

CU DENVER
MHMSS
**HUMN 5660: VISUAL ARTS:
INTERPRETATIONS AND CONTEXTS
SPRING 2022**
DR. MARGARET L. WOODHULL

Meeting Time: Wednesdays, 5:30-8:20 p.m. Meeting Modality: Zoom: https://ucdenver.zoom.us/j/93468322005?pwd=akhvYTZWUjRbGoySnJQamQvMUF0UT09 Websites: UCD Canvas https://ucdenver.instructure.com/courses/492149	Office: Student Commons, AB 3301 Office Hours: Tues. 2:00-4:30 pm and by appt. Contact Information: Margaret.woodhull@ucdenver.edu Ph.: 303-315-35686
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I. COURSE INFORMATION:

Office: Student Commons Building 3301
Office Hours: Tuesday 2:30-4:30pm; and by appointment, Zoom option available
Contact Information: Margaret.woodhull@ucdenver.edu
On-campus Office Phone: 303.315.3568
Meeting Time: Wed. 5:30-8:20 pm
Meeting Modality: Remote, via Zoom:
Zoom Office Hours Link--by appointment only: <https://ucdenver.zoom.us/j/91917843447>
(When you log on you will automatically be placed in a waiting room. I'll let you in promptly.)

II. COURSE INTRODUCTION:

COURSE DESCRIPTION AND OBJECTIVES: While we live in a highly image-oriented culture that requires us to constantly negotiate the finer meanings of visual discourse, most of us aren't aware just how literate we can be about art. Works of art form a critical part of our material culture and often reflect not just aesthetic sensibilities, but political, economic, and cultural dimensions of society. Working from the premise that a work of art or architecture itself is a text to be read and in some way a product of a particular moment in time, we will consider various scholarly approaches towards the interpretation of visual art forms, such as social history, aesthetic theory, and formalism. Although we will consider works that span broad historical eras, from classical antiquity to postmodern America, this course is not a traditional, chronologically exhaustive introductory survey. Rather, its focus is thematic, taking into account historical and cultural contexts and a variety of methodological perspectives on the making, consuming, and meaning of art.

The goal of this class is to provide advanced students with critical intellectual tools for looking at, thinking and talking about, discussing, questioning and valuing the vast body of aesthetic works that constitutes artistic production from diverse periods. The class will unfold in two parts. We begin by focusing on origins of the discipline of art history in Renaissance culture and philosophy. We look at historiographic issues, then move through historically important methodologies and theories for making sense of how art makes meaning for the viewer. Students will be expected to interpret course data meaningfully and demonstrate their independent mastery of the material and its concepts via presentations and written work.

Learning Outcomes: Upon completion, students should be able to think critically, research, write, and convey knowledge at the graduate level. They will have read a diverse body of cultural theories designed to assist them in approaching a wide range of disciplines as they begin their interdisciplinary graduate studies.

With this grounding, they should be able to:

- demonstrate familiarity with diverse paradigms of critical thought;
- discuss the utility and limitations of these paradigms
- apply the paradigms in their scholar work by analyzing and interpreting diverse cultural, material, and institutional practices in art history and visual culture studies

REQUIRED TEXTS:

- All readings are available on our Canvas course page at:
<https://ucdenver.instructure.com/courses/492149>

RECOMMENDED TEXTS

For background, but not Required: Most of the books listed are available at the library for check out.

- Barnet, Sylvan *A Short Guide to Writing About Art*. Prentice Hall.
- Adams, Laurie Schneider. *The Methodologies of Art: An Introduction*. Westview Press.
- Minor, Vernon Hyde *Art History's History*. Prentice Hall.
- H. W. Janson, *History of Art*
- Marilyn Stokstad, *Art History*.

USEFUL ONLINE RESOURCES:

- SmartHistory: <https://smarthistory.org/> A ridiculously fun way to pass many hours in front of your computer brushing up on art history!

III. COURSE PROCEDURES AND POLICIES:

ATTENDANCE AND PARTICIPATION: Because this is a graduate seminar, discussion of assigned readings is key to a full and enriching experience for all participants. Please read carefully and thoughtfully all assigned texts and come prepared to discuss in class. Non-participation in class can impair your final grade. For example, you should regularly participate in discussion; raise thoughtful questions about the readings; foster discussion with and among members of the class.

