

Approaches to the History of Art

Part II Paper 1

Lectures, Seminars and Readings 2013-14

MICHAELMAS

Lectures

Mondays 10am
Lecture Room 2

14Oct **Plato & Aristotle** – Dr J. Fox

Plato, *The Republic*, ed. G. Ferrari and trans. T. Griffith (Cambridge, 2000), books II-III, VI-VII & X. Available online at:

<http://classics.mit.edu/Plato/republic.html>

Aristotle, *Poetics*, trans. M. Heath (London, 1996). Available online at:

<http://classics.mit.edu/Aristotle/poetics.html>

C. Janaway, *Images of Excellence: Plato's Critique of the Arts* (Oxford, 1995).

M. Barasch, *Theories of Art from Plato to Winckelmann* (New York, 2000), Ch.1.

21 Oct **Medieval Texts & Traditions** – Dr J. Munns

Bede, *On the Temple*, trans S. Connolly (Liverpool, 1995).

Claudius of Turin, *Defense and Reply to Abbot Theodimir*, trans. G. McCracken, in his *Early Medieval Theology* (London, 1957), pp. 241-48; also ed. & trans P. Zanna in *Responsa Contra Claudium. A Controversy on Holy Images* (Florence, 2002), pp. 275-89.

St Bernard of Clairvaux, *Apologia*, ed. in C. Rudolph, *The Things of Greater Importance - Bernard of Clairvaux's Apologia and the Medieval Attitude towards Art* (Princeton, 1990).

Theophilus, *On Divers Arts*, trans. J. Hawthorne & C. Smith (Chicago, 1963)

28 Oct

Abbot Suger on the Abbey Church of St Denis and its Art Treasures, ed. E. Panofsky (Princeton, 1945).

Rhetoric&Alberti– V. Perutz

L.B. Alberti, *On Painting and On Sculpture*, ed. and trans. C. Grayson (1991) or *On Painting* trans. with introduction & notes by J.R. Spencer (1956), reproduced online at: <http://www.noteaccess.com/Texts/Alberti/>

Anon, *Rhetorica as Herennium* (Loeb Classical Library), reproduced online at: http://www.utexas.edu/research/memoria/Ad_Herennium_Passages.html

Quintilian, *InstitutioOratoria* (Loeb Classical Library), reproduced online at: <http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/InstitutioOratoria/home.html>

St Augustine, *De doctrina Christiana (On Christian Teaching)* Book IV (ed. R. Green), reproduced online at: <http://www9.georgetown.edu/faculty/jod/augustine/ddc.html>

4Nov

Architectural Theory – Prof. D. Howard

J.Onians, *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance* (Cambridge, 1988).

H-W.Kruft, *A History of Architectural Theory: From Vitruvius to the Present*, trans. R. Taylor, E. Callander& A. Wood (London, 1994).

V. Hart and P. Hicks (eds), *PaperPalaces: The Rise of the Renaissance Architectural Treatise*(New Haven & London, 1998).

G. Clarke, 'Vitruvian Paradigms', *Papers of the British School at Rome*, vol. 70, 2002, pp. 319-46.

11Nov **Vasari** – Dr D. Oldfield

G. Vasari, *Lives of the Artists, a selection*, trans. G. Bull (London, 1965).

P.L. Rubin, *Giorgio Vasari: Art and History* (New Haven & London, 1995).

C. Hope, 'Can you trust Vasari?', review of P. Rubin, *Giorgio Vasari: Art and History*, in *New York Review of Books*, 5 October 1995.

W. Kallab, *Vasaristudien*, ed. Julius von Schlosser (Vienna, 1908).

S. Alpers, 'Ekphrasis and Aesthetic Attitudes in Vasari's Lives', *Journal of the Warburg and Courtauld Institutes*, vol.23 (1960), pp.190-215.

E. Gombrich, 'Vasari's "Lives" and Cicero's "Brutus"', *Journal of the Warburg and Courtauld Institutes*, vol.23 (1960), pp.309-11.

