

Historiography

HAA 2007 CRN 29402 2191 (Fall 2018) Tu, 2:30–5:20pm Frick Fine Arts 104

Jennifer Josten
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Office: Frick 219

Office Hours: M, 4:30–5:30p; W, 11a–12p

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Office Hours: M & W, 1–2p and by appointment

Course Description

Historiography is the study of the writing of history. This graduate seminar, which is one of three core courses within HAA’s graduate program (along with Methods and Pedagogy Theory), focuses on the writing of the history of art and architecture over time. It is team-taught by two graduate faculty members in alternating fall semesters, as a key component of the department’s organization into research constellations, which encompass shared intellectual questions and interpretative approaches that extend broadly across chronological, geographical, and medium-specific parameters. While the constellations currently include Agency, Contemporaneity, Environment, Identity, Mobility and Exchange, and Visual Knowledge, they are understood to be flexible and constantly evolving—just as are approaches to the writing of the history of art and architecture.

This course brings together professors and students for a revisionist examination of how the history of global art and architecture has been written and taught, predominantly in Anglo-American contexts and since the early twentieth century. In studying the history of the discipline with an emphasis on addressing absences and disparities, we seek pathways for our own writing and teaching. From the perspective of the department, the university, the discipline, and the state of the humanities and social sciences at the broadest possible level, we are particularly invested in intersections of gender, race, class, and sexuality. We also seek points of contact and conflict between “East” and “West”—in terms not only of subject matter, but of differing conceptions of and approaches to history.

Our point of departure is feminist approaches to the history of art and architecture, through which we will consider case studies drawn from a range of subfields and disciplinary perspectives. In addition, we will engage with questions of globalism, race and ethnicity, and practices of collection and display. This course has been planned to take advantage of related activities happening at Pitt and in Pittsburgh, including the visits of Pamela Patton, Jacqueline Jung, and Kavita Singh, as well as the 57th *Carnegie International* exhibition, which will open in October and remain on view through March 2019.

Course Objectives

Art historical, museum studies, and theoretical knowledge:

- Participants will gain knowledge of major tendencies within (predominantly Anglophone) scholarship on the history of art and architecture.
- Through readings, discussions, and analysis of works of art and architecture, participants will be introduced to a range of theoretical and disciplinary approaches.

Critical thinking, reading, and writing skills:

- Participants will synthesize information and hone their analytical and critical reading, research, and writing skills through careful assessment of a range of materials, by writing journal entries, and by completing three assignments.

Oral argumentation and discussion skills:

- Participants will refine their ability to present ideas, engage in dialogue, and defend arguments by engaging in regular discussions with peers and guests, leading discussion in selected weeks, and delivering presentations on their own research.

Course Materials

Readings and other materials will be posted to the course's Courseweb site at least one week before each class meeting, in the folder for the appropriate week.

All materials on the CourseWeb site are for your educational purposes in this class only.

Materials may not be posted on the Internet or shared electronically with others outside the class.

Course Components and Evaluation

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|---|-----|
| • Attendance and Participation | 25% |
| Consistent, well-prepared, and active participation in seminar discussions (includes leading two class discussions) | |
| • Journal entries | 20% |
| (300–500 words; 10 are assigned, 8 will be counted for credit) | |
| • Assignment 1 (due Oct. 1) | 10% |
| • Assignment 2 (due Nov. 12) | 15% |
| • In-class presentations of Assignments and Final Essay | 10% |
| • Final Essay (due Dec. 15) | 20% |

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Course Schedule

* *The following schedule and topics are only a guide, and are subject to change.*

* *Events in **boldface** type are crucial to this course.*

* *Assigned readings and other materials to be viewed before class are listed in that week's folder under Course Documents on Courseweb.*

WEEK 1

Tu, Aug. 28 Why Historiography Now?

- Linda Nochlin, "Why Have There Been No Great Women Artists?" *ARTnews*, January 1971 (reprint), 194–204.
- Donald Preziosi, "Art History: Making the Visible Legible," in *The Art of Art History: A Critical Anthology*, ed. Preziosi (Oxford: Oxford University Press, 2009), 7–11.
- Linda Nochlin, "Why Have There Been No Great Women Artists? – Thirty Years After," *Women Artists: The Linda Nochlin Reader*, ed. Maura Reilly (Thames & Hudson, 2015), 311–321.
- Margaret Iversen and Stephen W. Melville, "What's the Matter with Methodology?" in *Writing Art History: Disciplinary Departures* (Chicago: University of Chicago Press, 2010), 1–14.
- Aruna d'Souza, Introduction to *Art History in the Wake of the Global Turn*, ed. Aruna d'Souza and Jill Casid (Clark Art Institute, 2014), vii–xxiii.