Likewise, because this is a graduate course, attendance is required. Please be prompt. Avoid arriving late. More than one unexcused absence--e.g., non-medical or -emergency related--can incur a letter-grade drop in your final average. More than two late arrivals can lower your final grade by half (1/2) a letter grade. What constitutes a valid emergency is at the discretion of the instructor. Observant students will be accommodated for religious holidays. Students who miss two or more classes should consider withdrawing from the course. It is the responsibility of the student to withdraw according to university rules. Please read all materials and complete all assignments each week in order to participate in class. **In order to pass the course students must complete all assignments with a passing grade.**

Please Note: I am committed to supporting students during this global epidemic. Please communicate with me immediately if you are unable to participate in this course. I will do my best to accommodate needs that arise. To the best of your ability, as circumstances permit, please communicate with me in advance of assignment due dates in order to avoid potential penalties.

Cameras: Attending is part of "participation" and everyone is encouraged to put your camera on during class meetings. A virtual background is fine and may enhance your comfort/privacy. Seeing people speak and react facilitates communication in discussion. This is extremely important, as well, for your presentation. NOTE: If

there are obstacles to you attending synchronous class zoom sessions or keeping your camera on, please let me know in advance, thank you.

COURSE COMMUNICATION: If necessary, I may communicate with students via email in between classes. Each CU student is provided a university email account. I consider this email to be the official email contact for class communication purposes. Please check it regularly so you do not miss contact and important class information. You are responsible for any messages, including assignments and schedule changes, I send you via email. I can check to ensure that email has been received via Canvas. You also may contact me via email at the address above, in addition to seeing me during office hours listed above, or by appointment.

Out of courtesy to all participating in this seminar, please turn off and put away cell phones and other technology and devices not necessary for class participation. Adherence to the Student Academic Honor and Conduct Code is expected. The Student Conduct Code may be found at:

<https://www.ucdenver.edu/student/health-wellness/student-conduct>

PLAGIARISM POLICY: I observe the following definition of plagiarism: The act of appropriating the literary or other creative composition or work of another author, or excerpts, ideas, or passages there from, and passing the material off as one's own creation. (See: <https://clas.ucdenver.edu/faculty-staff/policies-procedures/handling-academic-dishonesty/definition-academic-dishonesty>). This course assumes your knowledge of these policies and definitions. See also: <http://www.ucdenver.edu/academics/colleges/CLAS/Centers/writing/resources/Pages/plagiarism.aspx> and <http://catalog.ucdenver.edu/content.php?catoid=6&navoid=530>. If a finding of plagiarism has been made by the instructor and/or by other members of MHMSS faculty, the student may be assigned a failing grade in the course. At the discretion of the instructor, the student may fail the course and may also be asked to leave the MHMSS graduate program.

GRADING SYSTEM FOR GRADUATE COURSES: As per the policy of the MHMSS program, the following are the definitions for each letter grade: A = Excellent; A- = Very good; B+ = Good; B = Satisfactory; B- = passing but below program expectations. The grading scale is 93-100%=A, 90-92%=A-, 88-89%=B+, 83-87%=B, 82-80%=B-, 78-79%=C+, 73-77%=C, 72-70%=C-, 68-69%=D+, 63-67%=D, 62-60%=D- **Final course grades below B- will not be counted toward the MSS or MH degree or any graduate certificate. As graduate students it is expected that you will do excellent work.**

CLAS INCOMPLETE POLICY: The faculty in the College of Liberal Arts and Sciences passed the following policy relating to the awarding of incomplete grades. This CLAS policy is consistent with the UCD campus policy. Incomplete grades (I) are NOT granted for low academic performance. To be eligible for an incomplete grade, students MUST:

- Successfully complete a minimum of 75% of the course. The instructor may require a higher percentage at their discretion.
- Have special circumstances beyond their control that preclude them from attending class and completing graded assignments. Verification of special circumstances is required.
- Arrange to complete missing assignments with the original instructor according to the mutually agreed upon time frame. Students may have up to a year to complete their work if approved by the instructor. Failure to complete work in the approved time frame will result in an F for the course.
- It is the responsibility of the student to familiarize themselves with the full Incomplete Policy and initiate discussion with the course instructor before the last class of the semester if they want to pursue an incomplete. CLAS incomplete policy: <https://clas.ucdenver.edu/faculty-staff/grading-policies>

DISABILITIES ACCOMMODATIONS: The faculty at CU Denver has a legal and moral obligation to provide reasonable accommodations to students with disabilities. As the instructor, I am committed to supporting the specific accommodation guidelines provided by that office for you if you so need. To be

eligible for accommodations, students **must** register with the CU Denver Office of Disability Resources and Services (ODRS). If a student chooses not to accept the accommodations set forth by the ODRS, they must complete all assignments and do all course work in the same manner as all other students in the class. For information about the ODRS, go to: <https://www.ucdenver.edu/offices/disability-resources-and-services>

