

Theory and Interpretation in the Visual Arts

ARAH 8051

Professor David J. Getsy

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University of Virginia

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Fall 2022

Mondays, 1.15 to 3.15pm

Fayerweather Hall 208

office hours Tuesdays by appointment

Required Library Research Lab, Fridays 10.00 to 11.00am

led by Lucie Wall Stylianopoulos

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Seminar description

This seminar is required of all incoming students in the doctoral program in Art and Architectural History. It introduces key methodological issues and encourages students to locate themselves within their field and subfield's current debates and historical conventions. The seminar is organized around themes that cross geographic and chronological boundaries, and topics from Paleolithic art to contemporary performance art are among its contents. While this class does not rehearse the historiography of art history or the story of theory in it, these will nevertheless be central topics of discussion for many of the writers we will read. Students will be expected to be self-directed in orienting class assignments and readings to their own trajectory and priorities, and a significant amount of independent reading is expected to run parallel with course assignments. This seminar aims to ground students in discussions of argumentation and method while also positioning them to be self-reflective about the professional and disciplinary modes of undertaking and presenting research on art and architecture.

Course readings

Required readings will be uploaded to Collab/Canvas and should be completed (and annotated, see below) by the day on which they are listed. On occasion, further reading is suggested, but this is optional. All readings should be done thoroughly; some will require more than one attempt at reading.

In two of the sessions, I have included my own writings among the assigned readings. This has been done purposefully so that our group discussions might talk about how ideas evolve into their final written form. Students should feel free to criticize or disagree with these texts just as they would with other assigned readings. This course encourages self-reflexivity about writing for all its members, the seminar leader included.

There is no text book for the course, but students may wish to consult or acquire the following to provide further background—especially with regard to European art historiography.

- Wood, Christopher. *A History of Art History*. Princeton: Princeton University Press, 2019. *Recent contribution to art historiography which offers a spirited, wide-ranging, and polemical overview of over 1000 years of European writing on art.*
- Podro, Michael. *The Critical Historians of Art*. New Haven and London: Yale University Press, 1982. *Standard critical introduction to art historiography.*
- Venturi, Lionello. *History of Art Criticism* [1936], trans Charles Marriott. New York: E. P. Dutton & Co., 1964. *This older text was one of the first that attempted to summarize art historiography and remains a useful reference work on the subject.*
- Hatt, Michael and Charlotte Klonk. *Art History. A Critical Introduction to its Methods*. Manchester: Manchester University Press, 2006. *Readable introduction to historiography and some strands of methodological debate within art history.*
- Preziosi, Donald, ed. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998. *A significant and widely-read anthology of historiographic sources and commentators.*
- Nelson, Robert S. and Richard Schiff. *Critical Terms for Art History*. Chicago: University of Chicago Press, 1996. *A series of invested essays on keywords for art history, some of which remain touchstones for the field. The essays are not introductions to the concepts; rather, they intervene or redirect debates around these terms.*
- Williams, Raymond. *Keywords: A Vocabulary of Cultural Studies*. Orig. 1974, revised. Oxford: Oxford University Press, 2014. <https://ebookcentral-proquest-com.proxy01.its.virginia.edu/lib/uva/detail.action?docID=4702950>

An additional bibliography of useful writings on art historiography can be found at the end of the syllabus.

Required external lectures

Students should expect to attend all departmental lectures in the Lindner Center for Art History lecture series (dates TBA). In addition, the following lectures/symposia should be prioritized:

Thursday, October 27
details TBA

Friday, November 11, 9am – 4pm
African Photography: The Ethics of Looking and Collecting in the Age of Restitution
online symposium organized by Giulia Paoletti (University of Virginia) and Zoë S. Struther (Columbia University). Register at <https://italianacademy.columbia.edu/AfricanPhotographyEthics>

Monday, November 14, time TBA
Laura Horak, Associate Professor, Department of Film Studies, Carleton University

Evaluation and assignments

In order to receive credit for the course, all assignments (including all annotations) must be completed by the end of the semester. Students should use Chicago Manual of Style endnote format for all assignments.

