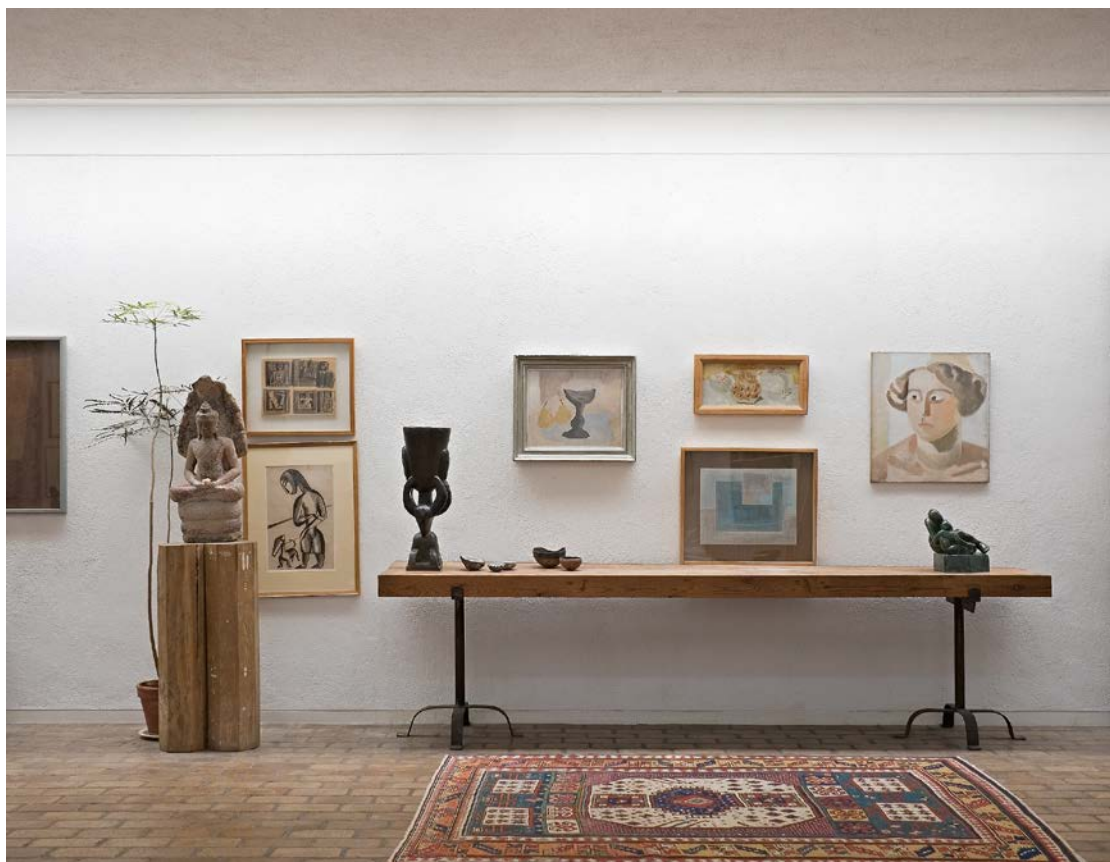


Coursebook 2018

MPhil in History of Art and Architecture

Timetable and Readings



Kettle's Yard

MPhil Seminar Timetable 2018-19 – Wednesdays from 2pm-4pm

All sessions will be held in the Seminar Room on the second floor of Scroope Terrace.