18Nov Winckelmann & Neo-Classicism – Dr T. Stammers

J. Winckelmann, *Writings on Art*, ed. D. Irwin (London, 1972).

J. Winckelmann, *History of the Art of Antiquity* [1764], trans. H. Mallgrave (Los Angeles, 2006).

A. Potts, *Flesh and the Ideal. Winckelmann and the Origins of Art History* (New Haven & London, 1994).

S. Marchand, *Down from Olympus: archaeology and philhellenism in Germany, 1750-1970* (Princeton, 2004).

W. Davis, 'Winckelmann Divided: Mourning the Death of Art History', in D. Preziosi, ed., *The Art of Art History: a critical anthology* (Oxford, 2009), pp. 35-44.

25Nov The Rise of Aesthetics – Dr L. Skrebowski

I. Kant, *Critique of Judgement* (1790), various eds, Sections 1-22 (Moments 1-4); Sections 30-54 (the Deduction).

P. Bourdieu, *Distinction: a social critique of the Judgement of Taste*, trans. R. Nice, (1984).

G. Dickie, *The Century of Taste: The Philosophical Odyssey of Taste in the Eighteenth Century* (1996).

P. Guyer, *Kant and the Claims of Taste* (Cambridge, 1997).

2Dec Hegel & Marx – P. Shakeshaft

G.W.F. Hegel, trans. T.M. Knox, *Aesthetics. Lectures on Fine Art*. 2v (1975).

C. Karelis, T.M. Knox, *Hegel's Introduction to Aesthetics* (1979).

M. Podro, *The Critical Historians of Art* (1982).

K. Marx, 'A Contribution to the Critique of Political Economy', (1857); *Preface*; reproduced online at: www.marxists.org/archive/marx/critique-pol-economy/index

K. Marx, 'Grundrisse', (1857), *Section 3, The Methods of Political Economy*, reproduced online at: www.marxists.org/archive/marx/works/1857/grundrisse

K. Marx, 'Das Kapital', (1867), Vol.1, Chapter 1, Section 4, 'The Fetishism of Commodities and the Secret Thereof; reproduced online at:
www.marxists.org/archive/marx/works/1867-cl/

Seminars

Thursdays 2pm and 3pm
Seminar Room, 4a

17 Oct Plato, Plotinus & Aristotle– V. Perutz

Readings provided in hand-out.

31 Oct Abbot Suger & St Bernard of Clairvaux– Dr J. Munns

St Bernard of Clairvaux, *Apologia*, 8.16-12.30, ed. in C. Rudolph, *The Things of Greater Importance - Bernard of Clairvaux's Apologia and the Medieval Attitude towards Art* (Princeton, 1990), pp. 261-85.

Suger, *De administratione* and *De consecratione*, ed. & trans. E. Panofsky, *Abbot Suger on the Abbey Church of St Denis and its Art Treasures* (Princeton, 1945, 2nd edn. 1979), pp. 41-121.

14 Nov Alberti– Dr D. Oldfield

Readings to be provided in hand-out.

28 Nov The Sublime, The Beautiful & The Picturesque– M. Dorkin

E. Burke, *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful* (London, 1756), selections provided in hand-out.

W. Gilpin, 'Essay 1 on Picturesque Beauty', in *Three Essays on Picturesque Beauty; on Picturesque Travel' and on Sketching Landscape* (London, 1792), pp. 3-33. Available in various editions and online (Google Books).

LENT

Lectures

20 Jan *From Romanticism to Aestheticism*- Dr J. Fox

F. Schiller, *On the Aesthetic Education of Man: a series of letters* (1794), trans. R. Snell (Bristol 1994), esp. letters 2, 6, 9, 10-15, 21-2, 24-27, reproduced online at: <http://www.fordham.edu/halsall/mod/schiller-education.asp>

C. Baudelaire, 'Salon of 1846'; 'Salon of 1859'; 'The Painter of Modern Life', in Frascina & Harrison (eds), *Modern art and modernism: a critical anthology* (1982), pp. 17-27.

J. Whistler, 'The Ten O' Clock Lecture' (1885), in *The Gentle Art of Making Enemies* (London, 1892), reproduced online at: http://www.bc.edu/bc_org/avp/cas/fnart/fa257/10_oclock.html

27 Jan *Formalism* - P. Shakeshaft

H. Wöfflin, 'Kunstgeschichtliche Grundbegriffe', (1915), 'Principles of Art History; The Problems of the Development of Style in Later Art'.

