

*MPhil Coursebook 2015-16*



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**MPhil Timetable 2015-16 – Wednesdays from 2pm-4pm in the 4A Seminar Room**

**Note regarding reading groups: Group B will meet in the Seminar Room, Scroope Terrace**

<b>Michaelmas Term</b>	
Weds 14 October	Introduction: All UTO staff
Weds 21 October	Plenary seminar : Prof. Binski, <i>Charisma and Para-Charisma</i>
Weds 28 October	Reading groups A/B A: Prof Binski, <i>Medieval Invention and its Potencies</i> B: Dr Salmon, <i>Modernism and Post-Modernism in Architecture</i>
Weds 4 November	Plenary seminar: Dr Blakesley, <i>Moribund or Thriving? The Case of National Schools</i>
Weds 11 November	Reading groups A/B A: Dr Cooper, <i>Sacred Image versus Renaissance Art</i> B: Dr Blakesley, <i>Sexing the Arts</i>
Weds 18 November	Student presentations and discussion, Prof. Binski
Weds 25 November	Student-led presentations and discussion, Dr Blakesley
Weds 2 December	Plenary seminar: Prof John Bowlt, <i>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</i>
<b>Lent Term</b>	
Weds 20 January	Plenary seminar: Prof Massing, <i>The Apocalypse in Text and Image</i>
Weds 27 January	Reading Groups A/B A: Dr Isard, <i>Architectural Books and Readers</i> B: Dr Blakesley, <i>The Sin of the Decorative</i>
Weds 3 February	Plenary seminar: Dr Mahon, <i>Performing the Text</i>
Weds 10 February	Reading groups A/B A: Prof Massing, <i>From the Adage to the Emblem: Washing the Ethiopian</i> B: Dr Mahon, <i>L'Informe: Georges Bataille, Spit and the Big Toe</i>
Weds 17 February	A/B Reading groups A: Dr Marr, <i>Michael Baxandall and his Legacy</i> B: Dr Fox, <i>Modernism and its (Dis)contents</i>
Weds 24 February	Student-led presentations and discussion, Dr Marr
Weds 2 March	Student-led presentations and discussion, Dr Blakesley
Tues 9 March	Plenary seminar : Dr Marr, <i>Early Modern Epistemic Images</i>

## **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***

C S Jaeger, *Enchantment: On charisma and the sublime in the arts of the West* (U. Pennsylvania Press 2012).

(See also D Freedberg, *The Power of Images. Studies in the history and theory of response* (Chicago and London, 1989). For a penetrating review see E Gombrich, 'The edge of delusion', *New York Review of Books*, 15 (1990), 6-9).

#### **Wednesday 28 October**

##### **Group A Prof Binski *Medieval Invention and its Potencies***

R Krautheimer, 'Introduction to an 'Iconography of Mediaeval Architecture'', *Journal of the Warburg and Courtauld Institutes*, 5 (1942), 1-33.

M Carruthers, *The Craft of Thought. Meditation, rhetoric, and the making of images, 400-1200* (Cambridge: Cambridge University Press, 1998).

A Gell, 'The Technology of Enchantment and the Enchantment of Technology' in *Anthropology, Art and Aesthetics*, edited by J. Coote and A. Shelton (Oxford: Clarendon Press, 1992), 40-63.

P Binski, 'Notes on Artistic Invention in Gothic Europe', *Intellectual History Review, Special Issue: The Nature of Invention*, ed. Alexander Marr, 2014, 1-14.

##### **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***

Timothy Barringer, 'Unmistakably American? National myths and the historiography of landscape painting in the USA,' in Christiana Payne and William Vaughan (eds), *English Accents: Interactions with British Art c. 1776-1855*, London, 2004, 225-249.

Grace Brockington, 'Introduction: Internationalism and the Arts,' in Grace Brockington (ed.), *Internationalism and the Arts*, Oxford, 2009, 1-24.

Thomas DaCosta Kaufmann, 'Introduction,' in Thomas DaCosta Kaufmann and Elizabeth Pilliod (eds), *Time and Place: The Geohistory of Art*, London, 2005, 1-19.

P Mitter, 'Interventions: Decentering Modernism: Art History and Avant-Garde Art from the Periphery,' *The Art Bulletin*, vol. 90, no. 4 (December 2008), pp. 531-548.