1. Participation and attendance

Students are expected to attend all sessions. More than one unexcused absence will be grounds for a grade reduction, and further absences are grounds for no credit for the course. Students may be excused for religious and athletic obligations providing they make a request in writing well in advance of the day missed (i.e., at the beginning of the semester for regularly scheduled events/observances and at least a week in advance for newly-scheduled events).

This is a discussion-based class, and active participation in a majority of course sessions is both expected and factored into the final grade for the course.

2. Weekly reading and cumulative annotated bibliography assignment

Students will set up a shared document via Box which will serve as a cumulative record of all reading done for the class. For every required reading, the student will write a **two-to-three sentence annotation** summarizing the main argument of the text. (On this document, students may also want to include additional notes or quotations from the text, but these should follow the concise synopsis that is the required component). Once students are trained in Zotero, they may opt to move this assignment to the database.

Each week, students are expected to **read and annotate at least one additional text** of their own choosing. This text could be a source discussed in the required reading, a source relevant to the student's subfield, another writing by one of the assigned authors, and so on. Significant background reading will be required to contextualized the assigned readings, and students should consider this additional annotated text as part of their preparation for seminar discussion.

At the end of the semester, the student will submit a cumulative annotated bibliography comprising all course readings and independently-chosen auxiliary readings along with their two-to-three sentence annotations. *The bibliography should be organized chronologically according to publication date.* This is due **December 14th at noon**.

3. Mapping exercise

Due **September 19th in class**, the mapping exercise is a 1250-to-1750-word summary in which you narrate your findings about your subfield's social and professional networks. Students should survey all art or architectural history doctoral programs in the United States (and beyond, as need be) to understand who teaches in their subfield, what their training was, and what their research interests are. Students should also analyze the membership of editorial boards for the major journals in their field and subfield. In addition, high-profile contributors to the subfield at non-doctoral institutions should also be included. The final assignment is composed of three parts: (1) the summary that analyzes trends and intensities in the subfield, (2) a list of all individuals and institutions included in your analysis, and (3) a list of major journals for your subfield.

4. **Conference report**

A funded field trip to New Haven, Connecticut, will allow students to attend the conference “Surrogates: Embodied Histories of Sculpture in the Short Twentieth Century” at Yale University from September 29th to October 2nd. This is optional but encouraged, and an alternate assignment will be made available to any students who cannot attend. **By September 28th at noon**, students should research all conference speakers and develop a list that summarizes their main research interests and training in 2 sentences per speaker.

By **October 7th at 4pm**, students should submit an analysis of the two days of the conference that details the recurring themes as well as the methodological and genealogical connections among the speakers and their talks. Minimum 1000 words.

5. **Rewritten paper and presentation**

On the final day of the seminar, students will present a conference-paper-length presentation of 20 minutes (10 pages, double-spaced). The presentation will be based on the writing sample submitted for admission to the graduate program, re-written from a different methodological position. Students from other programs will consult with the seminar leader on a choice of a previously-written paper.

Students should bring to class a 250-word abstract for their rewritten talk on **November 21st**. The abstract cannot be longer than 250 words, and it should summarize the new illustrated talk to be given on **December 5th**. The presentation text should be fully referenced and be accompanied by a powerpoint/keynote.

The final paper based on the presentation text is due **December 14th at noon** and may be expanded beyond the 10-page-limit for a conference paper.

6. **Historiography assignment**

Bibliography draft due **October 24th in class**, and final paper is due **December 14th at noon** along with rewritten paper and cumulative annotated bibliography.

In consultation with their primary adviser and seminar leader, students should develop a bibliography that addresses the history of their subfield from its inception to its current state. The bibliography must include at least **fifteen** sources, and a draft is due mid-semester. As part of the final paper, students should write a narrative of the historiography of their subfield in which they position themselves within its current priorities and debates. For the final submission, the bibliography should be annotated. (It may include the independently-chosen auxiliary readings students have chosen for weekly contributions.) The narrative must be a minimum of 2000 words, exclusive of bibliography, annotations, and other supporting material. Both the bibliography and the narrative must be organized *chronologically by publication date*.