WEEK 2

Tu, Sept. 4 The Polemics of Feminist Historiography, West and East

- [review Nochlin essays]
- Griselda Pollock, Ch. 1, "About Canons and Culture Wars," and Ch. 2, "Differencing Feminism's Encounter with the Canon," *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (Routledge, 1999), 3–38.
- Chino Kaori, "Gender in Japanese Art," in Joshua Mostow, et al., eds., *Gender and Power in the Japanese Visual Field* (U. Hawaii, 2003), 17–34.
- Ayako Kano, "Women? Japan? Art? Chino Kaori and the Feminist Art History Debates," *Review of Japanese Culture and Society* XV (Dec. 2003): 25–38.

Journal 1 due

WEEK 3

Tu, Sept. 11 Case Study: *Olympia*

- T.J. Clark, "Olympia's Choice," *The Painting of Modern Life* (Princeton, rev. ed., 1999 [1984]), 79–146.
- Lorraine O'Grady, "Olympia's Maid" (1992), in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge, 2003), .
- Griselda Pollock, "A Tale of Three Women: Seeing in the Dark, Seeing Double, at Least, with Manet," *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (Routledge, 1999), 246–315.
- Hugh Honour, "The Seductions of Slavery" [focus on discussion of *Olympia*] in *The Image of the Black in Western Art*, ed. David Bindman and Henry Louis Gates, Jr., vol. 4:2 (Belknap, 2010), 145–186.
- Darcy Grimaldo Grigsby, "Still Thinking about Olympia's Maid," *The Art Bulletin* 97, no. 4 (October 2, 2015): 430–51.

Journal 2 due

Th, Sept. 13 Pamela Patton Guest Lecture, "Skin and Servitude in Medieval Iberian Art," Frick 202, 4pm

WEEK 4

Tu, Sept. 18 Life, Work, and Historiography

- Giorgio Vasari, "Preface to the Third Part," *Lives of the Painters, Sculptors, and Architects* (1550), in Preziosi, ed., *The Art of Art History*, 22–27.
- Craig Clunas, "What About Chinese Art?" *Views of Difference: Different Views of Art* (Yale/Open University, 1999), 119–141.
- Anna C. Chave, "Minimalism and Biography," *The Art Bulletin* 82:1 (March 2000): 149–63.
- Gabriele Guercio, Introduction and selections from *Art as Existence: The Artist's Monograph and Its Project* (MIT, 2006).
- Jennifer Josten, Introduction to *Mathias Goeritz: Modernist Art and Architecture in Cold War Mexico* (Yale, 2018), 1–24.

Journal 3 due

WEEK 5

Tu, Sept. 25 Contending with the “Primitive”

- “Anthropology and/as Art History” [texts by Alois Riegl, Aby Warburg, and Claire Farago], in *The Art of Art History: A Critical Anthology*, ed. Preziosi (Oxford: Oxford University Press, 2009), 151–212.
- Mark Antliff and Patricia Leighton, “Primitive,” *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago, 2003 [2nd ed.]), 217–33.
- Jack D. Flam and Miriam Deutch, Introduction to *Primitivism and Twentieth-Century Art: A Documentary History* (California, 2003), 1–22.
- Zoe Strother, “Looking for Africa in Carl Einstein's *Negerplastik*,” *African Arts* 46:4 (Winter 2013): 8–21.

