
JUNIOR SEMINAR: HISTORIOGRAPHY & METHODOLOGY OF ART HISTORY in Fall 2018 (AH3090)

Course Code	AH3090	Professor(s)	Herve Vanel
Prerequisites	None	Office Number	C-504
Class Schedule	MR: 16:55-18:15 in C-103	Office Hours	by appointment
Credits	4	Email	hvanel@aup.edu
Semester	Fall 2018	Office Tel. Ext.	633

Course Description

COURSE CONTENT:

“It is easier to define what methods to avoid than propose a set of methods for systematic use, like a carpenter presenting his bag of tools.” T. J. Clark

“There is not *one* Marxism, but rather many Marxist tendencies, schools, trends, and research projects.” Henri Lefebvre

“Those who used structural method in very limited areas like linguistics or comparative mythology knew that it was structuralism. But as soon as one went beyond these very limited areas, nobody knew what it was.” Michel Foucault

“The classical dividing lines between the various fields of science are called into question — disciplines disappear, overlappings occur at the borders between sciences, and from these new territories are born. The speculative hierarchy of learning gives way to an immanent and, as it were, ‘flat’ network of areas of inquiry, the respective frontiers of which are in constant flux.” Jean-François Lyotard

“I have never had much taste for ‘grand theory’, and when I read works which might enter into that category, I cannot stop myself from feeling a certain irritation before a typically scholastic combination of false audacity and genuine cautiousness ... To the same degree as I dislike those pretentious professions of faith by pretenders eager to sit down at the table of ‘founding fathers’, so do I delight in those books in which theory, because it is like the air one breathes, is everywhere and nowhere — in the detour of a note, in the commentary on an old text, or in the very structure of interpretative discourse.” Pierre Bourdieu

This seminar introduces the historiography and methodologies of art history to advanced majors. The class is discussion-based and our primary work consists of careful and critical readings of texts, some of which have taken on canonical status. Students will become

acquainted to the main theoretical approaches dominating art history in the 20th century. The goal of this course is to prepare students to the writing an extensive art historical research paper. Written exercises will encourage students to employ different methodological approaches to discuss artworks.

Course Learning Outcomes

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

Schedule

Week I

Monday September 10th - Session I - Introduction

Thursday September 13th - Session II - Methods [Lecture / Discussion]

Reading: Eric Fernie. "Introduction: A History of Methods," Art History and its Methods: A Critical Anthology, Phaidon Press, New York, 1995.

Week II

Monday September 17th - Session I - LECTURE

Thursday September 20th - Session II - The Classical Ideology Presentation [two short texts]

Jean-Claude Lebensztejn, "Framing Classical Space," *Art Journal*, Spring 1988, vol. 47, no 1, p. 37-41.

Henri Zerner, *Classicism as Power*, *Art Journal*, Vol. 47, No. 1, The Problem of Classicism: Ideology and Power, Spring, 1988, p. 35-36.

Week III

Monday September 24th - Session I - The Mystique of Connoisseurship.

Sally Price, "The Mystique of Connoisseurship," in *Primitive Art in Civilized Place*, Second ed., The University of Chicago Press, 1989, 2001, p. 7-22.

[Excerpt]: Carlo Ginzburg, "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method," introduction by Anna Davin, *History Workshop*, No. 9 (Spring, 1980), pp. 5-12 [+ footnotes].

Thursday September 27th - Session II - Semiotics

Two presentations sharing: Meyer Schapiro, "On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs," [First published (1969)], reprinted in *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 6, No. 1 (1972-1973), p. 9-19.

Roland Barthes, "Rhetoric of the Image," (1964), in *Image - Music - Text*, (trans, Stephen Heath), Hill and Wang, New York, 1977, p. 32-51. [French] "Rhétorique de l'image," *Communications*, 4, 1964, p. 40-51.

Week IV

Monday October 1st - Session I - Kunstwollen

Henri Zerner, "Alois Riegl: Art, Value, and Historicism," *Daedalus*, Vol. 105, no. 1, Winter, 1976, p. 177-188

Thursday October 4th - Session II - Iconology and Iconography

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art." (1939) in Preziosi 1998, p. 220-235. [footnotes]

Susan Sontag, "Against Interpretation," *Evergreen Review*, 1964, reprinted in Fernie 1995, p. 216-222.

Week V

Monday October 8th - Session I Question of Style

Meyer Schapiro, "Style," (1953), in *Theory and Philosophy of Art: Style, Artist and Society / Selected Writing*, George Braziller, New York, 1994, p. 51-101.

Thursday October 11th - Session II - Phenomenology and Structural Approach

Maurice Merleau-Ponty, "Cézanne's Doubt" (1948) in *Sense and Non-Sense*, trans. by Hubert Dreyfus and Patricia Allen Dreyfus, Evanston: Northwestern University Press, 1964.

Jean-Claude Lebensztejn, "Hyena Stomp," (1971), in *Zigzag*, Paris, Abier Flammarion, Coll. La Philosophie en effet, 1981, p. 81-158. Jean-Claude Lebensztejn, "57 Steps to Hyena Stomp," *Art News*, vol. 71, no 5, Sept. 1972, p. 60-75.

Week VI

Monday October 15th - Session I

Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," (1936) [First Version], translated by Michael W. Jennings, *Grey Room*, Spring 2010, No. 39, Pages 11-37

Theodor Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," (1944) from *Dialectic of Enlightenment*

Thursday October 18th - Session II The Social Bases of Art

T. J. Clark. "On the Social History of Art," in *Image of the People: Gustave Courbet and the Second French Republic, 1848-1851*. London: Thames & Hudson, 1973.

