1 Empiricism, Formalism and Style.
*All Available in Assigned Textbooks:*

(Also quickly flip through Giovanni Morelli “Italian Painters 1890”; Paul Frankl “Principles of Architectural History” Henri Focillon “The Life of Forms in Art”, in Fernie Art History and its Methods.)

5.2 Historiography Test Case: Strzygowski and Reigl. Articles from Susan Marchand, Margaret Olin, Christina Maranci on Strzygowski and Reigl.

*Electronic Reserve on the Library’s Home Page (Use JSTOR and Academic Search Premier):*


**Week 6 February 14-16** Modern/Contemporary approaches- Period Eye, Style, Ornament. Iconology, Ideology, Semiotics

6.1 Period Eye, Style, Ornament
*All Available in Assigned Textbooks:*
Michael Baxandall, “Patterns of Intention”, David Summers “‘Form’, Nineteenth-Century Metaphysics, and the Problem of Art Historical
Description”; Meyer Shapiro “Style”; Ernst Gombrich “Style” in Preziozi, *The Art of Art History*.

6.2 Iconology, Semiotics I
*Available in Assigned Textbooks:*
“Sign” in Nelson and Schiff, *Critical Terms* for familiarization with terms and authors.

**Week 7 February 21-23** ‘New’ Art Histories, Semiotics II, Postmodern Critiques.

7.1 Responses to Modernity, New Technologies; Marxism.
*Available in Assigned Textbooks:*

*Electronic Reserve on the Library’s Home Page:*
Excerpts from Marx’s “Critique of the Capitalist System.”
Clement Greenburg “Avant-Garde and Kitsch.”

Screening of Dziga Vertov, *The Man with the Movie Camera* with Yuri Tzivian’s commentary.

(Also on this topic; *not* required: Arnold Hauser “The Philosophy of Art History”; T.J. Clark “The Conditions of Artistic Creation”.)

7.2 Postmodern Critiques
*Available in Assigned Textbooks:*
Available from ereserve:
Roger Kimball, Tenured Radicals, Introduction

**Week 8 February 28-March 2** Social and Intellectual Histories of Vision.

**8.1 Midterm Exam**

8.1 Social and Intellectual Histories of Vision
Electronic Reserve on the Library’s Home Page:
Baxandall, Painting and Experience in 15th Century Italy, excerpts;
Zanker, Power of Images in the Age of Augustus, Ch. 5 “The Mythical Foundations of the New Rome.”

**Week 9 March 7-9 Spring Break**

**Week 10 March 14-16** Social/Intellectual Histories Continued. Deconstruction.

10.1 Jonathon Crary, Techniques of the Observer;
Foucault, *Order of Things*, Ch. 7 “The Limits of Representation”.

10.2 Deconstruction
Available in Assigned Textbooks:
Entire “Deconstruction and Limits of Interpretation” Section in Preziozi, The Art of Art History.

**Week 11 March 21-23** Race, the Post-Colonial Situation, Museums, Exhibitions and the Construction of Culture

11.1 Feminism, Gender Studies.
Available in Assigned Textbooks:
“Gender” in Nelson and Schiff, Critical Terms.

11.2 Race, Post-Colonial Theory, Museums
Available in Assigned Textbooks:
Olu Oguibe “In the “Heart of Darkness”, in Fernie, Art History and its Methods.

**Optional:** D. Preziozi, “Collecting/Museums” in Nelson and Schiff, Critical
Terms.

Section II: Problems in Ancient and Contemporary Visual Culture

Week 12 March 28-30  Visual Culture

12.1 Visual Culture and Art History; Word and Image I

Available in Assigned Textbooks
W.J.T. Mitchell “Word and Image” in Nelson and Schiff, Critical Terms

Electronic Reserve on the Library’s Home Page
Michel Foucault, This is not a Pipe.
Irene Winter, “The Eyes Have it.”

12.2 Word and Image II: Semiotics.
Available in Assigned Textbooks
Alex Potts, “Sign” in Critical Terms,

Electronic Reserve on the Library’s Home Page
Peirce, “Icon, Index and Symbol”;
M. Bakhtin, ‘Voloshinov ‘Theme and Meaning’’;
W.J.T. Mitchell, “Metapictures” from Picture Theory.

Week 13 April 4-6 Theories of Mind and Vision.

13.1 Theories of Mind; Theories of Vision;
Electronic Reserve on the Library’s Home Page:
Sartre “The Look” from Being and Nothingness.

13.2 Merleau-Ponty “Eye and Mind”;
Electronic Book available through the library’s catalogue:
Ch. 2 “Molyneaux’s Problem” in D. Marjolein, Molyneaux’s Problem

➤Review Crary, ‘Techniques of the Observer’ and David Lindberg,
“Background: Ancient Theories of Vision,” in Theories of Vision from Al-Kindi to Kepler, 1-17.

(Not required, only for background if interested in psychoanalysis and art:

Week 14 April 11-13 The Simulacrum; Word, Image, Power

14.1 Simulacrum
Available in Assigned Textbooks


Electronic Reserve
Baudrillard, Simulations, excerpts: http://www.stanford.edu/dept/HPS/Baudrillard/Baudrillard_Simulacra.html
Deleuze, “The Simulacrum and Ancient Philosophy”

‘Screening’ of Video Games: “Halo II”; “Grand Theft Auto: San Andreas”

Review the readings from earlier classes:

14.2 Vision and Power
Electronic Reserve on the Library’s Home Page
Michel Foucault “Panopticism” from Discipline and Punish.
B. Lincoln, selections from Discourse and the Construction of Society.
Available through Academic Search Premier

Week 14 April 18-20 Distinction, Practice.

14.1 13.2 Theories of Practice, Culture, Identity
Electronic Reserve on the Library’s Home Page:
P. Bourdieu, Distinction, excerpts.
Michel de Certeau, Practice of Everyday Life.
Available through Academic Search Premier
14.2 Final Exam.

**Week 15 April 26-May 3** Presentations of Research Projects