Michaelmas Term	
Wed 10 October	Introduction: All UTO staff and meetings with supervisors
Wed 17 October	General Seminar 1: Dr Cooper: <i>Mobilizing the beholder's share: art, architecture and the embodied viewer</i>
Wed 24 October	Specific Seminar 1: Prof. Van Eck: <i>Semper: the origins of architecture and a global history of art</i>
Wed 31 October	General Seminar 2: Prof. Blakesley: <i>Moribund or thriving? The case of national schools</i>
Wed 7 November	Specific Seminar 2: Prof. Van Eck: <i>'You are looking at me but that does not hurt' – the afterlife of Antiquity, the fear of images and the anthropology of art</i>
Wed 14 November	Student presentations and discussion in Seminar Room, Scroope Terrace (all day)
Wed 21 November	General Seminar 3: Dr Salmon: <i>Probability versus possibility in architectural history</i>
Wed 28 November	Specific Seminar 3: Dr Kozicharow: <i>Whose Modernism?</i>
Lent Term	
Wed 23 January	General Seminar 4: Dr Marr: <i>Michael Baxandall and his legacy</i>
Wed 30 January	Specific Seminar 4: Dr Mahon: <i>Georges Bataille and the Formless</i>
Wed 6 February	Prof. Jennifer Roberts (Harvard): <i>Printerly Arts</i>
Fri 8 February	Student presentations and discussion in 4A Seminar Room (all day)
Wed 13 February	General Seminar 5: Dr Hillson: <i>How do you solve a problem like St Stephen's? Reconstructing the lost chapel of the Palace of Westminster</i>
Wed 20 February	Specific Seminar 5: Dr Marr: <i>Early Modern epistemic images</i>
Wed 27 February	General Seminar 6: Prof. Binski: <i>Charisma and Material Culture</i>
Wed 6 March	Specific Seminar 6: Prof. Spalding: <i>Looking beyond the boundaries of the European tradition: Henri Matisse, Roger Fry and Henry Moore</i>
Wed 13 March	Specific Seminar 7: Dr Salmon: <i>Modernism and Postmodernism in architecture</i>

MICHAELMAS TERM 2018

OCTOBER

Thursday 4 Graduate Induction (morning)
Thursday 18 Submission of 1st MPhil essay topics, **12.00 noon**.

NOVEMBER

Wednesday 14 MPhil Presentations, **All Day, Seminar Room, Scroope Terrace**
Monday 26 Submission of 1st MPhil essays, **12.00 noon**

LENT TERM 2019

JANUARY

Thursday 17 Submission of 2nd MPhil essay topics, **12.00 noon**.
Thursday 24 Submission of MPhil dissertation topics, **12.00 noon**.

FEBRUARY

Friday 8 MPhil Presentations, **All Day, 4A Seminar Room**
Monday 25 Submission of 2nd MPhil essays, **12.00 noon**.

EASTER TERM 2019

MAY

Friday 24 Submission of MPhil dissertations, **12.00 noon**

JUNE

Late June MPhil vivas, if required (candidates must be available in Cambridge)
Tuesday 25 MPhil Exam Board

JULY

Tuesday 2 Degree Committee Meeting to confirm MPhil results

MPhil scheduled readings 2018-19

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

MICHAELMAS 2018

17th October

Dr Cooper: *Mobilizing the beholder's share: art, architecture and the embodied viewer*

M. Baxandall and S. Alpers, *Tiepolo and the Pictorial Intelligence*, New Haven and London, 1994, sections on Santa Maria dei Gesuiti, Venice and the Residenz ceiling in Würzburg

C. Lakey, 'From Place to Space: *Raumkästen* and the Moving Spectator in Medieval Italian Art', in *The Public in the Picture / Das Publikum im Bild*, ed. Beate Fricke and Urte Krass, Zürich, 2015, pp. 113-136

Mobile Eyes. Peripatetisches Sehen in den Bildkulturen der Vormoderne, ed. D. Ganz and S. Neuner (Munich, 2013), especially the essay by Jacqueline Jung, 'The Kinetics of Gothic Sculpture. Movement and Apprehension in the South Transept of Strasbourg Cathedral and the Chautreuse de Champmol in Dijon', pp. 133-173

David Rosand, 'Titian in the Frari', *The Art Bulletin* 53, 1971, pp. 196-213

Kimberley Skelton, *The Paradox of Body, Building and Motion in Seventeenth-Century England*, Manchester and New York, 2015, chapter 1 ('The unease of motion')

24th October

Prof. Van Eck: *Semper: the origins of architecture and a global history of art*

G. Semper, *The Four Elements of Architecture and other Writings*,

translated by Harry Mallgrave and Wolfgang Herrmann, introduction by Harry Mallgrave (Cambridge/New York, 1989), Introduction, 'Preliminary Remarks on Polychrome Architecture and Sculpture in Antiquity', pp. 45-74, and 'Style in the Tectonic and Textile Arts or Practical Aesthetics', pp. 240-64.