Eric Michaud (trans. Christopher Fox), "National Socialist Architecture as an Acceleration of Time," *Critical Inquiry*, Vol. 19, No. 2 (Winter, 1993), p. 220-233.

Week VII

Monday 22nd - Session I Freud and Art History

Meyer Schapiro, "Leonardo and Freud: An Art-Historical Study," *Journal of the History of Ideas*, Vol. 17, No. 2 (Apr., 1956), pp. 147-178.

Jean-Michel Rabaté, "Loving Freud Madly: Surrealism between Hysterical and Paranoid Modernism," *Journal of Modern Literature*, Vol. 25, 3/4, *Global Freud: Psychoanalytic Cultures and Classic Modernism* (Summer, 2002), pp. 58-74.

Thursday 25th - Session II [In Class Mid Term Exam]

Week VIII

Monday 29th - Session I - A structuralist Case Study

Louis Marin, « Toward a Theory of Reading in the Visual Arts : Poussin's The Arcadian Shepherds », in Susan R. Suleiman & Inge Crossman, eds., *The Reader in the Text : Essays on Audience and Interpretation*, Princeton University Press, 1980, p. 293-324.

Fall break

Week IX – 5th – 9th

Monday November 5th - Session I - The Name of the Author

Roland Barthes, "The Death of the Author," (1968) in *Image-Music-Text*, trans. Stephen Heath, Hill and Wang, New York, 1977, p. 142-148.

Michel Foucault "Qu'est-ce qu'un auteur ?" in *Bulletin de la Société française de philosophie*, 1969, n° 3, Rééditions in *Littoral*, n° 9 Juin 1983; Michel Foucault, *Dits et écrits Tome I* p. 789-821,

Thursday November 8th - Session II - Final Paper Discussion [Topic; preliminary research]

Week X

Monday November 12th - Session I - Power Relationship (Question of Gender)

Linda Nochlin, "Why Have There Been No Great Women Artist," (1971) in *Art and sexual politics; women's liberation, women artists, and art history*, Thomas B. Hess and Elizabeth C. Baker, (eds.), New York, Macmillan, 1973, p. 1-43.

Griselda Pollock, "Women, Art and Ideology: Questions for Feminist Art Historians," *Woman's Art Journal*, Vol. 4, No. 1 (Spring - Summer, 1983), pp. 39-47.

Thursday November 15th - Session II - The Dominant Gaze

Laura Mulvey, "Visual Pleasure and Narrative Cinema," (1975) in *Film theory and criticism: introductory readings*, Gerald Mast, Marshall Cohen (eds.) Oxford University Press, 1985, p. 803-816.

Week XI

Monday November 19th - Session I

Edward Said, *Orientalism*, [introduction], Pantheon Books, New York, 1978, p. 3-28.

Linda Nochlin, "The Imaginary Orient," (1983), in *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, Harper & Row, New York, 1989, p. 33-59.

Thursday 22nd - Session II

Eric Michaud, "Barbarian Invasions and the Racialization of Art History," *October*, Vol. 139 (Winter 2012), pp. 59-76.

Jacques Derrida (trans. R. Klein), "Economimesis," (1975), *Diacritics*, Vol. 11, No. 2, *The Ghost of Theology: Readings of Kant and Hegel* (Summer, 1981), p. 2-25 [French] "Economimesis," in *Mimesis Desarticulations*, Paris, Aubier-Flammarion, *La philosophie en effet*, 1975, p. 57-93.

Week XII

Monday November 26th - Session I

Jonathan Crary, "Géricault, the Panorama, and Sites of Reality in the Early Nineteenth Century," *Grey Room*, No. 9 (Autumn, 2002), p. 5-25.

Gilles Deleuze, "Postscript on the Societies of Control," (1990) *October*, Vol. 59 (Winter, 1992), p. 3-7. [French] "Post-scriptum sur les sociétés de contrôle", *L'autre journal*, n° 1, mai 1990.

Michel Foucault, "The Eye of Power: A Conversation with Jean-Pierre Barrou and Michelle Perrot," (1977) in Thomas Y. Levin, Ursula Frohne and Peter Weibel (eds), *CTRL. Space: Rhetorics of Surveillance from Bentham to Big Brother*, Cambridge, MA, MIT Press, 2002, p. 94-101. [excerpts]

Thursday November 29th - Session II

Jacques Rancière, "The Paradoxes of Political Art," in *Dissensus: On Politics and Aesthetics*, Bloomsbury Academic; Tra edition, 2010, p. 134-145.

Julian Stallabrass, 'Elite Art in an Age of Populism', in Alexander Dumbadze and Suzanne Hudson, eds., *Contemporary Art: 1989 to the Present*, John Wiley & Sons, Oxford 2013, p. 39-49.

Week XIII

Monday December 3rd - Session I - 3 Oral presentations on Final Paper

Thursday December 6th - Session II 3 Oral presentations on Final Paper

Week XIV

Monday December 10th - Session I 3 Oral presentations on Final Paper

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Grading Policy

Grading will take into account (in equal share):

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1. The level of individual participation, assiduity and involvement in the class discussion.
 2. The individual capacity to develop an autonomous work ethic (exploring and using libraries resources, investing time and care in preparing for class and in fulfilling the assignments).
 3. The intrinsic quality of each assignment: thoughtful selection of a topic, pertinence and rigor of the bibliography, systematic and precise referencing of sources, ideas and quotes, thoroughness of the inquiry, precision and clarity of the analysis and interpretation, persuasiveness of the argument, aptitude to assimilate theoretical input and methodological principles rather than hiding behind references and name-dropping; clarity and originality of the research, provocative, stimulating, challenging nature of the argument ...

N.B.: Evidence of plagiarism (including extensive paraphrasing) will result in a failing grade for the course, regardless of all other work.

Other
