

Masaryk University  
Faculty of Arts

Department of Art History  
Spring Semester 2022

### **Image, Object, Text: Theories and Methods in Art History and Visual Studies**

**Code:** DU1905 **Credits:** 8

#### **COURSE OUTLINE**

##### **SYNOPSIS**

This course looks at the methods and theoretical underpinning of contemporary practices of art historical and visual cultural analysis. Based on examination of ideas and the close reading of key scholarly texts, the course will engage both with traditional art historical methods as well as more recent approaches to the study of art and visual culture.

The course will consider how conceptual frameworks inform the analysis of specific works of art and architecture. It also considers how they determine the kinds of questions that are asked of them. You will be asked to consider the relevance and application of these methods to a range of examples, including the potential topics your final thesis.

##### **Practical Information**

The course co-ordinator is Prof. Matthew Rampley.

All queries concerning the organization of the course are to be directed to me. I can be contacted either by email: [rampley@muni.cz](mailto:rampley@muni.cz) or directly at my office in L62 the Faculty of Arts Building (on Veverí 28).

The course will be taught in **English**.

##### **LEARNING OUTCOMES**

On successful completion of this module, you should be able to:

- Demonstrate a critical knowledge and understanding of historiographic methods relevant to the study of art history and visual culture
- Demonstrate a critical knowledge and understanding of the ideas of key historians and theorists of art, architecture and visual culture
- Identify, analysis and evaluate methods used in selected texts on the history of art and visual culture
- Apply a variety of relevant analytical methods to the interpretation of works of art and visual culture
- Exhibit advanced writing and oral skills

## HOW THE COURSE WILL BE TAUGHT

In keeping with the University policy, the course will be taught **in-person**.

## MODULE SCHEDULE

The course will be taught from **12.00 – 14.30** on the following **Thursdays**:

24 February	Art history as a 'science': observation and the role of theory
3 March	Canon wars: the objects and values of art history
24 March	The meanings of 'style': formalism and the social history of art
7 April	Concepts of iconology: from visual lexicon to social memory
21 April	Horizontal art history and the politics of the periphery
5 May	Questions of gender in art history
19 May	Globalizing / decolonizing the discipline?

The sessions will take place in room **L21** in the **Faculty of Arts Building** on **Veveří 28**.

Each session will consist of an informal **lecture / discussion**. In addition, all students will be required to give a short (15-minute) oral presentation on a topic. I shall also schedule a **1-to-1 tutorial** with each of you to discuss your ideas for the essay.

You will receive informal written feedback on your presentation. This will **not** contribute towards the overall mark for this course. It is merely meant to help you to identify strengths and weaknesses you may need to address in preparation for the formal assessment.

## ASSESSMENT AND ASSESSMENT CRITERIA

The course will be assessed on the basis of an essay of between 15 and 20 A4 pages (1800 characters per page). The essay should be accompanied with a bibliography of sources consulted.

The deadline for submission will be **Friday 10 June**. Assessment of the essay will be based on the following criteria:

1. Research: is the essay well researched and are its claims based on appropriate use of sources?
2. Understanding: does the essay display a good level of understanding of the materials / ideas it discusses?
3. Analysis: does the essay undertake an appropriate critical appraisal of the written primary and secondary source material?
4. Argument: does the essay present a clearly constructed argument, with a conclusion?
5. Relevance: are the material selected and the arguments used relevant to the topic of the essay question and to the course as a whole?
6. Language: is the essay written in clear and correct English?

## GENERAL READING

The following reading list includes books and articles that will be discussed in the individual sessions as well as general, background, reading. The reading for each session includes **key reading** that you will be expected to have prepared *before* the session. You are *not* expected to have read all the items listed for each session. Equally, it is expected that for your assessed essay, you will undertake your own research and reading beyond what is listed in this bibliography.

Please note: as far as is practical, all items will be available on the Learning Materials folder of the Faculty intranet.

You can find the link here: <https://is.muni.cz/auth/el/phil/jaro2022/DU1905/um/?lang=en>

## GENERAL READING

You should find the following general books useful as an introduction to the topic. There are copies in the library.

