
JUNIOR SEMINAR: HISTORIOGRAPHY & METHODOLOGY OF ART HISTORY in Fall 2020 (AH3090)

Course Code	AH3090	Professor(s)	Herve Vanel
Prerequisites	None	Office Number	9, rue de Monttessuy
Class Schedule	MW: 16:20-17:55 in C-101	Office Hours	By appointment Via Teams or in person At 9, rue de Monttessuy
Credits	4	Email	hvanel@aup.edu
Semester	Fall 2020	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 REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

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

(Susceptible to change)

Week 1

Session I Wednesday Sept 23rd

Introduction: On Some Methodological Issues

Assigning readings for the semester

Week 2

Session I: Monday Sept 28th

How Many Art Historians Does It Take to Change a Paradigm?

a) *On the "evolution" of Art History as a discipline*

Read Eric Fernie "Introduction: A History of Methods," *Art History and its Methods: A Critical Anthology*, Phaidon Press, New York, 1995, p. 10-25.

Watch: On Streams "Gilles Tiberghien: Extension du domaine de l'art" in *Un œil, une histoire* (2015) Eng. Subtitles.

A model book review:

Read Jean-Claude Lebensztejn, "Necklines: The Art of Jacques-Louis David after the Terror by Ewa Lajer-Burcharth," *The Art Bulletin*, Vol. 83, no 1, March 2001, p. 153-157.

Session II Wed Sept 30

Read Henri Zerner, "Classicism as Power," *Art Journal*, vol. 47, no 1, special issue: The Problem of Classicism: Ideology and Power, Spring 1988, p. 35-36.

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

Assignment # 1– Return to Sender – Due Wednesday October 7th

1. Read: Jean-Claude Lebensztejn, "Ground" (Parts I and II)," in *Oxford Literary Review*, Vol. 3, No. 1, theoretical criticism issue (1978), p. 38-44 and Vol. 4, No. 2 (1980), p. 29-55.

2. Write a 7000 to 8000 characters (spaces included) equivalent to 1000 to 1500 words review of Lebensztejn's essay ground (use the the author's review of Ewa Lajer-Burcharth's book on David as a model).

Week 3

Session I — Monday October 5th *Semiotics: From Carracci to Panzani*

Read 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.

Read 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*, no 4, 1964, p. 40-51.

Session II — Wednesday 7th

a) Assignment #1 Due

b) Establishing a research proposal

c) Peer-reviewed reviewed [reviewing the reviews of your peers]

Assignment # 2 Research Proposal 10.000 characters with spaces, including footnotes [Due Wednesday October 14th]

Week 4

Session I Monday October 12th

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

Read Richard Shiff, "Flexible Time: The Subject in/of Art History," *The Art Bulletin*, Vol. 76, No. 4 (Dec., 1994)

Session II Wednesday October 14th

a) Assignments #2 is due

b) Is Art History a Martial Art? [*Discussion*]

Watch on Streams: Pierre Carles, *La sociologie est un sport de combat* [documentary on Pierre Bourdieu] (2001) French with English subtitles.

Week 5

Session I Monday October 19th

Read Sigmund Freud, "The Moses of Michelangelo," (first published anonymously in 1914, authorship acknowledged in 1924) in Sigmund Freud: *Writings on Art and Literature*, Ed by Werner Hamacher and David E. Wellbery, Stanford University Press Stanford, California, 1997, p. 122-150.

Read Meyer Schapiro, "Leonardo and Freud: An Art-Historical Study," *Journal of the History of Ideas*, vol. 17, no 2, April 1956, p. 147-178.

Session II — **Wednesday October 21st**

Read 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, p. 11-37.

Read: Peter Szendy, "Shadow Iconomics and Road Networks of the Visible," in *The Supermarket of Images / Le supermarché des images*, dir. Peter Szendy, Gallimard / Jeu de Paume, Paris, 2020

Watch *Blow-Up* (1966) dir. Michelangelo Antonioni

Assignment # 3 Research bibliography due Wednesday October 21st

Week 6

Session 1: Monday October 26th Review Session [Mid-Term Exam Review Session]

Session 2: Wednesday October 28th in class Mid-Term Exam

Week 7

Session I Monday November 2nd

Read Roland Barthes, "La mort de l'auteur," (1968), *Essais critiques Tome 3, l'obvie et l'obtus*, Paris, Seuil Tel Quel, p. 63-69, trans. Stephen Heath "The Death of the Author," in *Image-Music-Text*, , Hill and Wang, New York, 1977, p. 142-148.

