MPhil Coursebook 2015-16
### Michaelmas Term

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Weds 14 October</td>
<td>Introduction: All UTO staff</td>
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<tr>
<td>Weds 21 October</td>
<td>Plenary seminar: Prof. Binski, <em>Charisma and Para-Charisma</em></td>
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<tr>
<td>Weds 28 October</td>
<td>Reading groups A/B</td>
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<tr>
<td></td>
<td>A: Prof Binski, <em>Medieval Invention and its Potencies</em></td>
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<td>B: Dr Salmon, <em>Modernism and Post-Modernism in Architecture</em></td>
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<tr>
<td>Weds 4 November</td>
<td>Plenary seminar: Dr Blakesley, <em>Moribund or Thriving? The Case of National Schools</em></td>
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<td>Weds 11 November</td>
<td>Reading groups A/B</td>
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<td></td>
<td>A: Dr Cooper, <em>Sacred Image versus Renaissance Art</em></td>
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<td>B: Dr Blakesley, <em>Sexing the Arts</em></td>
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<tr>
<td>Weds 18 November</td>
<td>Student presentations and discussion, Prof. Binski</td>
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<tr>
<td>Weds 25 November</td>
<td>Student-led presentations and discussion, Dr Blakesley</td>
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<tr>
<td>Weds 2 December</td>
<td>Plenary seminar: Prof John Bowlt, <em>Aleksandr Rodchenko: “We have learned to talk a lot without saying anything” (1923). Do artists’ statements enlighten or impede? The Russian avant-garde as a case history</em></td>
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### Lent Term

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Weds 20 January</td>
<td>Plenary seminar: Prof Massing, <em>The Apocalypse in Text and Image</em></td>
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<tr>
<td>Weds 27 January</td>
<td>Reading groups A/B</td>
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<tr>
<td></td>
<td>A: Dr Isard, <em>Architectural Books and Readers</em></td>
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<td>B: Dr Blakesley, <em>The Sin of the Decorative</em></td>
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<tr>
<td>Weds 3 February</td>
<td>Plenary seminar: Dr Mahon, <em>Performing the Text</em></td>
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<td>Weds 10 February</td>
<td>Reading groups A/B</td>
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<tr>
<td></td>
<td>A: Prof Massing, <em>From the Adage to the Emblem: Washing the Ethiopian</em></td>
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<td>B: Dr Mahon, <em>L’Informe: Georges Bataille, Spit and the Big Toe</em></td>
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<td>Weds 17 February</td>
<td>A/B Reading groups</td>
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<td></td>
<td>A: Dr Marr, <em>Michael Baxandall and his Legacy</em></td>
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<td>B: Dr Fox, <em>Modernism and its (Dis)contents</em></td>
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<tr>
<td>Weds 24 February</td>
<td>Student-led presentations and discussion, Dr Marr</td>
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<td>Weds 2 March</td>
<td>Student-led presentations and discussion, Dr Blakesley</td>
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<tr>
<td>Tues 9 March</td>
<td>Plenary seminar: Dr Marr, <em>Early ModernEpistemic Images</em></td>
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MPhil scheduled readings 2015-16

In order that students may participate fully in seminars they are expected to acquaint themselves with the readings specified for plenary seminars and reading groups.

MICHAELMAS

Wednesday 21 October: Plenary

Prof Binski  Charisma and Para-Charisma


Wednesday 28 October

Group A  Prof Binski  Medieval Invention and its Potencies


Group B  Dr Salmon  Modernism and Postmodernism in architecture

Le Corbusier, 'Towards a New Architecture' (first English edition 1927, and subsequent editions), stop before 'Mass-Production Houses' section 2).

R Venturi, 'Complexity and Contradiction in Architecture' (1966 and subsequent editions, some introduced by Vincent Scully), sections 1 to 10.

Wednesday 4 November:  Plenary

Dr Blakesley  Moribund or Thriving?: The Case of National Schools


[Further Reading:]


**Wednesday 11 November:**

**Group A Dr Cooper Sacred Image versus Renaissance Art?**


**Group B Dr Blakesley Sexing the Arts**


Wednesday 18 November: MPhil Presentations

Wednesday 25 November: MPhil presentations

Wednesday 2 December: Plenary:

Prof. Bowlt  Aleksandr Rodchenko: “We have learned to talk a lot without saying anything” (1923). Do artists’ statements enlighten or impede? The Russian avant-garde as a case history

Statements by artists (from Piera della Francesca to Jackson Pollock) — concerning the creative process, stylistic concepts or particular works – and the accuracy, relevance or value of such statements have long been the subject of critical debate. Some commentators argue that a vision cannot be voiced, others that only the creator has the right to explicate this or that image, yet others that, ultimately, the artifact stands alone and its creator is redundant. Russian art of the modern era was both culprit and victim of this interplay of forces, painters such as Filonov, Kandinsky, Malevich and Rodchenko writing profusely and desperately to explain the visual culture of their time, especially abstract art. The goal of this seminar is to address the issue through discussion of key written statements, application of the statements to actual works of art and assessment of esthetic, historical and historiographical worth deriving from this confrontation.

Readings:

Primary texts

Vasili Kandinsky: On the Spiritual in Art (1912 onwards; any edition)

Kazimir Malevich: From Cubism and Futurism to Suprematism (1915; any edition).

Naum Gabo and Anton Pevsner: The Realist Manifesto (1920)

Pavel Filonov: any statement from 1920s in Nikolai Misler and John E. Bowlt, eds.: Pavel Filonov. A Hero and His Fate, Austin, Tx.: Silvergirl, 1983

Commentaries


Charlotte Douglas: Swans of Other Worlds; Kazimir Malevich and the Origins of Abstraction in Russia, Ann Arbor: UMI, 1980


Christina Lodder: Russian Constructivism, New Haven: Yale University Press, 1983

Nikolai Punin: Extracts from his Tsikl lektsii [Cycle of lectures, 1920] in Bowlt, op. cit.


**LENT**

**Wednesday 20 January:** Plenary

Prof Massing *The Apocalypse in Text and Image*

Revelation in the Bible.


**Wednesday 27 January**

**Group A  Dr Isard  Books and Readers**


**Group B  Dr Blakesley The Sin of the Decorative**


Wednesday 3 February: Plenary

Dr Mahon Performing the Text in Modern Art


Wednesday 10 February:

Group A Prof. Massing From the Adage to the Emblem: Washing the Ethiopian


Group B Dr Mahon The Informe: Georges Bataille, Spit and the Big Toes


Wednesday 17 February:

Group A Dr Marr Baxandall and his Legacy

M Baxandall, Painting and Experience in Fifteenth-Century Italy (1972), pp. 29-108.


**Group B**  **Dr Fox  Modernism and its (Dis)contents**


**Wednesday 24 February: MPhil Presentations**

**Wednesday 2 March: MPhil Presentations**

**Tuesday 9 March: Plenary**

**Dr Marr  Early Modern Epistemic Images**