Students requiring accommodations

Students requiring accommodations for class discussions or assignments should be in touch with the professor at the start of term.

The University of Virginia complies with the American with Disabilities Act and with Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. All students with special needs requiring accommodations should present the appropriate paperwork from the Student Disability Access Center (SDAC). It is the student's responsibility to present this paperwork in a timely fashion and follow up with the professor about the accommodations being offered. Accommodations for test-taking (e.g., extended time) should be arranged the week prior to the exam. Accommodations are not retroactive, so students are advised to contact SDAC and to inform the professor of the accommodations the first week of class. The SDAC is located in the Department of Student Health and can be contacted at 243-5180/5181 or via the SDAC Online Services Portal at <http://yukon.accessiblelearning.com/virginia/applicationstudent.aspx>

Course calendar and assignments

29 August 2022

A: Introduction: Questioning

Required reading:

- Tompkins, Kyla Wazana. "We Aren't Here to Learn What We Already Know." *Avidly* (13 September 2016). <https://avidly.lareviewofbooks.org/2016/09/13/we-arent-here-to-learn-what-we-know-we-already-know/>

Preparation assignment due in class:

1. In advance of the first class, email the paper you used for your graduate admissions writing sample.
2. Prepare a two-sentence abstract of that text.
3. Then, describe your method (that is, how you went about making your argument) in no more than three sentences.
4. Come with a list of 2 to 4 key active verbs that you tend to use in your writing about art, objects, architecture, etc. These may be from the writing sample or from other writing you have done. What verbs perform well for you in your thinking? For instance, some of mine are "to register," "to perform," "to evoke," and "to skew"—each of these is a window into my way of writing about art. Don't invent answers. Look at your own writing for active (not passive) verb constructions.
5. Please bring to our first class #2 to #4 on the above list as a printed out hard copy.

5 September 2022

B: Then and now

Mapping exercise will be introduced.

Required reading:

- Holly, Michael Ann. "The Melancholy of Art" and "Mourning and Method." In *The Melancholy of Art*. Princeton: Princeton University Press, 2013. 1-24, 95-116.
- Davis, Whitney. "Winckelmann Divided: Mourning the Death of Art History." In Whitney Davis, ed., *Gay and Lesbian Studies in Art History*. Binghamton: Hawthorn Press, 1994. 141-59.
- Wood, Christopher. "Introduction" and "Conclusion: *Novissima*." In *A History of Art History*. Princeton: Princeton University Press, 2019. 1-46, 378-408.
- Nagel, Alexander and Christopher Wood. "Plural Temporality of the Work of Art" and "The Plebeian Pleasure of Anachronism." In *Anachronic Renaissance*. New York: Zone Books, 2010. 7-19, 45-50.

Further reference:

- Didi-Huberman, Georges. "The History of Art Within the Limits of Its Simple Practice." In *Confronting Images: Questioning the Ends of a Certain History of Art* [1990], trans. John Goodman. University Park, Pennsylvania: Pennsylvania State University Press, 2005. 11-52.
- Moxey, Keith. "Contemporaneity's Heterochronicity." In *Visual Time: The Image in History*. Durham and London: Duke University Press, 2013. 37-50.
- Johnson, Geraldine. "'(Un)richtige Aufnahme': Renaissance Sculpture and the Visual Historiography of Art History." *Art History* 36.1 (February 2013): 12-51.
- Jones, Caroline A. "Clement Greenberg's Queer Laocoön." *Thresholds* 33 (2008): 21-26.

12 September 2022

C: Learning to look again

Required reading:

- Camille, Michael. "Mouths and Meanings: Towards an Anti-Iconography of Medieval Art." In Brendan Cassidy, ed., *Iconography at the Crossroads*. Princeton: Princeton University Press, 1993. 43-58.
- Bois, Yve-Alain. "On the Uses and Abuses of Look-alikes." *October* 154 (Fall 2015): 127-49.
- Wu Hung, "The Painted Screen." *Critical Inquiry* 23.1 (Autumn 1996): 37-79.
- Elsner, Jaś. "Art History as Ekphrasis." *Art History* 33.1 (February 2010): 10-27.
- Piper, Adrian. "Art Criticism Essay Suggested Guidelines." Berlin: Adrian Piper Research Archive Foundation, 2016.