Read Michel Foucault "Qu'est-ce qu'un auteur ?" (1969) in *Dits et écrits*, Tome I, Gallimard, Paris, p. 789-821, "What Is an Author?" in *Language, Counter-memory, Practice: Selected Essays and Interviews*, Cornell University Press, 1980, p. 113-138.

Session II– Wednesday November 4th

Read Linda Nochlin, "Why Have There Been No Great Women Artists," (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.

Read Judith Butler, "Subjects of Sex/Gender/Desire," in *Feminism and The Subversion of Identity*, London, Routledge, 1990.

Watch on Streams: *Louise Bourgeois: The Spider, the Mistress and the Tangerine* (2008), directed by Marion Cajori, Amei Wallach. Filmed between 1993 and 2007.

Watch on Streams: "Will you help me do the dishes?" from Judy Chicago "Cock and Cunt" (1972)

Watch Debate Foucault/Chomsky Excerpt: "Human Nature" (1971)

Week 8

Session I Monday 9th

Workshop on Final Paper [*developing your argument*]

Assignment #4: Final Paper: First Draft (Argument and overall structure) Due Monday November 23rd

Week 9

Session I - Monday November 16th

Read Fredric Jameson, "Postmodernism and Consumer Society" (1982), in *The Anti-Aesthetic, Essays on Postmodern Culture*, ed. with an Introduction by Hal Foster, Bay Press, Port Townsend, Washington, 1983, p. 111-126.

Read Slavoj Žižek, *Welcome to the Desert of the Real*, (introduction), Verso, London, New York, 2002, p. 5-33.

Session 2 Wednesday November 20th

Read Karl Whittington, "Queer," *Studies in Iconography*, vol. 33, Special Issue: Medieval Art History Today—Critical Terms, 2012, p. 157-168.

Watch on Streams: Marie Losier, *The Ballad of Genesis and Lady Jaye* (2011), 1h 12min.

Week 10

Session I Monday November 23rd

a) First Draft Final Paper due

Read 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.

Read Michele Wallace, "Why Are There No Great Black Artists? The Problem of Visuality in African American Culture" *Dark Designs and Visual Culture*, Duke University Press, 2004.

[In process] Read Eric Michaud article "Wolfflin in France: From Racialism to Structuralism," in *Studies in the History of Art*, Volume 82, 2020. (The Global Reception of Heinrich Wolfflin's Principles of Art History)

Watch on Streams *La Joconde Sourit aux Primitifs* [Mona Lisa Smiles at the Primitives] (documentary) 2000 on Jacques Kerchache (1942-2001) French collector and dealer specialized in "arts premiers".

Session II Wednesday November 27th

Peer-Review of First Draft

Final Paper Due on Monday December 7th

Week 11

Monday November 30th –

Read Charlotte Klonk, "Interdisciplinarity and Visual Culture," in *A Companion to Art Theory*, Edited by Paul Smith and Carolyn Wilde, 2002, Blackwell Publishers.

Read: W. J.T. Mitchell, "There Are No Visual Media," *Journal of Visual Culture*, vol. 4, 2, 2005, p. 257-266.

Wednesday December 2nd

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

Read 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 12

Final Paper Due

Monday December 7th - Session I - 4 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

Requirements

— Readings are mandatory. Students are required to give a short report [c.15 min.] on at least two of the assigned readings (depending on the number of students), designed to introduce the author, outline a general argument and isolate elements of reflections capable of triggering a conversation and a collective critical analysis of the readings. For each session, students will choose one or two images in response to the issues at stake. Team working on the readings is encouraged.

— Preparing for a fruitful discussion: when encountering unfamiliar names, notions or concepts take the time to look them up. Class discussions are not meant to substitute themselves for individual research and personal investigation.

— Fulfilling all assignments designed to monitor the development and progress of each individual research project.

— In-class Mid-Term Exam

— A final 20-page paper [research project] including illustrations and bibliography, is due [Monday December 7th]. This paper is meant to explore the possibilities (viability) of different methodologies and various theories on a carefully chosen artwork, a few artworks by one artist, or again a small selection of related artworks by a few artists. Assume that you are working on a publishable piece of writing in an art historical publication.

— Two oral presentations [minimum]

Grading

Grading will take into account:

1. The level of individual participation, assiduity and involvement in the class discussion. [15 %]
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). [20 %]
3. Two oral presentations on assigned readings [25 %]
4. Final Essay [40 %] [35 000 to 50 000 characters, spaces included] and accompanying 10 to 15 mins oral presentation including a carefully curated PowerPoint.

The overall assessment considers: the intrinsic quality of each assignment (from initial proposal and research bibliography to first draft and editing process), including: thoughtful selection of 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.

[for grading policy, see the attached “Assessment Rubrics” below]

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

Other
