

MORAVIAN COLLEGE
Art History 310
ART HISTORY WORKSHOP: METHODS, CRITICISM & EXHIBITION PRACTICE
Syllabus

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Office: South Hall, Church St. Campus Hours: Mon & Wed 4-5:00 pm

What is it you want to know about a work of art? Who made it? What's it about? When and where was it made? Why was it made? Is it "good" or "bad" art? The questions that you ask, and how you go about finding the answers, lead straight to issues of methodology.

This course will survey the major art historians, the questions they asked (and the answers they proposed), from the "who" of biography and connoisseurship through the "what" of iconography to the "when, where, why" of social history, Marxism and feminism. It will also survey modern criticism in America; and consider contemporary exhibition practice.

The goal of the course is to become familiar with the development of the discipline and practice of art history and its theoretical underpinnings, both in the classroom and in exhibition.

Class format is lecture, discussion and student projects/ presentations.

REQUIRED TEXTS for purchase

- 1) W. Eugene Kleinbauer, MODERN PERSPECTIVES IN WESTERN ART HISTORY
- 2) Patricia Hills, MODERN ART IN THE USA: ISSUES AND CONTROVERSIES OF THE 20TH CENTURY
- 3) One subscription to either ART IN AMERICA or ART NEWS or ARTFORUM
- 4) Wink & Phipps, MUSEUM GOERS GUIDE

RECOMMENDED READINGS on reserve in Reeves Library, and
Art in America, *Art News*, *Artforum*, and *The New York Times* (Friday edition)

COURSE REQUIREMENTS

- Students must attend all classes and bring the appropriate required text to each class.
- Three assignments: short papers and/ or projects (including oral presentations)
- A field trip to New York City (details to be announced)

Grading: 50% is determined by written work; 25% by final project; and 25% by class participation and attendance.

I/ III: ART HISTORY METHODOLOGY

Week 1: Why Did You Choose Art History?

-Introduction I: Syllabus and “Why did you choose art history?”

-Introduction II: Your Ideal Resume

- Panofsky, MEANING IN THE VISUAL ARTS (*Art History as a Humanistic Discipline*, pp 1-25 and *Epilogue: Three Decades of Art History in the United States: Impressions of a Transplanted European*, pp 321-46)
- Current issue of *C[ollege] A[rt] A[ssociation] News*

Week 2: Art History and Biography

-Historical

- Vasari, LIVES OF THE ARTISTS (Giotto, Michaelangelo & two selections of your own choosing)
- Lipton, Eunice, ALIAS OLYMPIA: A WOMAN’S SEARCH FOR MANET’S NOTORIOUS MODEL & HER OWN DESIRE

-Contemporary artist (written and oral presentation, images optional)

- Current issues of *Art News* and *Art Journal*

Week 3: Intrinsic Perspectives

- Connoisseurship (& the postcard project)

- Wollheim, Richard, ON ART AND THE MIND (“Giovanni Morelli and the Origins of Scientific Connoisseurship”)
- Kleinbauer . . . (Wolfflin, PRINCIPLES OF ART HISTORY)

- Iconography and Iconology

- Kleinbauer . . . (Panofsky, JAN VAN EYCK’S ‘ARNOLFINI PORTRAIT’; Lehmann, THE DOME OF HEAVEN)
- Foucault, Michel, THE ORDER OF THINGS (“Las Meninas”)
- Current issues of *Art Bulletin* and *Burlington Magazine*

Week 4: Extrinsic Perspectives

-Art History and Psychology

- Kleinbauer . . . (Kris, A PSYCHOTIC ARTIST OF THE MIDDLE AGES)
- Freud, Sigmund, LEONARDO DA VINCI
- Schapiro, Meyer, THEORY AND PHILOSOPHY OF ART: STYLE, ARTIST, AND SOCIETY (“Freud and Leonardo: An Art Historical Study”)