Journal 4 due

WEEK 6

M, Oct. 1 Assignment 1 due on Courseweb by 9am

Tu, Oct. 2 Discussion of Assignment 1

WEEK 7

Tu, Oct. 9 Displaying Bodies in Architecture

- Philip Johnson, Henry-Russell Hitchcock, Alfred H. Barr, and Lewis Mumford, Introduction to *Modern Architecture International Exhibition* (MoMA, 1932); Johnson, section on Mies van der Rohe.
- Beatriz Colomina, “The Split Wall: Domestic Voyeurism,” in *Sexuality and Space* (Princeton, 1992), 73–128.
- Alice T. Friedman, “People Who Live in Glass Houses: Edith Farnsworth, Ludwig Mies van der Rohe, and Philip Johnson,” in *Women and the Making of the Modern House* (1998), 127–156.
- Partha Mitter, “‘Decadent’ Art of South Indian Temples,” in *Views of Difference: Different Views of Art* (Yale/Open University, 1999), 93–118.

Journal 5 due

WEEK 8

Tu, Oct. 16 FALL BREAK – CLASS DOES NOT MEET

WEEK 9

Tu, Oct. 23 Race, Ethnicity, and the Other in Architectural History

- Barry Bergdoll, "Introduction," Eugène-Emmanuel Viollet-le-Duc, *The Foundations of Architecture: Selections from the Dictionnaire raisonné* (Braziller, 1990).
- Charles L. Davis, "Viollet-le-Duc and the Body: The Metaphorical Integrations of Race and Style in Structural Rationalism," *Architectural Research Quarterly* 14:4 (2010): 341-348.
- Vimalin Rujivacharakul, "Asia in World Architecture and World Cartography," in Peter Christensen et al., eds, *Architecturalized Asia: Mapping a Continent Through History* (Hawai'i, 2013), 17-34.
- Dell Upton, "Starting from Baalbek: Noah, Solomon, Saladin, and the Fluidity of Architectural History," *Journal of the Society of Architectural Historians* 68:4 (December 2009): 457-465.
- Mrinalini Rajagopalan, Introduction to *Building Histories: The Archival and Affective Lives of Five Monuments in Modern Delhi* (Chicago, 2016).

Journal 6 due

WEEK 10

Tu, Oct. 30 Workshop with Prof. Kavita Singh: Decolonizing the Museum

- Readings on the History of the Carnegie Institute and the Carnegie International: <https://2018.carnegieinternational.org/readings/>
- Talia Heiman, Ashley McNelis, and Marina Tyquiengco, "Confidence Indicator: Reconstructing Travel and Research for the 2018 Carnegie International," May 16, 2018: <https://blog.cmoa.org/2018/05/>
- James Elkins, "Art History as a Global Discipline," 2006 [online]
- Mirjam Brusius and Kavita Singh, Introduction to *Museum Storage and Meaning: Tales from the Crypt* (Routledge, 2017), 1-34.

Journal 7 due

Th., Nov. 1 Kavita Singh lecture

F, Nov. 2 Workshop on Erwin Panofsky with Profs. Jacqueline Jung and Sonja Drimmer

Nov. 2-3 HAA Graduate Symposium: Motivating Monuments;
Keynote Lecture by Jacqueline Jung

WEEK 11

Tu, Nov. 6 Bodies and Things, Place and Space

- Svetlana Alpers, "Interpretation without Representation, or the Viewing of Las Meninas," *Representations*, 1983
- Michel Foucault, "Las Meninas," in *The Order of Things: An Archaeology of Human Sciences* (Routledge, 2002): Chapter 1.
- Byron Ellsworth Hamann, "The Mirrors of Las Meninas: Cochineal, Silver, and Clay," *Art Bulletin* 92 (March 2010): 6-35.
- Responses to Hamann's article by Walter Mignolo, Suzanne Stratton-Pruitt, others

Journal 8 due

Election Day

WEEK 12

M, Nov. 12 Assignment 2 due on Courseweb by 9am

Tu, Nov. 13 Discussion of Assignment 2

WEEK 13

Tu, Nov. 20 THANKSGIVING WEEK – CLASS DOES NOT MEET

WEEK 14

Tu, Nov. 27 Bringing East and West into Conversation

- Gao Minglu, "Yi Pai, The School of Notion" [book manuscript]
- Other readings tbd

Journal 9 due

WEEK 15

Tu, Dec. 4 Reflections: Why Historiography Now?

- Iversen and Melville, "Curriculum," *Writing Art History*
- Jill Casid, Epilogue to *Art History in the Wake of the Global Turn*

Journal 10 due

WEEK 16

Tu, Dec. 11 Discussion of Final Papers and End-of-Semester Celebration

F, Dec. 15 Final papers due via Courseweb by 9am