- Michael Hatt and Charlotte Klonk, *Art history: a critical introduction to its methods* (Manchester, 2006)
- Robert S. Nelson and Richard Shiff, eds., *Critical terms for art history* (Chicago, 2003).
- Matthew Rampley, ed., *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks* (Leiden, 2012)

## READING FOR INDIVIDUAL SESSIONS

### ART HISTORY AS A 'SCIENCE': OBSERVATION AND THE ROLE OF THEORY

#### Key Reading

- Paul Barolsky, 'Art History as Fiction,' *Artibus et Historiae* 17.34 (1996) pp. 9-17.
- Moriz Thausing, 'The Status of Art History as an Academic Discipline' in *Journal of Art Historiography* 1 (2009). You should also read the introduction by Karl Johns.

#### Recommended Reading

- Paul Barolsky, 'Art History and Positivism,' *Source: Notes in the History of Art* 18.1 (1998) pp. 27-30.
- David Bordwell, 'Making Films Mean,' in Bordwell, *Making Meaning* (Cambridge, MA 1989) pp. 1-18.
- Arthur Danto, 'Deep Interpretation,' *The Journal of Philosophy* 78.11 (1981) pp. 691-706.
- David Freedberg et al, 'The Object of Art History,' *Art Bulletin* 76.3 (1994) pp. 394-410
- Clifford Geertz, 'Thick Description: Toward an Interpretive Theory of Culture' in Geertz, *The Interpretation of Cultures* (New York, 1973) pp. 3-32.
- John Hall, 'Value Discourse and the Object of Inquiry,' in Hall, *Cultures of Inquiry* (Cambridge, 1999) pp. 33-71.
- Christine McCorkel, 'Sense and Sensibility: An Epistemological Approach to the Philosophy of Art History,' *Journal of Aesthetics and Art Criticism* 34.1 (1975) pp. 35-50.
- Matthew Rampley. 'The Idea of a Scientific Discipline: Rudolf von Eitelberger and the Emergence of Art History in Vienna, 1847-1873,' *Art History* 34.1 (2011) pp. 54-79.

## CANON WARS: THE OBJECTS AND VALUES OF ART HISTORY

### Key Reading

- Joseph Leo Koerner and Lisbet Rausing, 'Value,' in Robert Nelson and Richard Schiff, eds, *Critical Terms for Art History* (Chicago 2003) pp. 419-34.
- Thomas Crow, 'Modernism and Mass Culture in the Visual Arts' in Crow
- Hubert Locher, 'The Idea of the Canon and Canon Formation in Art History' in M. Rampley, eds, *Art History and Visual Studies in Europe* (Leiden, 2012) pp. 29-40

### Recommended Reading

- Karen Edis Barzman, 'Beyond the Canon: Feminists, Postmodernism and the History of Art,' in *Journal of Aesthetics and Art Criticism* 52.3 (1994) pp. 327-39.
- Stephen Eisenman, 'Three criteria for inclusion in or exclusion from a world history of art,' *World Art* 1.2 (2011) pp. 281-98.
- Victor Ginsburgh and Sheila Weyers, 'On the Formation of Canons: The Dynamics of Narratives in Art History,' *Empirical Studies of the Arts* 28.1 (2010) pp. 37-72.
- Gregor Langfield, 'The Canon in Art History: Concepts and Approaches,' *Journal of Art Historiography* 19 (2018) n. p.
- Linda Nochlin, 'Why have there been no great women artists?' in *Art News* May 30 2015. Available online at: <https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/>
- Griselda Pollock, 'About Canons and Culture Wars,' in Pollock, *Differencing the Canon* (London, 1999) pp. 2-38.
- Max Weber, ' "Objectivity" in the Social Science and Social Policy,' in Weber, *On the Methodology of the Social Sciences* (Boston, 1949) pp. 50-112.

## THE MEANINGS OF 'STYLE': FORMALISM AND THE SOCIAL HISTORY OF ART

### Key Reading

- Craig Clunas, 'The Social History of Art,' in Robert Nelson and Richard Schiff, eds, *Critical Terms for Art History* (Chicago 2003) pp. 465-78.
- Heinrich Wölfflin, 'Introduction' and 'The Linear and the Painterly' in *Principles of Art History*, trans. J. Blower (Los Angeles, 2015) pp. 83-155.