A. Riegl, 'Stilfragen', (1892). trans. E. Kain (1992), 'Problems of Style: Foundations for a History of Ornament'.

R. Fry, 'Vision and Design', (1920); ed. J.B. Bullen (1981); see *An Essay in Aesthetics*.

C. Greenberg, 'Modernist Painting', *Art and Literature* no.4, spring 1965, pp. 193-201; reproduced online at: www.sharecom.ca/greenberg/modernism

M. Hatt & C. Klonk, *Art History: a Critical Introduction to its Methods* (Manchester, 2006), Ch. 5.

3 Feb *Warburg and Panofsky*- Dr D. Oldfield

A. Warburg, *The Renewal of Pagan Antiquity*, trans. D. Britt (Los Angeles, 1999).

E. Gombrich, *Aby Warburg: an intellectual biography* (London, 1970).

E. Panofsky, *Meaning in the Visual Arts* (London, 1975).

E. Panofsky, *Perspective as symbolic form*, trans. C. Wood (New York, 1999).

M. Podro, *The Critical Historians of Art* (New Haven, 1984).

M.A. Holly, *Panofsky and the foundations of art history* (Ithaca, 1984).

10 Feb

Psychoanalysis- Dr K. Watras

S. Freud, *On Dreams* (London, 1952). Alternative abridged version in C. Harrison & P. Wood, eds, *Art in Theory 1900-1990* (London, 2003), pp. 26-34.

S. Freud, 'Leonardo da Vinci and a Memory of his Childhood' (1910), in *The Uncanny* (London, 2003), pp. 45-120. Available online at Project Gutenberg: <http://www.gutenberg.org/files/34300/34300-h/34300-h.htm>

J. Spector, *The aesthetics of Freud: a study in psychoanalysis and art* (London, 1972).

P. Ricoeur, *Freud & Philosophy: An Essay on Interpretation* (London, 1970), pp. 3-36; 159-177.

17 Feb

The Social History of Art- P. Shakeshaft

T.J. Clark, 'The Conditions of Artistic Creation', *Times Literary Supplement* (24 May 1974), reprinted in E. Fernie (ed.), *Art History and its Methods* (London, 1995), pp. 248-255; reproduced online at: www.wretch.cc/blog/cryhahaha (!).

M. Baxandall, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style* (Oxford, 1974).

A. Hauser, *The Social History of Art (vol. II), Renaissance, Mannerism and Baroque* (London, 1958).

M. Hatt & C. Klonk, *Art History: a Critical Introduction to its Methods* (Manchester, 2006), Ch. 7.

24 Feb

Feminism -Dr P. Blakesley

N. Broude and M. D. Garrard, *Feminism and Art History: Questioning the Litany* (New York, 1982).

G. Greer, *The Obstacle Race: The Fortunes of Women Painters and their Work* (London, 1979).

L.Mulvey 'Visual Pleasure and Narrative Cinema', *Screen*, Vol.16, No.3 (1975), pp.6-18.

L.Noehlin, 'Why have there been no great women painters?' (1971), in *Women, Power and other Essays* (London, 1989), pp. 147-58 (and reproduced widely online).

G. Pollock, *Vision and Difference. Femininity, Feminism and the Histories of Art* (London, 1988).

3 Mar **Post-colonial Theory**–D. Zamani

E. Said, *Orientalism* (New York, 1979).

H. Bhabha, *The Location of Culture* (London, 1995).

D. Brydon (ed.), *Postcolonialism: critical concepts in literary and cultural studies* (London, 2000).

J.M. MacKenzie, *Orientalism: history, theory and the arts* (Manchester, 1995).

L. Noehlin, 'The Imaginary Orient', in *Politics of Vision: essays on nineteenth-century art and society* (New York, 1989), pp. 33-59.