-Art History and Perception

- Kleinbauer . . . (Gombrich, LIGHT, FORM, AND TEXTURE IN FIFTEENTH-CENTURY PAINTING)
- Baxandall, Michael, THE LIMWOOD SCULPTORS OF RENAISSANCE GERMANY (“The Period Eye,” 143-63)

Week 5: Extrinsic Perspectives: Art History, Society, and Culture

-Marxism

- Berger, John, *WAYS OF SEEING*, 1972
- Clark, T. J., *THE PAINTING OF MODERN LIFE: PARIS IN THE ART OF MANET AND HIS FOLLOWERS* (ch 4: "A Bar at the Folies-Bergere"), 1984
- Heller, S, "What Are They Doing to Art History?" *ART NEWS*, Jan 1997
- Current issue of *Art History*

-Feminism

- Nochlin, L, *Why Art There No Great Women Artists?* In *WOMAN IN SEXIST SOCIETY: STUDIES IN POWER AND POWERLESSNESS*, eds. V. Gornick and B. Moran, 1971.
- Pollock, Griselda, *DIFFERENCING THE CANON: FEMINIST DESIRE AND THE WRITING OF ART'S HISTORIES* (selections)
- Current issue of *Women's Art Journal*

II/ III. ART CRITICISM

Week 6: 1940s to Mid-1950s

- Hills, ch 4 (1940s to Mid-1950s)
- Greenberg, *ART AND CULTURE* (selections)
- Venturi, Lionel, *HISTORY OF ART CRITICISM* (Introduction, chs 1 & 13, pp 3-36 and 323-45)

Week 7: **SPRING BREAK**

Week 8: 1955 to Mid-1960s

- Hills, ch 5 (1955-1967), especially articles published in *Artforum*
- Newman, *CHALLENGING ART: ARTFORUM 1962-1974* (selections)
- Current issue of *Artforum*

Week 9: Mid-1960s to 1980

- Hills, ch 6 (1968-1980)
- Siegel, K, "Critical Realist: Sidney Tillim," *ARTFORUM*, Sep 2003
- Tillim, Sidney, *Bugs Bunny Meets the Sublime* (Skowhegan lecture, 1992)
- Current issue of *Art in America*

Week 10: 1980s to 1990s and Review of Artwork in Payne Gallery

- Hills, ch 7 (1980s-1990s), excluding pp 423-54
- Friday edition of the New York Times and local papers
- Current issue of *October*

III/ III. EXHIBITION PRACTICE

Week 11: Patronage, Taste, Collecting I: National Museums (TRIP TO NYC)

- Hills, ch 7, *The Construction of Knowledge: Museums, Art History and Studio Practices*, pp 423-32.

- Kleinbauer . . . (Hartt, “Art and Freedom in Quattrocento Florence”)
- Friday New York Times

Week 12: Patronage, Taste, Collecting II: Regional Museums (Trip to Allentown Art Museum)

- Wallach, Alan, EXHIBITING CONTRACTION: ESSAYS ON THE ART MUSEUM IN THE UNITED STATES (selections)
- Week-end editions of The Morning Call and The Express Times.

Week 13: Patronage, Taste, Collecting III: House Museums (Trip to Kemerer Art Museum)

- Maleuvre, Didier, MUSEUM MEMORIES: HISTORY, TECHNOLOGY, ART (“Bringing The Museum Home: The Domestic Interior in the Nineteenth-Century”)
- Current issue of Museum Studies

Week 14: Independent Exhibitions I: Community Arts Centers, Commercial and College Galleries (Trip to Banana Factory, Third Street Galleries, Zollner Art Center)

- Hills, ch 1, Armory Show, Independents Show of 1917, and New York Dada, pp 32-42.
- Feigen, Richard, TALES FROM THE ART CRYPT: THE PAINTERS, THE MUSEUMS, THE CURATORS, THE COLLECTORS, THE AUCTIONS, THE ART

Week 15: Independent Exhibitions II: Virtual Exhibitions

- Malraux, Andre, MUSEUM WITHOUT WALLS

Week 16: EXAM WEEK: Exhibition Project Due