19 September 2022

D: Field tectonics and the shaping of art history

Mapping exercise due. Bring hard copy to class.

Require reading:

- Um, Nancy. "What Do We Know about the Future of Art History? Part 1." *caa.reviews* (18 August 2020). <http://www.caareviews.org/reviews/3797#.YvrvKC-B3fp>
- Um, Nancy and Emily Hagen. "What Do We Know about the Future of Art History? Part 2" *caa.reviews* (28 June 2021). <http://www.caareviews.org/reviews/3924#.YvrvGS-B3fo>
- Nelson, Charmaine. "Toward a Black Feminist Art History." In *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (Minneapolis: University of Minnesota Press, 2007), xi-xxxv.
- Dave-Mukherji, Parul. "Art History and Its Discontents in Global Times." In Jill H. Casid and Aruna D'Souza, eds., *Art History in the Wake of the Global Turn*. Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2014. 88-106.
- Ray, Sugata. "Introduction: Climate Change and Art History." In *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850*. Seattle: University of Washington Press, 2019. 3-23.
- Porras, Stephanie. "Keeping Our Eyes Open: Visualizing Networks and Art History." *Artl@s Bulletin* 6.3 (2017): 41-49.
- Lisa Duggan, "Academic Affect." *Substack* 17 January 2022. <https://lisaduggan.substack.com/p/academic-affect>

26 September 2022

E: Case Study: Postwar Sculpture

Reminder: Analysis of conference speakers due Wednesday, September 28th at noon.

Required reading:

- Potts, Alex. "The Sculptural Imagination and the Viewing of Sculpture." In *The Sculptural Imagination: Figurative, Modernist, Minimalist*. New Haven and London: Yale University Press, 2000. 1-23.
- Wagner, Anne. "Nauman's Body of Sculpture" [2007]. In *A House Divided: American Art since 1955*. Berkeley: University of California Press, 2012. 139-57.
- Krauss, Rosalind. "Sculpture in the Expanded Field." *October* 8 (Spring 1979): 30-44.
- Meltzer, Eve. "The Expanded Field and Other, More Fragile States of Mind." In *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn*. Chicago: University of Chicago Press, 2013. 119-52.
- Getsy, David J. "Acts of Stillness: Statues, Performativity, and Passive Resistance." *Criticism* 56.1 (2014): 1-20.

Required, but no annotation needed:

- Getsy, David J. "Sculpture Since 1960." In Michael Kelly, ed., *Encyclopedia of Aesthetics*, second edition. Oxford: Oxford University Press, 2104. V: 529-34. [For reference. No annotation needed.]

Further reference:

- Krauss, Rosalind. *Passages in Modern Sculpture*. Cambridge: MIT Press, 1977.
- Bois, Yve-Alain. "The Sculptural Opaque." *SubStance* 10.2 (1981): 23-48.
- Williams, Raymond. "Structural." In *Keywords: A Vocabulary of Cultural Studies*. Orig. 1974, revised. Oxford: Oxford University Press, 2014. <https://ebookcentral-proquest-com.proxy01.its.virginia.edu/lib/uva/detail.action?docID=4702950>

29 SEPTEMBER – 2 OCTOBER

Field trip to New Haven to attend “Surrogates: Embodied Histories of Sculpture in the Short Twentieth Century” at Yale University.

Reminder: Analysis of conference speakers due Wednesday, September 28th at noon.

Reminder: Conference report due Friday, October 7th at 4pm via Collab/Canvas.

3 October 2022

READING DAYS: NO CLASS

Reminder: Conference report due Friday, October 7th at 4pm via Collab/Canvas.