10 Mar **Postmodernism**– Dr. K. Watras

R.Barthes, 'The Death of the Author', in *Image, Music, Text*, trans. R. Howard (London, 1977), pp. 142-8. Reproduced online at: <http://evans-experientialism.freewebspace.com/barthes06.htm>

M. Foucault, 'Las Meninas', in *The Order of Things* (London, 2002), pp. 3-18.

M. Foucault, *This is not a pipe* (Berkeley, Los Angeles & London, 1983).

J. Derrida, 'The Interval and the Supplement' and 'The Engraving and the Ambiguities of Formalism', in *Of Grammatology* (Baltimore, 1997), pp. 195 – 216.

F. Jameson, *Postmodernism or the cultural logic of late capitalism* (Durham, 1991).

C. Jencks, *What is Postmodernism?* (Ann Arbor, 1996)

EASTER TERM LECTURES TO BE ANNOUNCED

Seminars

Thursdays 2pm and 3pm
Lecture Room 2

23 Jan Ruskin – P. Shakeshaft

J. Ruskin, 'The Nature of Gothic', from *Stones of Venice* (1851-53); reprinted in C. Wilmer, ed., *Unto this Last and Other Writings* (London, 1997), reproduced online at: www.47.homepage.vilanova.edu/seth.koven/gothic

J. Ruskin, 'Traffic' (1864), reprinted in C. Wilmer, ed., *Unto this Last and Other Writings* (London, 1997), reproduced online: www.books.google.com/book/about/The_crown_of_wild_olives.html

6 Feb Art in an Age of Mechanical Reproduction – Dr C. Ramalingam

W. Benjamin, 'The Work of Art in the Age of Mechanical Reproduction' (1936), *Illuminations* (London, 1999), pp. 211- 244. Reproduced online: <http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

20 Feb Gombrich– Dr D. Oldfield

Reading to be provided in hand-out.

6Mar The End of Art? – D. Zamani

G.W.F. Hegel, *Philosophy of Fine Art, Introduction* (Ch. 3, Part 2). Available in several formats here: <http://www.archive.org/details/introductiontohe00hege>

A. Danto, 'The End of Art', in B. Lang, ed., *The Death of Art* (New York, 1984).
Essay also published in A. Danto, *The Philosophical Disenfranchisement of Art* (New York, 1986) pp. 81-116. *Reading to be provided in hand-out.*

A. Danto, 'The Artworld', *Journal of Philosophy*, vol. 61, no. 19 (15 October 1964), pp. 571-84. Available on JSTOR.

DÜRER AND HIS TIME: Michaelmas Term 2013
Lecture Room 2 unless otherwise indicated

Thursday, 11.00	Thursday, 12.00	Friday, 12.00	Friday, 2.00 - 3.30
			FRIDAY 11 OCTOBER Prof. J.M. Massing <i>King's College Chapel: A Reconstruction</i> Meet: King's College
17 October Prof. J.M. Massing <i>Dürer and his Time</i>	17 October Prof. J.M. Massing <i>Dürer and his Time</i>	18 October 19 October Prof. J.M. Massing <i>Dürer's St Jerome</i>	18 October Prof. J.M. Massing <i>Late Medieval Art in Cambridge Colleges</i> Meet: King's College Chapel
24 October Prof. J.M. Massing <i>Dürer and his Time</i>	24 October Prof. J.M. Massing <i>Dürer and his Time</i>	25 October Dr D. Oldfield <i>German Late Medieval Altarpieces</i>	25 October Prof. J.M. Massing <i>Stained Glass in King's College Chapel</i> Meet: King's College Chapel, new entrance
31 October Prof. J.M. Massing <i>Dürer and his Time</i>	31 October Prof. J.M. Massing <i>Dürer and his Time</i>	1 November Elizabeth Upper <i>Colour Printing in Early Modern Germany</i>	1 November Prof. J.M. Massing <i>Dürer and the Apocalypse</i>
7 November Prof. J.M. Massing <i>Dürer and his Time</i>	7 November Prof. J.M. Massing <i>Dürer and his Time</i>	8 November Prof. J.M. Massing <i>The Nativity and the Iconography of the Black King</i>	IN FACT TUESDAY 5 NOVEMBER Mr C. Hartley <i>Dürer's Prints in the Fitzwilliam Museum</i> Meet: FITZWILLIAM MUSEUM
14 November Prof. Dr J.M. Massing <i>Dürer and his Time</i>	14 November Prof. J.M. Massing <i>Dürer and his Time</i>	15 November Dr D. Oldfield <i>Aldorfer's Battle of Alexander</i>	15 November Prof. J.M. Massing <i>Grünewald's Isenheim Altarpiece</i>
21 November Prof. J.M. Massing <i>Dürer and his Time</i>	21 November Prof. J.M. Massing <i>Dürer and his Time</i>	22 November Prof. J.M. Massing <i>Holbein's Ambassadors And the Patronage of the Dinteville</i>	22 November Prof. J.M. Massing <i>Hieronymus Bosch</i>
28 November Prof. J.M. Massing <i>Dürer and his Time</i>	28 November Prof. J.M. Massing <i>Dürer and his Time</i>		29 November Prof. J.M. Massing <i>Cranach and the beginnings of erotic art</i>
5 December Prof. J.M. Massing <i>Dürer and his Time</i>	5 December Prof. J.M. Massing <i>Dürer and his Time</i>		

