

THE HISTORICAL & CONCEPTUAL BASES OF ART HISTORY

Professor Lisa Florman



The aim of this course is to offer a grounding in the history of the discipline of art history (including its various philosophical engagements), so as to enable you to better understand the current state of the field, and to assess the claims of current art history and theory. It is not a “methods” course, insofar as a “method” is typically understood as a systematic procedure that, once mastered, can be applied to a wide range of diverse objects. The majority of the texts we’ll be examining assume instead that the art work itself largely determines—or should determine—how it is to be interpreted. Typically, too, a “method” assumes the uncontested availability of the object of study, whereas this course aims to put some pressure on precisely that idea (i.e.: What *is* a work of art, and how do we recognize it? How does it differ—if it does—from other sorts of man-made objects? What sort of access do we have to it? etc.).

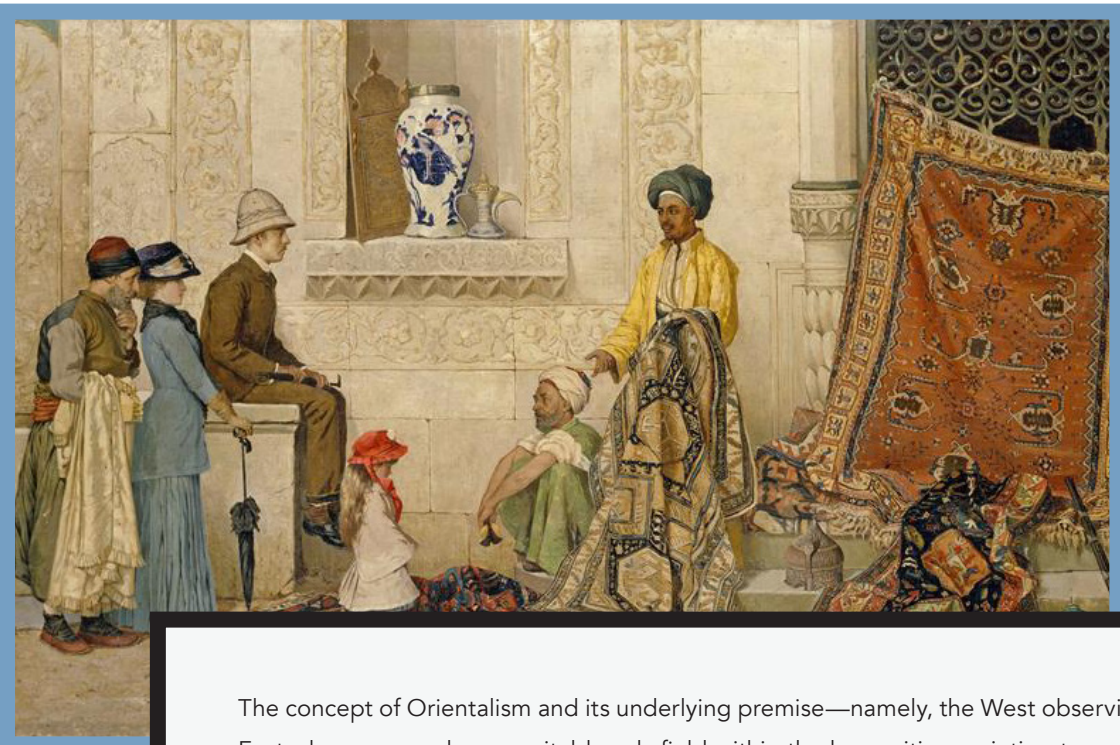
AUTUMN 2017

Class # 16034

MONDAYS 11:30-2:00

ORIENTALISM / OCCIDENTALISM

Professors Andrew Shelton & Emily Neumeier



The concept of Orientalism and its underlying premise—namely, the West observing and imagining the East—has emerged as a veritable sub-field within the humanities, pointing to questions about imperialism, race, gender, and transcultural encounter that are today more pressing than ever. In this seminar, two art historians, one specializing in 19th-century European art and the other in the arts of the Islamic world, aim to introduce students to the ways in which the modalities of Orientalism can be witnessed and analyzed in both the fine arts and visual culture. While we will touch upon the legacies of