[Further Reading:]

June Hargrove and Neil McWilliam, *Nationalism and French Visual Culture, 1870-1914*, New Haven and London, 2005.

David Peters Corbett, Ysanne Holt and Fiona Russell (eds), *The Geographies of Englishness: Landscape and the National Past*, New Haven and London, 2001.

David Solkin, 'The British and the Modern,' in Brian Allen (ed.), *Towards a Modern Art World: Art in Britain c. 1715-1880*, New Haven and London, 1995, 1-6.

William Vaughan, 'The Englishness of British Art,' *Oxford Art Journal*, 13/2 (1990): 11-23.

### **Wednesday 11 November:**

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

H Belting, *Likeness and Presence: A History of the Image before the Era of Art*, trans. Edmund Jephcott (University of Chicago Press: Chicago, 1994, first published in German as *Bild und Kult*, 1990), pp. xxi-xxiv, 1-16 (Foreword and Introduction).

A Nagel and C Wood, "Towards a New Model of Renaissance Anachronism", *The Art Bulletin* 87 (2005), pp. 403-415; see also the responses that follow the article by C Dempsey ("*Historia* and Anachronism in Renaissance Art", pp. 416-421), Michael Cole ("*Nihil sub Sole Novum*", pp. 421-424), Clare Farago ("*Time out of Joint*", pp. 424-429, and the authors themselves (pp. 429-432).

J Garnett and G Rosser, *Spectacular Miracles: Transforming Images in Italy from the Renaissance to the Present* (Reaktion Books: London, 2013), pp. 7-34 (Preface and first half of Introduction).

#### **Group B Dr Blakesley *Sexing the Arts***

Christina Kiaer, 'His and Her Constructivism,' in Margarita Tupitsyn (ed.), *Rodchenko & Popova: Defining Constructivism*, London, 2009, 143-159.

Griselda Pollock, 'Does Art Think? How Can We Think the Feminine, Aesthetically?' in Dana Arnold and Margaret Iversen (eds), *Art and Thought*, Oxford, 2003, 129-155.

Lisa Tickner, 'Modernist Art History: The Challenge of Feminism' (1988), in Hilary Robinson (ed.), *Feminism-Art-Theory: An Anthology of Documents 1968-2000*, Oxford, 2001, 250-257.

**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 Piero 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

Vasilii 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

John E. Bowlt: *Russian Art of the Avant-Garde. Theory and Criticism 1902-1934*, London: Thames and Hudson, 1988

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

Maria Gough: *The Artist as Producer. Russian Constructivism in Revolution*, Berkeley: University of California Press, 2007

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

André B. Nakov: *Abstrait/Concret. Art Non-Objectif Russe et Polonais*, Paris: Editions de Minuit, 1981

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

Angelica Rudenstine et al., eds.: *Russian Avant-Garde Art: The George Costakis Collection*, New York: Abrams, 1981 (for images)

## **LENT**

### **Wednesday 20 January: Plenary**

#### **Prof Massing *The Apocalypse in Text and Image***

*Revelation* in the Bible.

F. Carey ed., *The Apocalypse and the Shape of Things to Come*, London, 1999.

E. Panofsky, *Albrecht Dürer, I*, Princeton, 1943 (see also paperback edition), especially pp. 44-59.

### **Wednesday 27 January**

#### **Group A Dr Isard *Books and Readers***

R Chartier, 'Communities of Readers', in *The Order of Books: Readers, Authors and Libraries in Europe between the Fourteenth and Eighteenth Centuries*, trans. Lydia G. Cochrane (1994), 1-24.

S McPhee, 'The Architect as Reader', *Journal of the Society of Architectural Historians*, 58, no. 3 (1999): 454-461.

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

W Benjamin, 'Louis-Philippe or the Interior,' in *Charles Baudelaire: a Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn, London, 1973.

C Greenberg, 'Avant-Garde and Kitsch,' *Partisan Review* VI:5 (1939): 34-49: anthologised in various volumes, e.g. Clement Greenberg, *Art and Culture: Critical Essays*, Boston, 1961, and Charles Harrison and Paul Wood (eds), *Art in Theory 1900-1990*, Oxford, 1992, 529-541.