Rosalind Polly Blakesley
PAINTING AND PATRONAGE IN IMPERIAL RUSSIA

Week 0

Thursday

- | | |
|------------------------|---------------------|
| 1. Introduction | Thursday 10 October |
| 2. Creating an Academy | Thursday 10 October |

Week 1

Monday

- | | |
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| 3. The Academy's First Artists | Monday 14 October |
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Essay

Thursday

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| 4. Dmitry Levitsky's Smolny Girls | Thursday 17 October |
| 5. Official Painting under Alexander I and Nicholas I | Thursday 17 October |

Week 2

Monday

- | | |
|---------------------------------------|-------------------|
| 6. Karl Briullov and Alexander Ivanov | Monday 21 October |
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Essay

Thursday

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| 7. Aleksei Venetsianov and the Rise of Genre Painting | Thursday 24 October |
| 8. The Satirical Approach: Pavel Fedotov | Thursday 24 October |

Week 3

NB no lecture on Monday 28 October

Essay

Thursday

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| 9. Courtship, Marriage, Bereavement | Thursday 31 October |
| 10. The Role of the Hermitage | Thursday 31 October |

Week 4

Monday

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| 11. Nikolai Chernyshevsky and the Artists of the '60s | Monday 4 November |
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Essay

NB please note change of day from Thursday to Friday this week

Friday

- | | |
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| 12. The <i>Peredvizhniki</i> | Friday 8 November |
| 13. Landscape Painting from the Academy to Levitan | Friday 8 November |

Week 5

Monday

14. Abramtsevo and the Arts and Crafts

Monday 11 November

Essay

Thursday

15. Valentin Serov and Russian Impressionism

Thursday 14 November

16. The World of Art and the Ballets Russes

Thursday 14 November

Week 6

Monday

17. Symbolism: Vrubel and the Blue Rose Group (Louise Hardiman)

Monday 18 November

18. Goncharova and Larionov (Louise Hardiman)

Monday 18 November

Seminar Presentation

Thursday

NB no lectures on Thursday 21 November

Week 7

Monday

19. Tatlin and Kandinsky (Nicola Kozicharow)

Monday 25 November

Visual Analysis Question

Thursday

20. Malevich and Suprematism (Nicola Kozicharow)

Thursday 28 November

21. Women Artists

Thursday 28 November

Week 8

Timed Essay

Thursday

22. Trip: Ashmolean Museum, Oxford

Thursday 5 December

The lectures are all **in 4a**, and unless otherwise stated take place on **Mondays, 11-12, and Thursdays, 10-11 and 12-1**. They start on the Thursday of Week 0, so that students can have their lectures for each week before handing their essays in by 12 on Tuesday, in time for their supervision on Wednesday.

