

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

Code: DU1905 **Credits:** 8

SEMINAR PRESENTATIONS

During the course you are required to give a short (10-15 minute) presentation in pairs to the class, based on the tasks assigned to you below. How you divide the work with your partner is a matter for the two of you to agree on.

You will be given feedback on the presentation, but your performance will **not** count towards the final assessment of the course. It is meant to give you an opportunity for you to undertake preliminary work for the course and to gain a sense of how well you understand the themes and ideas being explored in the course.

7 th March	<p>STYLE AND FORM</p> <p>ABE MOMOKA AND ŞEVAL DILAN BECERKIR Based on Robert Bagley's essay 'Style' on the course reading list, why is it so difficult to talk about the style of a work of art / architecture ?</p> <p>Robert Bagley, 'Style,' in <i>Max Loehr and the Study of Chinese Bronzes</i> (Ithaca, 2008) pp. 121-29.</p>
14 th March	<p>THE SOCIAL HISTORY OF ART</p> <p>ALESSANDRO DAINESE AND EYLÜL EKIMLER Stephen Eisenman's chapter 'The Appeal of Modern Art: Toulouse Lautrec' is taken from his book <i>Nineteenth-century Art: A Critical History</i>, intended as a study in the social history of art. What are its main arguments, and why should it be regarded as an example of the social art history? What do you understand by 'social history of art' on the basis of this chapter?</p>
21 st March	<p>THE IDEA OF HISTORICAL PERIODS IN ART</p> <p>ZEINAB ELYASI AND ARIANA GAZIZOVA Why, according to Partha Mitter's chapter 'Colonial Modern,' do we need to rethink our ideas of time when trying to understand non-European art?</p> <p>Partha Mitter, 'Colonial Modern: A Clash of Colonial and Indigenous Chronologies, The Case of India,' in Dan Karlholm and Keith Moxey, eds, <i>Time in the History of Art</i> (London, 2018) pp. 62-78.</p>
4 th April	<p>CONCEPTS OF ICONOLOGY: FROM VISUAL LEXICON TO SOCIAL MEMORY</p> <p>PAULÍNA HORVÁTHOVÁ AND NASTARAN JABBARNIA Outline the main ideas of iconology presented by Aby Warburg in the Introduction to <i>Mnemosyne</i>. Why does he give so much emphasis on social memory and psychology to the understanding of iconology?</p> <p>Aby Warburg, 'The Absorption of the Expressive Values of the Past,' in <i>Art in Translation</i> 1.2 (2009) pp. 273-83.</p>
11 th April	<p>CANON WARS: THE OBJECTS AND VALUES OF ART HISTORY</p> <p>SIIRI MARKKANEN AND DARIA KRUCHENKO Nanette Salomon ('The Art Historical Canon') writes of the 'sins of omission.' What are the omissions, and how would you explain them?</p>

25 th April	<p>ASSOCIATIVE AND HORIZONTAL ART HISTORIES</p> <p>YANA FILIPOVA LYAPOV, AND KATEŘINA JÚZLOVÁ</p> <p>What do you understand by the idea of 'associative art history,' as described by Tomáš Pospiszyl ('Eastern and Western Cubes')? Why is it important for the study of central European art?</p>
2 nd May	<p>THE GAZE, SEXUALITY AND THE NUDE</p> <p>LAURA PATRICIA MARTÍNEZ MARTÍNEZ AND YUTA OISHI</p> <p>Choose 4 artworks on display in the Moravian Gallery or another art gallery in Brno or Olomouc for detailed discussion where you think the theory of the 'gaze' (Olin, Mulvey) might be relevant to a critical interpretation.</p>
9 th May	<p>ACROSS CULTURES: WORLD ART HISTORY AND THE DEBATE OVER DECOLONIZATION</p> <p>CAROLINA RUSSO AND CARLOTTA RIGHINI</p> <p>Gemma Rodrigues, 'African art and art history's global turn' in Jane Chin Davidson and Sandra Esslinger, eds, <i>Global and World Art in the Practice of the University Museum</i> (London, 2017) pp. 75-95. In what sense has African art history led to a 'dismantling' of traditional art historical values and ideas?</p> <p>NIKOLA PREDNÁ AND ZUZANA URBANOVÁ</p> <p>A gap of 60 years separates the following two books (both in the MUNI library):</p> <ul style="list-style-type: none"> • V. V. Štech, <i>Umění čtyř světadílů : z českých sbírek mimoevropského umění</i> (Prague, 1956) • Barbora Půtová, <i>Umění a kultura království Benin</i> (Prague 2016) <p>How do they differ in their interpretation and explanation of African art? To what extent do they reflect changing ideas of how African art should be written about?</p>