H. F. Mallgrave, *Gottfried Semper. Architect of the Nineteenth Century*, New Haven and London, 1996, pp. 165-219 and 267-302.

31st October

Prof. Blakesley: *Moribund or thriving? The case of national schools*

T. 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.

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

T. 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.

7th November

Prof. Van Eck: *'You are looking at me but that does not hurt' – the afterlife of Antiquity, the fear of images and the anthropology of art*

K.W. Forster, 'Introduction' from idem (ed.), *Aby Warburg: The Renewal of Pagan Antiquity*, Santa Monica, 1999, pp. 1-76.

A. Warburg, 'The Art of Portraiture and the Florentine Bourgeoisie', in Forster (ed.), *Aby Warburg. The Renewal of Pagan Antiquity*, pp. 185-223 and 'Francesco Sassetti's Last Injunctions', in ibidem, pp. 223-63.

A. Warburg, 'The Theatrical Costumes for the Florentine Intermedii of 1589', *ibidem*, 349-403.

E.H. Gombrich, *Aby Warburg. An Intellectual Biography*, London, 1970, Chapter V.

21st November

Dr Salmon: *Probability versus possibility in architectural history*

L. Schmidt (ed), *Holkham* (Prestel: Munich, Berlin, London and New York, 2005), pp. 93, 100-103. 6

F. Salmon, "'Our Great Master Kent" and the design of Holkham Hall: a reassessment', *Architectural History*, Vol. 56, 2013, pp. 63 and 83-86 (and endnotes pp. 94-96) [note: the 'Fig. 9' referred to in this extract is William Kent's drawing for the Marble Hall at Holkham, which appears as Fig. 55 on p. 93 in the extract from Leo Schmidt above, with a detail on p. 102]

Read the following four pieces in the the order in which they appear here:

J. Summerson, 'William Butterfield; or, the Glory of Ugliness' (1945) in *idem. Heavenly Mansions* 1998 edition (New York and London), pp. 159-76

P. Thompson, *William Butterfield* (London: Routledge and Kegan Paul, 1971), pp. 3-8, 15-16 (and endnote 5 on p. 24), 61-66

A.T. Bolton, response to lecture by H.S. Goodhart-Rendel in *Journal of the Royal Institute of British Architects*, vol. 31 (1824), p. 344

H. Redfern, 'Some recollections of William Butterfield and Henry Woodyer', *The Architect and Building News*, vol. 177 (21 April 1944), pp. 44-45

28th November

Dr Kozicharow: *Whose Modernism?*

Charles Harrison, 'Modernism', in Robert S. Nelson and Richard Shiff, ed., *Critical Terms for Art History* (Chicago, 2004), pp. 188-201

Albert Boime, 'Preface to the 1986 Edition', *The Academy & French Painting in the Nineteenth Century* (London: Yale University Press, 1986), pp. vii-xi

David Peters Corbett and Lara Perry, 'Introduction', *English Art 1860-1914: Modern Artists and Identity* (New Brunswick: Rutgers University Press, 2000), pp. 1-12

Nicola Kozicharow 'Stelletsky's Murals at Saint-Serge: Orthodoxy and the Neo-Russian Style in Emigration', *Modernism and the Spiritual in Russian Art: New Perspectives*, Louise Hardiman and Nicola Kozicharow, eds. (Cambridge: Open Book Publishers, 2017).

Stephen Bann, 'Introduction: Ways Around Modernism', *Ways Around Modernism* (New York: Routledge, 2006), pp. 29-42.

LENT 2019

23rd January

Dr Marr: *Michael 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.