Orientalist rhetoric in modern and contemporary art production, our primary focus will be the 19th and early 20th centuries in Europe and the Ottoman Empire. Students will explore how the binary and mutually constitutive relationship between the “West and the Rest” impacted European artists as well as their counterparts in the Islamic world, who in many ways sought to speak back to this discourse. We will begin by exploring the foundations of Orientalism laid by Edward Said and his critics as well as the work of post-colonialist theorists such as Dipesh Chakrabarty and Gayatri Spivak. We will then consider both classic and more recent work on the themes of Orientalism and Occidentalism in art history, including readings by Linda Nochlin, Darcy Grimaldo Grigsby, Mary Roberts, Ali Behdad, and Edhem Eldem.

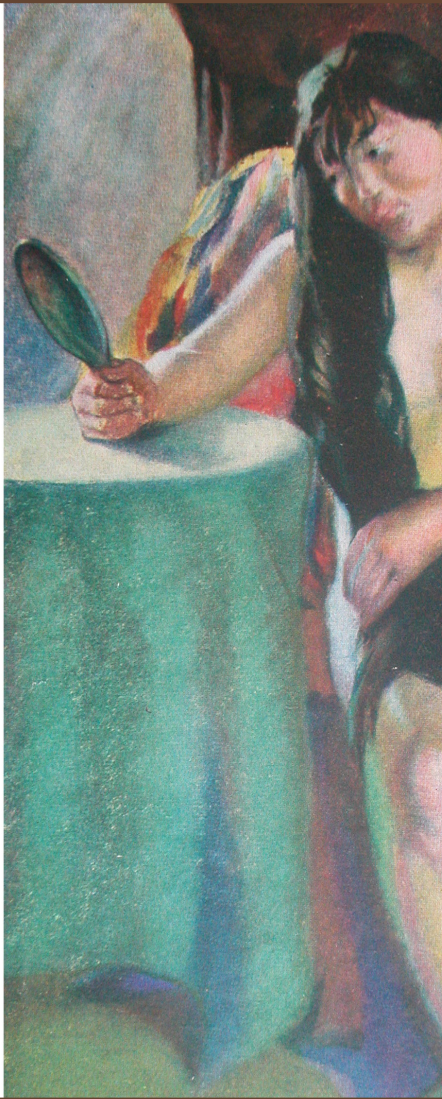
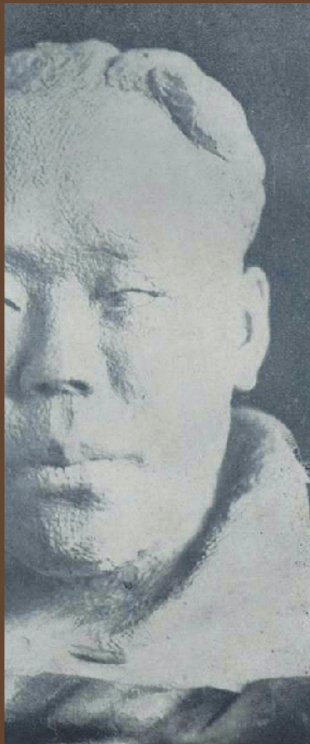
AUTUMN 2017

Class # 33944

THURSDAYS 2:15-5:00

SOCIAL NETWORKS IN 20th CENTURY CHINESE ART

Professor Julia Andrews



This graduate seminar will look at some of the networks of relationships among twentieth century Chinese artists and beyond China's borders that have resulted in significant artistic movements or events. Our preliminary readings will include samplings from recent historical, literary, art historical and social science writings that take a similar approach. For their final projects students are encouraged to follow their own interests, which may include cross-cultural or international linkages among artists, joint exhibitions, collegial links that may take place in art societies, colleges, and elsewhere, to name only a few possibilities. What impact did such connections have on artistic practice and self-positioning?

AUTUMN 2017

Class # 33943

WEDNESDAYS 2:15-5:00