### Recommended Reading

- Frederick Antal, 'Economic, Social and Political History' in Antal, *Florentine Painting and its Social Background* (London, 1947) pp. 11-37.
- Jim Berryman, 'Frederick Antal and the Marxist Challenge to Art History,' in *History of the Human Sciences* 2021 (electronic publication)
- Thomas Crow, 'Modernism and Mass Culture in the Visual Arts' in Crow, *Modern Art in the Common Culture* (London, 1996) pp. 3-38.
- Jaś Elsner, 'From Empirical Evidence to the Big Picture: Some Reflections on Riegl's Concept of *Kunstwollen*,' *Critical Inquiry* 32.4 (2006) pp. 741-66.
- Ernst Gombrich, 'Style' in Donald Preziosi, ed., *The Art of Art History* (Oxford, 2009) pp. 129-40
- Clement Greenberg, 'Avant-Garde and Kitsch' in Greenberg, *Art and Culture* (New York, 1961) pp. 3-21

- Andrea Pinotti, 'Formalism and the History of Style' in Rampley et al, eds., *Art History and Visual Studies in Europe*, pp. 75-90
- Meyer Schapiro, 'Style' in Alfred Kroeber, ed., *Anthropology Today* (Chicago, 1953) pp. 287-311.
- Meyer Schapiro, 'The Nature of Abstract Art' in Schapiro, *Modern Art 19<sup>th</sup> and 20<sup>th</sup> Centuries: Selected Papers* (New York, 1979) pp. 185-212.

## CONCEPTS OF ICONOLOGY: FROM VISUAL LEXICON TO SOCIAL MEMORY

### Key Reading

- Emile Mâle, 'Introduction' to Mâle, *The Gothic Image: Religious Art in France of the Thirteenth Century* (New York, 1972) pp. 1-26.
- Erwin Panofsky, 'Iconography and Iconology: An Introduction to the Study of Renaissance Art,' in Panofsky, *Meaning in the Visual Arts* (Harmondsworth, 1955) pp. 51-81.

### Recommended Reading

- Svetlana Alpers, 'Interpretation without Representation, or The Viewing of Las Meñinas' in *Representations* 1 (1983) pp. 30-42.
- Peter Burke, 'Iconography,' in Burke, *The Italian Renaissance* (Oxford 2014) pp. 171-85.
- Georges Didi-Huberman, 'Artistic Survival: Panofsky vs. Warburg and the Exorcism of Impure Time,' *Common Knowledge* 9.2 (2003) pp. 273-85
- Clifford Geertz, 'Art as a Cultural System' in Geertz, *Local Knowledge: Further Essays in Interpretive Anthropology* (New York, 1983) pp. 94-120.
- Creighton Gilbert, 'On Subject and Not-Subject in Italian Renaissance Pictures,' *Art Bulletin* 34.3 (1952) pp.
- Keith Moxey, 'Panofsky's Concept of Iconology and the Problem of Interpretation in the History of Art,' *New Literary History* 17.2 (1986) pp. 265-74.
- Matthew Rampley, 'Iconology of the Interval: Aby Warburg's Legacy,' *Word and Image* 17.4 (2001) pp. 303-324.

## HORIZONTAL ART HISTORY AND THE POLITICS OF THE PERIPHERY

### Key Reading

- Piotr Piotrowski, 'Towards a Horizontal Art History of the European Avant-Garde' in Sascha Bru et al, eds, *Europa Europa: The Avant-Garde, Modernism and the Fate of a Continent* (Berlin, 2009) pp. 49-58.

### Further Reading

- Jan Białostocki, 'Some Values of Artistic Periphery,' in *Muzeum Narodowe w Warszawie: Rocznik Muzeum Narodowego w Warszawie* 35 (1991) pp. 129-36
- Enrico Castelnuovo, Carlo Ginzburg, 'Symbolic Domination and Artistic Geography in Italian Art History,' in *Art in Translation* 1.1 (2015) pp. 5-48.
- Béatrice Joyeux-Prunel, 'Peripheral Circulations, Transient Centralities: The International Geography of the Avant-Gardes in the Interwar Period (1918-1940)' *Visual Resources* 35 (2019) pp. 295-322.
- Thomas Dacosta Kaufmann, 'The Challenge of Central Europe to the Historiography of Art' in *Maske u. Kothurn* 48.1-4 (2002) pp. 19-28.

- Claudia Mattos, 'Whither Art History: Geography, Art Theory and New Perspectives for an Inclusive Art History,' *Art Bulletin* 96.3 (2014) pp. 259-64.
- Robert Nelson, 'The Map of Art History,' *Art Bulletin* 79.1 (1997) pp. 28-40
- Matthew Rampley, 'Networks, Horizons, Centres and Hierarchies: On the Challenges of Writing on Modernism in Central Europe,' *Umění* 69.2 (2021) pp. 145-62.
- Photeini Vlachou, 'Why Spatial? Time and the Periphery,' *Visual Resources* 32 (2016) pp. 9-24

## GENDERING ART HISTORY

### Key Reading

- Whitney Davis, "'Homosexualism'", Gay and Lesbian Studies, and Queer Theory in Art History,' in Mark Cheetham, Michael Ann Holly, Keith Moxey, eds, *The Subjects of Art History: Historical Objects in Contemporary Perspectives* (Cambridge, 1998) pp. 115-42.
- Janet Wolff, 'The Feminine in Modern Art,' *Theory, Culture and Society* 17.6 (2000) pp. 33-53.