A Loos, 'Ornament and Crime,' 1908: anthologised in various volumes, e.g. U. Conrads (ed.), *Programmes and Manifestos on 20<sup>th</sup>-Century Architecture*, trans. M. Bullock, London, 1970; Abigail Harrison-Moore and Dorothy C. Rowe, *Architecture and Design in Europe and America, 1750-2000*, Oxford, 2006, 348-354; Adolf Loos, *Ornament and Crime: Selected Essays*, trans. M. Mitchell, Riverside CA, 1998.



**Wednesday 3 February: Plenary**

**Dr Mahon *Performing the Text in Modern Art***

R Barthes, extract from *The Pleasure of the Text* (1975) in *A Roland Barthes Reader*, London: Vintage, 1982, pp.404-414.

U Eco, *The Open Work*, London: Hutchinson Radius, 1989, pp.1-23.

**Wednesday 10 February:**

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

J. M. Massing, 'From Greek proverb to soap advert: Washing the Ethiopian,' *Journal of the Warburg and Courtauld Institutes*, LVIII, London, 1995, pp. 180-201.

J. M. Massing, 'Washing the Ethiopian or the Semantics of an Impossibility,' in *Emblems from Alciato to the Tattoo. Selected Papers of the Leuven International Emblem Conference, 18-23 August*

1996, ed. P. M. Daly, J. Manning and M. van Vaeck (*Imago Figurata Studies*, I.C.), Turnhout, 2002, pp. 289-308.

J. M. Massing, 'Washing the Ethiopian, once more,' in *Florilegio de estudios de Emblematica: Actas*

*del VI Congreso Internacional de Emblematica of the Society of Renaissance Studies*, ed. S. López Poxa, Ferrol, 2004, pp. 509-520.

These articles are found in J. M. Massing, *Studies in Imagery, 2: The World Discovered*, London 2007, resp. pp. 281-314, 315-334 and 335-356.

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

G Bataille, *Visions of Excess: Selected Writings 1927-1931*, Minneapolis: University of Minnesota Press, 1985 – 'Introduction' by Allan Stoekl (pp. ix-xxv) and the following entries 'Eye', 'The Big Toe', 'Formless', 'Mouth' and 'The Labyrinth'.

(See also Y-A. Bois and R Krauss, *Formless: A User's Guide*, New York: Zone, 1997.

D Ades and S Baker, *Undercover Surrealism: Georges Bataille and Documents*, exhibition catalogue, London: Hayward Gallery, 2006.)

**Wednesday 17 February:**

**Group A Dr Marr *Baxandall and his Legacy***

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

M Baxandall, *The Limewood Sculptors of Renaissance Germany* (1980, repr. 2008), chapters 5 and 6.

A Langdale, 'Aspects of the Critical Reception and Intellectual History of Baxandall's Concept of the Period Eye', *Art History*, vol. 21, no. 4 (2003), pp. 479-497.

M Baker, 'Limewood, Chiromancy and Narratives of Making. Writing about the Processes and Materials of Sculpture', *Art History*, vol. 21, no. 4 (1998), pp. 498-530.

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

T. Adorno and M. Horkheimer, 'The Culture Industry: Enlightenment as Mass Deception', in *Dialectic of Enlightenment*, trans. John Cumming (New York 1990), pp. 120-167. (Available in various editions and accessible online through [georgetown.edu](http://georgetown.edu)).

C. Bell, 'The Aesthetic Hypothesis', in *Art* (London 1914), pp. 3-30.

C. Greenberg, 'Avant-Garde and Kitsch', originally published in *The Partisan Review*, vol. 6, no. 5 (1939), pp. 34-49.

**Wednesday 24 February: MPhil Presentations**

**Wednesday 2 March: MPhil Presentations**

**Tuesday 9 March: Plenary**

**Dr Marr *Early Modern Epistemic Images***

J Elkins, 'Art History and Images That Are Not Art,' *The Art Bulletin*, vol. 77, no. 4 (1995), pp. 553-571.

'Iconoclasts and Iconophiles: Horst Bredekamp in Conversation with Christopher S. Wood', *The Art Bulletin*, vol. 94, no. 4 (2012), pp. 515-527.

S Dackerman, 'Introduction: Prints as Instruments', in S. Dackerman (ed.), *Prints and the Pursuit of Knowledge in Early Modern Europe* (New Haven and London: Yale University Press, 2011), pp. 19-35.

H Bredekamp, 'A Neglected Tradition? Art History as Bildwissenschaft', *Critical Enquiry*, vol. 29, no. 3 (2003), pp. 418-428.