30th January

Dr Mahon: *Georges Bataille and the Formless*

G Bataille, *Visions of Excess: Selected Writings 1927-1931* (Minneapolis: University of Minnesota Press, 1985), Entries on 'Eye', 'The Big Toe', 'Formless',

G. Bataille, '*Story of the Eye*' (1928), Penguin Books, 2001 (with essays by S.Sontag and R.Barthes) - available as ebook in designated PCs in the UL

Further Reading:

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

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

6th February

Prof. Jennifer Roberts (Harvard): *Printerly Arts*

'The Printerly Art of Jasper Johns', in Jasper Johns/*In Press: The Crosshatch Works and the Logic of Print* (Harvard Art Museums/Hatje Cantz, 2012).

'Backwords: Screenprinting and the Politics of Reversal', in Corita Kent and the Language of Pop (Harvard Art Museums, 2015), 60-73.

13th February

Dr Hillson: *How do you solve a problem like St Stephen's? Reconstructing the lost chapel of the Palace of Westminster*

Howard Colvin, *History of the Kings Works*, 6 vols (1963-), vols I, pp. 510-27, V, pp. 400-05, and VI, pp. 525-32.

James Hillson, *St Stephen's Chapel, Westminster: Architecture, Decoration and Politics under the Plantagenets 1227-1363* (forthcoming 2018) [PDF to be provided]

Rosemary Hill, 'Proceeding like Guy Faux': the Antiquarian Investigation of St Stephen's Chapel Westminster, 1790–1837, *Architectural History* 59 (2016), pp. 253-79 [Available online]

www.virtualststephen's.org [the digital model online]

[Further reading]

John Maurice Hastings, *St Stephen's Chapel and the Origins of the Perpendicular Style* (1955), esp. 28-43

Joseph Mordaunt Crook, *John Carter and the Mind of the Gothic Revival* (1995)

M.E. Roberts, 'John Carter at St Stephen's Chapel: a romantic turns Archaeologist', in *England in the Fourteenth Century: Proceedings of the 1985 Harlaxton Symposium* (1986), pp. 202-12.

20th February

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. 418-42

A. Marr, 'Knowing Images', *Renaissance Quarterly*, vol. 69, 2016, pp. 1000-13.

27th February

Prof. Binski: *Charisma and Material Culture*

J. Bennett, *The Enchantment of Modern Life: attachments, crossings, and ethics* (Princeton, 2001)

P. Binski, 'Charisma and Material Culture', in *Faces of Charisma. Image, Text, Object in Byzantium and the Medieval West*, eds B.M. Bedos-Rezak and M. D. Rust (Brill, 2018), chapter 3 (to be circulated)

H. Bredekamp, *Theorie des Bildakts* (Berlin, 2010)

D. Freedberg, *The Power of Images. Studies in the history and theory of response* (Chicago and London, 1989)

A. Gell, 'The Technology of Enchantment and the Enchantment of Technology' in Jeremy Coote and Anthony Shelton, eds, *Anthropology, Art and Aesthetics*, (Oxford, 1992), pp. 40-63)

C. Stephen Jaeger, *Enchantment: on Charisma and the Sublime in the Arts of the West* (Philadelphia, 2012)

W.T.J. Mitchell, *What do Pictures Want? the Lives and Loves of Images* (Chicago and London, 2005)

R. Scholar, *The Je-ne-Sais-Quoi in early Modern Europe: encounters with a certain something* (Oxford, 2005)

M. Weber, *Wirtschaft und Gesellschaft* (2nd edn, Tübingen, 1925), vol. II, chapters 9-10

6th March

Prof. Spalding: *Looking beyond the boundaries of the European tradition: Henri Matisse, Roger Fry and Henry Moore*

Henri Matisse, 'Notes of a painter' (1908), first published in J. Flam (ed.), *Matisse on art* [now available online].

Roger Fry, 'Negro Sculpture' and 'Ancient American Art', in R. Fry, *Vision and Design*, 1920 [worth seeking out for Fry's choice of frontispiece image] and many later editions.

Henry Moore, 'On sculpture and primitive art', in *Henry Moore: Writings and Conversations*, ed. A. Wilkinson (2002) [comprising three short articles, first published together 1964].

13th March

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.