10 October 2022

F: Imagining the beginnings and endings of art history

Required reading:

- Davis, Whitney. “Introduction: Replication in Archaeology, Art History, and Psychoanalysis” [excerpt] and “Replication and Depiction in Paleolithic Art.” In *Replications: Archaeology, Art History, Psychoanalysis* (University Park: Pennsylvania State University Press, 1996), 1-11, 66-94.
- Gombrich, Ernst. “Hegel and Art History.” In Demetri Porphyrios, ed., *On the Methodology of Architectural History* (A.D.: Architectural Design Profile, 1981): 3-9
- Belting, Hans. “The End of the History of Art? Reflections on Contemporary Art and Contemporary Art History.” In *The End of the History of Art* [1983], trans. Christopher S. Wood. Chicago: University of Chicago Press, 1987. 1-64.

17 October 2022

G: Partiality

Reminder: draft bibliography for historiography assignment due next week.

Required reading:

- Hartman, Saidiya. “Venus in Two Acts.” *Small Axe* 26 (June 2008): 1-14.
- Didi-Huberman, Georges. “The Art of Not Describing: Vermeer — the detail and the patch.” *History of the Human Sciences* 2.2 (1989): 135-69.
- Neer, Richard. “Three Types of Invisibility: The Acropolis at Athens.” In Richard Neer, ed., *Conditions of Visibility*. Oxford: Oxford University Press, 2019. 7-42
- Bois, Yve-Alain. “What is There to See? On a Painting by Ad Reinhardt.” *MoMA* 8 (Summer 1991): 2-3.

Further reference:

- Thompson, Krista. “The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies.” *Representations* 113 (Winter 2011): 39-71.

- Muñoz, José Esteban. "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women & Performance* 8.2 (1996): 5-16

24 October 2022

H: Circulations

Draft bibliography for historiography assignment due in class. Bring hard copy.

Required reading:

- Marks, Laura U. "The Haptic Transfer and the Travels of the Abstract Line, Part I." In *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (Cambridge, MA: MIT Press, 2010), 71-108.
- Porras, Stephanie. "Locating Hispano-Philippine Ivories." *Colonial Latin American Review* 29.2 (2020): 256-291.
- Mitchell, W.J.T. "The Surplus Value of Images." In *What Do Pictures Want?: The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005. 76-106.

Further reference:

- Marks, Laura U. "From Haptic to Optical, Performance to Figuration: A History of Representation at the Bottom of a Bowl." In Frank Peter, Sarah Dornhof, and Elena Arigita, eds., *Islam and the Politics of Culture in Europe: Memory, Aesthetics, Art*. Bielefeld: Transcript, 2013. 237-63.
- Deleuze, Gilles. *Francis Bacon: The Logic of Sensation* [1981], trans Daniel W. Smith. London: Continuum, 2003.

31 October 2022

I: Criticality

Required reading:

- Sedgwick, Eve Kosofsky. "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay Is About You." In *Touching Feeling: Affect, Pedagogy, Performativity*. Durham and London: Duke University Press, 2003. [Note: first written 1997.]
<https://doi.org/10.1215/9780822384786-005>
- Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (Fall 1004): 51-79.
- Holly, Michael Ann. "Reading Critical Theory." In *Past Looking: Historical Imagination and the Rhetoric of the Image*. Ithaca: Cornell University Press, 1996. 170-208.

Further reference:

- Wood, Christopher. "Theories of Reference." *Art Bulletin* 78.1 (March 1996): 22-25

7 November 2022

J: Sensing and feeling

Required reading:

- Campt, Tina. "Haptic Temporalities: The Quiet Frequency of Touch." In *Listening to Images*. Durham and London: Duke University Press, 2017. 69-100. <https://doi.org.proxy01.its.virginia.edu/10.1215/9780822373582>
- Rosenthal, Angela. "Visceral Culture: Blushing and the Legibility of Whiteness in Eighteenth-Century British Portraiture." *Art History* 27.4 (September 2004): 563-92.
- Thompson, Krista. "The Sound of Light: Reflections on Art History in the Visual Culture of Hip-Hop." *The Art Bulletin* 91.4 (December 2009): 481-505.
- Williams, Raymond. "Structures of Feeling." In *Marxism and Literature*. Oxford: Oxford University Press, 1977. 128-35. PDF from Sharma, Devika and Tygstrup, Frederik. *Structures of Feeling: Affectivity and the Study of Culture*, Berlin, München, Boston: De Gruyter, 2015. <https://doi.org/10.1515/9783110365481>
- Meyer, Richard. "'Artists sometimes have feelings'." *Art Journal* 67.4 (2008): 38-55. <https://doi.org/10.1080/00043249.2008.10791324>