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

<http://www.ucdenver.edu/student-services/resources/Registrar-dev/StudentServices/Pages/FERPA.aspx>

DISCRIMINATION AND HARASSMENT POLICY AND PROCEDURES: Please see:

<https://www1.ucdenver.edu/offices/equity/university-policies-procedures>

<http://www.ucdenver.edu/about/WhoWeAre/Chancellor/ViceChancellors/Provost/>

GRADE APPEAL POLICY OR OTHER ISSUE WITH COURSE/INSTRUCTOR: (1) meet with the instructor face-to-face; (2) if not satisfied, meet with the head/chair of the department/unit; (3) if not satisfied, appeal to the CLAS Associate Dean. No step in this process may be skipped.

<https://www.ucdenver.edu/policy/Documents/Process-for-Grade-Issues.pdf>

IV. COURSE ASSIGNMENTS AND GRADING:

In order to pass the course, students must complete all assignments with a passing grade.

There are no pre-requisite courses for this class. Reading assignments are indicated in the schedule of topics. You are strongly advised to keep up to date with the readings as the semester progresses. Read your assignments *before* the scheduled class. You are responsible for all the material discussed in class.

Students have the potential to make 400 points total on all assignments). Your grade will be based on your successful completion of: class participation (100 points); 10 short weekly analytic papers (100 points total=10 points each), a 15-20 page final paper (100 points), and classroom presentations/leading discussion (100 points). All written work for the course must be appropriately presented--formatted with correct citations as needed, using the citation styles recommended in a writing guide, such as Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th rev. edition (or higher), Univ. of Chicago Press.

THE FOLLOWING IS A BREAKDOWN OF ASSIGNMENTS, THEIR VALUES, and EXPLANATIONS:

1. Class Participation: Class discussion will comprise a majority of your Participation Grade. Members of the class should come to class having read fully the assigned texts and be prepared to discuss questions and ideas the readings have raised. You should prepare several questions for discussion that you use to help generate discussion. Discussion should be carried out with respect for the text as well as your peers. Often, you may find that you do not like, understand, or agree with a text. This is not grounds for dismissing it. Keep in mind that the authors we read are highly respected intellects and voices in their disciplines. We read them because their ideas are central to dominant discourses in their fields and beyond. They deserve our careful consideration. ***Graded on a 100-point scale. Worth 25% of final grade.***

Note: My discussion policy seeks to foster an open, supportive and safe environment for learning. I expect members of the course to bring sound arguments grounded in reason and evidence to our class conversations. I encourage dynamic engagement with the readings and constructive criticism. In order to foster an environment of free and open discussion and debate, we must all bring tolerance, civility, and respect for one another and the diverse political, religious, racial, sexual, or ideological points of view that arise. Please know that I welcome suggestions for an improved classroom experience. All communications with me are kept in confidence as detailed in University policy.

2. Weekly Short Critical Response Papers: Each week, each student will prepare a short, double-spaced, typed paper related to one of the week's readings to be turned in at the end of class. Take some time at the beginning of the semester to consider which readings you might write about. An individual paper typically focuses on one of the readings for a given class and will be turned in during the class for which the reading is due.

Short response papers should be no longer than 300-400 words. These papers are designed to assist students in developing critical skills and good writing habits in preparation for the final paper due at the end of the semester by ensuring the continuous practice of writing cogently about the subject matter. They should exhibit a succinct voice, clear thinking, and reveal your comprehension of the reading or equally the challenges it presents you as you read. As with the case of class discussion, your written analyses should avoid unfounded opinion or uncritical responses that are not guided by logic and clear reasoning. Ideally, they will recapitulate or summarize the principal thesis of the reading and highlight supporting points and/or evidence for the thesis. As the course progresses, your critiques should become more analytical—e.g., debating with the author's position—as you develop a critical sense of the material. **Papers are due to me at the end of the class session. Graded on a 100-point scale (10 papers at 10 points each throughout the semester. Worth 25% of final grade.**

3. Class Presentations: Comprised of informal in-class presentations and one **formal** (ie, professional) final presentation. **Points: 100/400. Worth 25% of the final grade**