COURSE TIMETABLE – Painting in Britain

Tuesday 15th October:

Lecture: **William Hogarth and the art world of early eighteenth-century Britain**

Visit to Fitzwilliam Museum – details to follow

Wednesday 16th October:

Seminar: **Hogarth's *A Harlot's Progress* and *A Rake's Progress***

Tuesday 22nd October

Lecture: **Politeness, Portraiture and the Conversation Piece**

Wednesday 23rd October

Seminar: **Contradictory Conversations? Hogarth's *The Strode Family*, *The Western Family* and *Marriage A-la-Mode***

Tuesday 29th October

Lecture: **The Rise of Exhibition Culture**

Wednesday 30th October

Seminar: **Joshua Reynolds and the early Royal Academy exhibitions, 1769-1774**

Tuesday 5th November

Lecture: **Joshua Reynolds: Two Types of Portraiture**

Wednesday 6th November

Seminar: **1784 and exhibition culture in Britain: Reynolds and Gainsborough**

Tuesday 12 November

Lecture: **Exhibiting alone: the rise of the one-man-show**

Wednesday 13th November

Seminar: **John Singleton Copley's *The Death of Lord Chatham* and *The Death of Major Peirson***

Tuesday 19th November

Lecture: **David Wilkie and the rise of English genre painting**

Wednesday 20th November

Seminar: **David Wilkie's *Village Politicians, The Blind Fiddler, Card Players and The Rent Day***

Tuesday 26th November

Lecture: **Turner and landscape painting 1796-1810**

Wednesday 27th November

Seminar: **Turner and the exhibition space 1809-1810**

Tuesday 3rd December

Lecture: **Constable and the 'Six-Footer' Landscape**

Wednesday 4th December

Trip to London

Details to be arranged

SCHEDULE OF LECTURES AND CLASSES

The class meets on Mondays, 11am-1pm and Wednesdays, 12noon-1pm, in Lecture Room 2, Scroope Terrace.

9 October: Introduction: The Visual World of Renaissance England

14 October: Court Art of Henry VIII / Holbein

16 October: Holbein

21 October: Easel and Wall Painting

23 October: The Royal Image

28 October: Architecture

30 October: The Formal Garden

4 November: The Portrait Miniature

5 November [TUESDAY]: Handling Session: Portrait Miniatures and Drawings in the Fitzwilliam Museum

12 November [TUESDAY]: Exhibition visit: Elizabeth and her People

13 November: Seminar: Architectural Books and Readers

18 November: Funeral Monuments and other Sculpture

20 November: Tudor and Jacobean Jewellery (Dr Natasha Awais-Dean)

25 November: Triumphal Entries and Progresses (Dr Elizabeth Goldring)

25 November: The Court Masque

28 November: Voyages of Discovery and the Drawings of John White

2 December: Architectural walking tour of Cambridge

4 December: Jacobean collecting

MPMA Course Schedule

Week 1

- 14/10/13 Modernism(s)
- 15/10/13 Abstraction, Expressionist and Otherwise
- 15/10/13 Seminar
- 16/10/13 Supervisions [Essay 1: Introductory Topic]

Week 2

- 21/10/13 Pop Art as (Cynical?) Realism
- 22/10/13 Shooting the Messenger
- 22/10/13 Seminar
- 23/10/13 Supervisions [Essay 2: Week 1 Topic]

Week 3

- 28/10/13 A Survey of Some Minimalist Tendencies
- 29/10/13 Beyond Specific Objects
- 29/10/13 Seminar
- 30/10/13 Supervisions [Essay 3: Week 2 Topic]

Week 4

- 04/11/13 Conceptual Art's Multiple Modes
- 05/11/13 All Systems Go
- 05/11/13 Seminar
- 06/11/13 Supervisions [Essay 4: Week 3 Topic]

Week 5

- 11/11/13 GALLERY VISITS - no lecture
- 12/11/13 Postmodernism and 'After'
- 13/11/13 Supervisions [Essay 5: Week 4 Topic]

Week 6

- 18/11/13 Performance into Video
- 19/11/13 Performance and Video Art in Latin America (Mara Polgovsky, CLAS)
- 19/11/13 Seminar
- 20/11/13 Supervisions [Essay 6: Exam Practice Topic]

Week 7

- 25/11/13 Appropriating Installation
- 26/11/13 The Critique of Originality
- 26/11/13 Seminar
- 27/11/13 Supervisions [Essay 7: Week 6 Topic]

Week 8

- 02/12/13 Relational Art and its Antagonists
- 03/12/13 The Aging of the New
- 03/12/13 Seminar
- 04/12/13 Supervisions [Essay 8: Week 7 Topic]