Further reference:

- García, Élodie Dupey. "Creating the Wind: Color, Materiality, and the Senses in the Images of a Mesoamerican Deity." *Latin American and Latinx Visual Culture* 2.4 (2020): 14–31.
- Randolph, Adrian. *Touching Objects: Intimate Experiences of Italian Fifteenth-Century Art*. New Haven: Yale University Press, 2014.
- Marks, Laura U. "Thinking Multisensory Culture." In Marta Zarzycka, and Bettina Papenburg, eds., *Carnal Aesthetics: Transgressive Imagery and Feminist Politics*. I. B. Tauris & Company, 2012.
- Johnson, Geraldine A. "Embodying Devotion: Multisensory Encounters with Donatello's *Crucifix* in S. Croce." *Renaissance Quarterly* 73 (2020): 1179-234.
- Griffin, Tim with Rhea Anastas. "Method Acting: The Artist-Interviewer Conversation." *Art Journal* 64.3 (Fall, 2005): 70-83.
- Elkins, James. *Pictures & Tears: A History of People Who Have Cried in Front of Paintings*. New York: Routledge, 2001.

14 November 2022

K: Category trouble

Reminder: abstract for final presentation (re-written paper) due next week.

Required reading:

- Spivak, Gayatri Chakravorty. "Explanation and Culture: Marginalia" [1979]. In *In Other Worlds: Essays in Cultural Politics*. New York and London: Methuen, 1987. 103-17.
- Dean, Carolyn. "The Trouble with (the Term) Art." *Art Journal* 65.2 (2006): 24-33. <https://doi.org/10.1080/00043249.2006.10791203>
- McLean, Ian. "Theories." In Ian McLean, ed., *Double Desire: Transculturation and Indigenous Contemporary Art*. Newcastle upon Tyne: Cambridge Scholars, 2014. 31-42.
- Getsy, David J. "How to Teach Manet's *Olympia* after Transgender Studies." *Art History* 45.2 (April 2022): 342-69.
- Buren, Daniel. "The Function of the Museum." *Artforum* 12.1 (September 1973): 68.

See further

- Scott, Joan. "The Evidence of Experience" *Critical Inquiry* 17.4 (Summer, 1991): 773-797.
- Moxey, Keith. "After the Death of the 'Death of the Author'." In *The Practice of Persuasion: Paradox and Power in Art History*. Ithaca: Cornell University Press, 2018. 124-42.
- Getsy, David J. and Che Gossett. "A Syllabus on Transgender and Nonbinary Methods for Art and Art History." *Art Journal* 80.4 (Winter 2021): 100-15. <https://artjournal.collegeart.org/?p=16500>

21 November 2022

L: Performing Art History

Abstract for final presentation (re-written paper) due in class. Bring hard copy.

Special assignment:

Watch the following recordings of the Mellon Lectures at the National Gallery of Art

<https://www.nga.gov/research/casva/meetings/mellon-lectures-in-the-fine-arts.html>

1. Richard Powell, "Colorstruck! Painting, Pigment, Affect, part 1: Colorstruck! Painting, Pigment, Affect." 71st A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington, D.C., 2022
2. Wu Hung, "End As Beginning: Chinese Art and Dynastic Time, part 1: The Emergence of Dynastic Time in Chinese Art." 68th A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington, D.C., 2019
3. Jennifer Roberts, "Contact: Art and the Pull of Print, part 2: Reversal." 70th A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington, D.C., 2021
4. Vidya Dehejia, "The Thief Who Stole My Heart: The Material Life of Chola Bronzes from South India, c.855–1280, part 1: Gods on Parade: Sacred Forms of Copper." 65th A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington, D.C., 2016

*For each, write a two-to-three-sentence **annotation** and a two-sentence **assessment** of their lecture practice. Also write a **two-page comparative assessment** of the methodologies of the four talks.*

Required reading:

