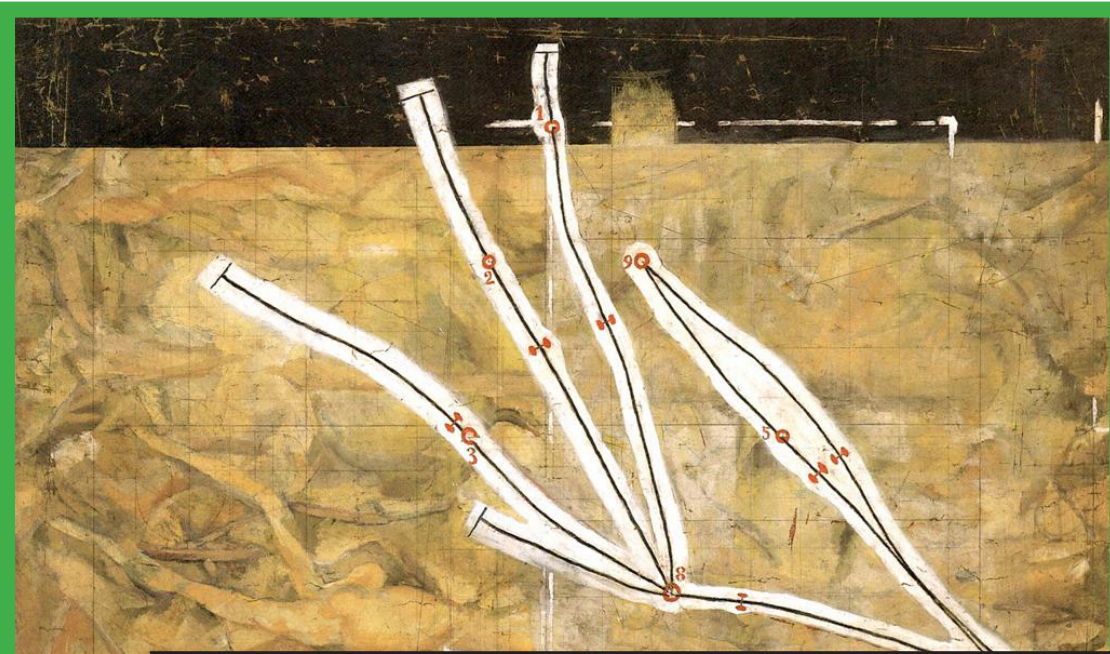


# HISTORICAL & CONCEPTUAL BASES of ART HISTORY

Professor Byron Hamann



This class is designed to introduce first year graduate students to foundational ideas concerning the interpretation of objects and images. Canonic texts from art history's originating Germanic tradition are at the core of the syllabus (Kant, Hegel, Riegl, Wölfflin, Panofsky), but we will also consider more recent works by art historians (Belting, Nochlin, Hung, Greenberg—an art critic) as well as influential texts on object-image interpretation from outside the discipline of art history (Gell, an anthropologist; Bourdieu, a sociologist; Barthes, a semiotician—and Kant and Hegel were of course philosophers).

In part, this course aims to provide an overview of the past three centuries of writing about objects and images in the Western tradition, as well as to consider the relationship of art historical interpretation to interpretations from other disciplinary traditions. At the same time, the course also engages with the question of "art" as a category itself, and with the surprisingly long tradition of thinking comparatively about the production of objects and images in Europe alongside the production of objects and images elsewhere in the world. What is the history of the art-concept in the Western tradition, and what are the possibilities, and limitations, of using this category for analysis in other times and places?

AUTUMN 2018

Class # 8313

MONDAYS 11:30-2:00

# EXHIBITION HISTORIES

Professor Lisa Florman



It has become increasingly common to claim that the history of modern and contemporary art might best be understood as a history of exhibitions. This course will explore the history of the art exhibition since the nineteenth century as an exemplary cultural form that gains coherence within the modern period and that becomes increasingly complex in the contemporary era. We will examine the ways in which exhibitions educate and shape their constituencies, as well as adapt to adopt new forms of production and circulation. We will trace the history of modern and contemporary art through specific exhibitions that have redefined the parameters of art-making, on the one hand, and its reception, on the other. Along the way, we will also seek to define terms that inform curatorial practice.

AUTUMN 2018

Class # 33801

THURSDAYS 2:15-5:00

# PICTORIALITY: HOW PAINTINGS WORK

Professor Karl Whittington



In this seminar, we aim to bracket many of the usual questions of the discipline of art history – social/historical context, authorship, ideology, etc. – in favor of a sustained examination of pictorial mechanics – of how paintings work. We might call the class “Visual Analysis for Graduate Students,” or perhaps “The Art of Description.” Through a sustained analysis of a small number of works, we will rethink the way that pictures reveal themselves to us, and talk about the way that we as art historians write about this experience. In each seminar meeting, we will look only at one painting, with examples ranging from the early Middle Ages through the modern period; there will be no details and no comparisons – no escape from the internal logic of the painting’s structure that we will be endeavoring to reveal. Examples will include landscapes, religious painting, and abstract painting. We will think about issues such as pictorial surface, space, figure, ground, composition, standpoint, illusion, ambiguity, and scale. These discussions will be illuminated by readings about these individual paintings as well as theoretical texts about description; pictoriality and visuality; and formalism and composition.

AUTUMN 2018

Class #17562

TUESDAYS 2:15-5:00

# ART of the PEOPLE'S REPUBLIC of CHINA

Professor Julia Andrews



This seminar will focus on approaches to post-1949 Chinese art in key English-language writings, along with slide discussions of selected works of art, and culminate in independent research projects.

AUTUMN 2018

Class # 17561

WEDNESDAYS 2:15-5:00

# GLOBAL ART HISTORY & ITS DISCONTENTS

Professor Namiko Kunimoto



What is the Global Turn and how has it shaped current art history? Why are universities hiring “Global Art Historians” and how might they resolve the center-periphery model of scholarship? This seminar will focus on recent writings about the idea of Global Art History, including those by James Elkins, Aruna D’Souza, Partha Mitter, Rey Chow, Whitney Davis, David Summers, and others. We will examine how the Global Turn has shaped our understanding of art in Japan, China, and other countries, and consider what theoretical alternatives and actions are possible.

AUTUMN 2018

Class # 33803

MONDAYS 2:15-5:00