

**DEREE COLLEGE SYLLABUS FOR:
AT 3036 CRITICAL APPROACHES TO ART HISTORY**

(Updated Fall 2022)

**UK LEVEL 5
UK CREDITS: 15
US CREDITS: 3/0/3**

PREREQUISITES:

None

**CATALOG
DESCRIPTION:**

Formalism, iconography, the social history of art, semiotics, psychoanalytic approaches, issues of gender, sexuality and race, postcolonialism.

RATIONALE:

The discipline of art history has been enhanced through methodological tools originating in areas such as philosophy, sociology, literature and psychoanalysis. This course introduces students to selected critical approaches deployed in art history, focusing on a number of key texts. It provides a necessary foundation for all level 6 courses and enables students to pursue in-depth critical study in the discipline.

LEARNING OUTCOMES:

Upon successful completion of this course, the student should be able to:

1. Demonstrate familiarity with critical approaches deployed in the study of art history;
2. Demonstrate knowledge of key points of critical approaches and/or key writings;
3. Analyze and compare different critical approaches as applied in the study of art history.

**METHOD OF TEACHING
AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Lectures, class discussions and group work during class meetings.
2. Critical analysis and in class discussion of key art historical texts.
3. In class student presentations of assigned readings.
4. Individualized assistance during office hours, regarding lecture material, additional reading and assignments.
5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support services.
6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.

ASSESSMENT:

Summative:

First Assessment: Essay (1000-1500 words) (Critical Response to assigned key texts)	40%
Final Assessment: Essay (1500-2000 words) (Critical Response to assigned key texts)	60%

Formative:

Drafts of Summative Essays	0
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The formative assessment aims to better prepare students for the summative assessment.

The first summative assessment tests Learning Outcomes 1 and 2. The second summative assessment tests Learning Outcomes 1 and 3.

Students are required to resit failed assessments in this module.

INDICATIVE READING:

EXCERPTS FROM:

Broude, Norma, and Mary D. Garrard, eds. *The Expanding Discourse: Feminism and Art History*. New York: Icon Editions, 1992.

Clark, Timothy, J. *The Painting of Modern Life: Paris in the Art of Manet and his followers*. London: Thames and Hudson, 1999. (1st ed. 1984).

Fernie, Eric ed. *Art History and its Methods: A Critical Anthology*. London: Phaidon Press, 1995. Hatt, Michael and Charlotte Klonk. *Art History: A Critical Introduction to its Methods*. Manchester and New York: Manchester University Press, 2006.

Hatt, Michael and Charlotte Klonk. *Art History: A Critical Introduction to its Methods*. Manchester and New York: Manchester University Press, 2006.

Krauss, Rosalind. *The originality of the avant-garde and other modernist myths*. Cambridge, Mass: MIT Press, 1986.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, 16.3 (1975): 6-18.

Nelson, Robert S, and Shiff, Richard, ed. *Critical Terms for Art History*. 2nd ed. Chicago: University of Chicago Press, 2003.

Nochlin, Linda. "Why Have There Been No Great Women Artists?" *Women in Sexist Society: Studies in Power and Powerlessness*. Eds. Vivian Gornick, and Barbara Moran. New York: Basic Books, 1971: 480-510. (Rpt. *Women, Art, and Power and other Essays*. New York: Harper and Row, 1988: Ch. 7).

Panofsky, Erwin. *Meaning in the Visual Arts*. Chicago: University of Chicago Press, 1955.

_____. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. New York: Harper & Row, 1962.

Preziosi, Donald, ed. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998.

Said, Edward. *Orientalism*. London: Routledge and Kegan Paul, 1978.

Vasari, Giorgio. *The Lives of the Painters, Sculptors, and Architects*. 4 vols., 1966.

Williams, Patrick and Chrisman, Laura, eds. *Colonial Discourse and Post-Colonial Theory*. London: Pearson, 1993.

Winckelmann, Johann Joachim. *Reflections on the imitation of Greek works in painting and sculpture*. La Salle, Ill.: Open Court, 1987.

Wölfflin, Heinrich. *Principles of Art History*. New York: Dover Publications, 1950.

FURTHER ART HISTORICAL WRITINGS

Alpers, Svetlana. *Rembrandt's Enterprise: The Studio and the Market*. Chicago: Chicago University Press, 1988.

Antal, Frederick. *Florentine Painting and Its Social Background: The Bourgeois Republic before Cosimo de' Medici's Advent to Power: XIV and early XV centuries*. Cambridge, Mass: Belknap Press of Harvard University Press, 1986. (1st ed. 1948).

Baxandall, Michael. *Painting and Experience in 15th-Century Italy. A Primer in the Social History of Pictorial Style*. Oxford: Oxford University Press: 1988. (1st ed. 1972)

Clark, Timothy. *The Absolute Bourgeois: Artists and Politics in France, 1848-1851*. Princeton: Princeton University Press, 1982. (1st ed. 1973).

_____ *Image of the People: Gustave Gouret and the 1848 Revolution*. Princeton: Princeton University Press, 1982. (1st ed. 1973).

Gombrich, Ernst Hans. *Art and Illusion: a study in the psychology of pictorial representation*. Princeton: Princeton University Press, 1969.

Hauser, Arnold. *The Social History of Art*. 4 vols. London: Routledge, 1999. (1st ed. 1951)

Winckelmann, Johann Joachim. *History of the art of Antiquity*. Los Angeles: Getty Research Institute, 2006.

FURTHER READING ON A SPECIFIC CRITICAL APPROACH OR ART HISTORIAN(S)

Adams, Laurie Schneider. *Art and Psychoanalysis*. New York: Westview Press, 1994.

Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann. London: Pluto Press, 1986.

	<p>Holly, Michael Ann. <i>Panofsky and the foundations of Art History</i>. Ithaca, N.Y.: Cornell University Press, 1984.</p> <p>Iversen, Margaret. <i>Alois Riegl: Art History and Theory</i>. Cambridge, Mass: MIT Press, 1993.</p> <p>Parker, Rozsika, and Griselda Pollock. <i>Old Mistresses: Women, Art and Ideology</i>. London: Routledge, 1981.</p> <p>Pollock, Griselda. <i>Vision and Difference: Femininity, Feminism and the Histories of Art</i>. London: Routledge, 1988.</p> <p>_____. <i>Differencing the Canon: Feminism and the Histories of Art</i>. London: Routledge, 1999.</p> <p>Podro, Michael. <i>The Critical Historians of Art</i>. New Haven and London: Yale University Press, 1982.</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	
COMMUNICATION REQUIREMENTS:	Written assignments must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Word, PowerPoint, Blackboard. Use of online databases and resources.
WWW RESOURCES:	Article database: www.jstor.org Journal of Art Historiography: www.gla.ac.uk/departments/arthistoriography
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. The Beginnings of Art History: From Vasari to Winckelmann 2. The Foundations of the discipline: <ol style="list-style-type: none"> 2.1. Formal analysis: Heinrich Wölfflin 2.2 Iconography and Iconology: Erwin Panofsky 3. The <i>New Art History</i>: <ol style="list-style-type: none"> 3.1 Contextual and Social History 3.2 Semiotics and Structuralism 3.3 Psychoanalysis 3.4 Feminism and Queer Theory 3.5 Postcolonialism