- Nelson, Robert S. "The Slide Lecture, or the Work of Art 'History' in the Age of Mechanical Reproduction." *Critical Inquiry* 26.3 (Spring 2000): 414-34.
- Adams, Catherine. "PowerPoint, Habits of Mind, and Classroom Culture." *Journal of Curriculum Studies* 38.4 (2006): 389-411.
<https://www.tandfonline.com/doi/full/10.1080/00220270600579141>

Required reading, but no annotations needed:

- Sura SA, Smith LL, Ambrose MR, Amorim CEG, Beichman AC, et al. "Ten simple rules for giving an effective academic job talk." *PLOS Computational Biology* 15.7 (2019).
<https://doi.org/10.1371/journal.pcbi.1007163>
- Angelini, Alessandro. "Art of the Conference Paper." *Inside Higher Ed* (3 November 2010).
<https://www.insidehighered.com/advice/2010/11/03/art-conference-paper> [PDF also in course reserve]

Further reference:

- Nelson, Robert S. "Technologies of Art History: Slides, PowerPoint, and Virtual Reality." In Locher, Hubert and Maria Männig, eds., *Lehrmedien der Kunstgeschichte: Geschichte und Perspektiven kunsthistorischer Medienpraxis*. Berlin: Deutscher Kunstverlag, 2022. 336-353.
- Karlholm, Dan. "Developing the Picture: Wölfflin's Performance Art." *Photography and Culture* 3.2 (2010): 207-15.

28 November 2022

M: On Writing

Required reading:

- Anzaldúa, Gloria. "Tlilli, Tlapalli / The Path of the Red and the Black Ink." In *Borderlands / La Frontera: The New Mestiza*, fourth edition (San Francisco: Aunt Lute Books, 1987/1999). 87-97.
- Doyle, Jennifer. "Introducing Difficulty" and "Case Study: Theater of Cruelty: Thomas Eakins, *The Gross Clinic* (1875)." In *Hold It Against Me: Difficulty and Emotion in Contemporary Art*. Durham and London: Duke University Press, 2013. 1-27, 39-49.
- Elkins, James. "Writing as Reverie." In *Our Beautiful, Dry, and Distant Texts: Art History as Writing*. University Park: Pennsylvania State University Press, 1997. 254-71.
- Rose, Sam. "Peer Review in Art History." *Burlington Magazine* 161 (August 2019): 621-25.

Required reading, but no annotations needed:

- Berlant, Lauren and Kathleen Stewart. "Writing, Life" and "Fish in Drag." In *The Hundreds*. Durham and London: Duke University Press, 2019. 10-11, 60.
- Germano, William. "Good to better," "Know what you've got," and "Look for an argument." In *On Revision: The Only Writing that Counts*. Chicago: University of Chicago Press, 2021. 9-109.
- Kaur, Ravinder. "Writing History in a Paperless World: Archives of the Future." *History Workshop Journal* 79 (Spring 2015): 243-53

5 December 2022

N: PRESENTATIONS

Reminder: all written assignments (cumulative annotated bibliography, re-written paper, and historiography paper and bibliography) due December 14th at noon.

Further reading in art historiography

In addition to the works referenced above, the following are useful further reading in the history of art history.

- Arnold, Dana, ed. "Art History: Contemporary Perspectives on Method." Special issue of *Art History* 32.4 (September 2009).
- Bal, Mieke, Yve-Alain Bois, Irving Lavin, Griselda Pollock, and Christopher S. Wood. "Art History and Its Theories." *Art Bulletin* 78.1 (March 1996): 6-25.
- Belting, Hans. *Art History after Modernism*, trans. Caroline Saltzweid and Mitch Cohen with Kenneth Northcott. Chicago: University of Chicago Press, 1995/2003.
- Bryson, Norman, Michael Ann Holly, and Keith Moxey, eds. *Visual Theory: Painting and Interpretation*. New York: HarperCollins, 1991.
- _____. *Visual Culture: Images and Interpretations*. Hanover, New Hampshire: University Press of New England, 1994.
- Carrier, David. *Artwriting*. Amherst, Massachusetts: University of Massachusetts Press, 1987.
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