### Further Reading

- Thalia Gouma-Peterson and Patricia Matthews, 'The Feminist Critique of Art History,' *The Art Bulletin* 69.3 (1987) pp. 326-57.
- Julie Johnson, 'Erasure: 1900-1938,' in Johnson, *The Memory Factory: The Forgotten Women Artists of Vienna 1900* (West Lafayette, 2012) pp. 337-72.
- Griselda Pollock, 'Modernity and the Spaces of Femininity,' in Pollock, *Vision and Difference: Feminism, Femininity and Histories of Art* (London, 2003) pp. 70-127.
- Whitney Davis, 'Founding the Closet: Sexuality and the Creation of Art History' in *Art Documentation: Journal of the Art Libraries Society of North America* 11.4 (Winter 1992) pp. 171-175
- Tom Folland, 'Robert Rauschenberg's Queer Modernism: The Early Combines and Decoration,' *Art Bulletin* 92.4 (2010) pp. 348-65.
- Paul B. Franklin, 'Object Choice: Marcel Duchamp's Fountain and the Art of Queer Art History,' *Oxford Art Journal* 23.1 (2000) pp. 23-50.
- Nicholas Hudson, 'The Hottentot Venus: Sexuality and the Changing Aesthetics of Race 1650-1850,' *Mosaic* 41.1 (2008) pp. 19-41.
- Paweł Leszkowicz, *Ars Homo Erotica* (Warsaw, 2010)
- Peter Weller, 'A Reassessment in Historiography and Gender: Donatello's Bronze David in the Twenty-First Century,' *Artibus et Historiae* 33.65 (2012) pp.43-77.

## GLOBALIZING / DECOLONIZING THE DISCIPLINE?

### Key Reading

- Homi K. Bhabha, 'Postmodernism / Postcolonialism,' in Rob Nelson and Richard Schiff, eds, *Critical Terms for Art History*, pp. 435-51.
- James Elkins, 'Non-European Stories,' in Elkins, *Stories of Art* (London, 2002) pp. 89-115.

### Further Reading

- Zeynep Çelik, 'Le Corbusier, Orientalism, Colonialism,' *Assemblage* 17 (1992) pp. 58-77.
- Irene Chang, 'Introduction' and 'Structural Racism in Modern Architectural Theory' in Chang, Charles Davis II and Mabel O. Wilson, *Race and Modern Architecture* (Pittsburgh, 2020) pp. 3-20 and 134-52
- Francis D. K. Ching and Mark Jarzombek, 'Globalization Today' in *A Global History of Architecture* (London, 2017) pp. 787-800.
- Annie Coombes, 'Ethnography, Popular Culture, and Institutional Power: Narratives of Benin Culture in the British Museum, 1897–1992,' *Studies in the History of Art* 47 (1996) pp. 142-57.
- Thomas da Costa Kaufmann, 'Historiography and the Project of Global Art History' and 'Reflections on World Art History' in da Costa Kaufmann et al, eds, *Circulations in the Global History of Art* (Farnham, 2015) pp. 1-22 and 23-46.
- James Elkins, 'Canon and Globalization in Art History,' in Anna Brzyski, ed., *Partisan Canons* (Durham, NC, 2007) pp. 55-78. Catherine Grant and Dorothy Price, 'Decolonizing Art History,' *Art History* 43.1 (2020) pp. 8-66
- Linda Nochlin, 'The Imaginary Orient,' in Nochlin, *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (London, 1989) pp. 33-59.
- Annibal Quijano, 'Coloniality and Modernity / Rationality' in *Cultural Studies* 21.2 (2007) pp. 168-78.
- Wendy M. K. Shaw, 'The Islam in Islamic Art History: Secularism and Public Discourse,' *Journal of Art Historiography* 6 (2012) n.p
- Łukasz Stanek, 'Introduction: Worldmaking of Architecture' in Stanek, *Architecture in Global Socialism: Eastern Europe, West Africa and the Middle East in the Cold War* (Princeton, 2020) pp. 1-34.