- **Weekly Class Presentations:** Each week one or two students will be responsible for presenting a reading to the class and establishing discussion. The presentation is based on the weekly paper and may elaborate a point or be directly read from the paper itself. Presentations can include visuals in the form of PowerPoint or Keynote presentations. **They should be no more than 10-15 minutes in length!** Keep in mind that bullet points on slides are most effective when they don't try to do the work of explaining. Keep them brief! **75 points total**
- **Final Paper Presentation:** Your final presentations should offer an epitomized version of your final paper. It should articulate your thesis, supporting evidence or data, findings and analysis of your topic to date. Final presentations occur in the last classes of the semester. The length of the presentation will depend Typically, they run about 15 minutes. Plan on presenting your research as if delivering a formal paper at a conference or at an important work meeting. After each presentation, the speaker will take questions on their topic. Please plan on running slightly overtime for these final classes. Details to be discussed in class. **25 points total**

4. Final Paper: DUE TO ME BY 5:00 PM, Wednesday May 11, 2022. Each student must produce a 15-20 page (ca. 3000-3750 words, **excluding** foot/endnotes and bibliography) research paper relating to one or more of the readings or themes we study this semester. Additionally, in the course of preparing your research paper, you will be required to submit potential research topics, a thesis statement, and a working outline. The Turbian guide you bought for the course details how to craft these preliminary efforts as you prepare your papers. Useful are the many strategies discussed in the Graff book listed as an optional reading above for developing an argument and appropriate language and discourse for this effort. Please make good use of these books, and do not hesitate to ask me questions about the paper writing process as we progress through the semester. Due dates are listed in the class schedule below. **Graded on a 100-point scale. The final paper 25% your final grade.**

- **The thesis statement and outline.** The thesis should be a paragraph-long formulation of your paper topic including a refinement of the questions you intend to ask and the methods or critical approaches you intend to use to resolve them with a statement as to why your chosen methodological approach to the material is a useful tool of inquiry. The outline should formally detail the organizing ideas by which your paper will unfold.

- The **final paper** should:
- elaborate the thesis statement by contextualizing and providing supporting evidence for its claim or concern.
- evidence of familiarity with some of the current scholarship related to your thesis,
- provide a well-developed, cogent argument, analysis, or critique of the subject, as appropriate to your topic and thesis.
- conclude with a statement about what you take to be the significance of your inquiry and the relevance of the findings set forth in your research.
- include any images, diagrams, or tables being discussed, designated successively as fig. 1, fig. 2, fig. 3, etc..., to correspond with their discussion in the text (this is exemplified in many of the readings this semester).

V. CLASS SCHEDULE

The following is a *tentative* list of weekly readings, subject to change at the whim or discretion of the professor.

CLASS MEETING DATE	CLASS READINGS AND ASSIGNMENTS DUE ON THE DATE BY WHICH THEY ARE LISTED
Week 1. Wednesday, January 19, 2022 INTRODUCTIONS	Introductions, course and syllabus review, and course logistics Set up Art Excursion Dates
PART I: ART AND ITS HISTORIES	
Week 2. Wednesday, Jan. 26 ART HISTORY'S HISTORY: BIRTH OF ART HISTORY	Readings for Module ART HISTORY'S HISTORY: BIRTH OF ART HISTORY: Hatt and Klonk, "Introduction," pp. 1-20. Preziosi, Donald, <i>The Art of Art History: A Critical Anthology</i> (henceforth AoAH), ed. Preziosi, pp. 13-21] Vasari, Giorgio, <i>Lives of Painters, Sculptors and Architects</i> , in Preziosi, AoAH, pp. 22-26. Winckelmann, Johannes. J., "Thoughts on the Imitation of Greek Works in Painting and Sculpture" (first published as <i>Gedacken uber die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst</i> (1755), excerpted in Preziosi, AoAH, pp. 27-34. Optional Podcast: In Our Time with Melvyn Bragg, BBC Radio 4: http://www.bbc.co.uk/programmes/b00sg2y4 Student Leader: Jensina Due: Critical Paper # 1
Week 3. Wednesday, February 2 AESTHETICS AND THE BIRTH OF ART HISTORY	Readings for Module AESTHETICS AND THE BIRTH OF ART HISTORY Hatt and Klonk, "Hegel and the birth of art history," ch. 3, pp. 21-39. Hegel, Georg F., "The Philosophy of Fine Art," (first published in 1835), excerpted in Preziosi, <i>AoAH</i> , pp. 80-88. Hume, David, "Of the Standard of Taste." 1757. Scruton, Roger, "Judging Beauty," in <i>Beauty</i> , (Oxford UP, 2009) 1-33 (ch. 1) Danto, Arthur, "The Abuse of Beauty," <i>Daedalus</i> 131.1 (2002) 35-56. Eco, Umberto, "Intro.," "Reason and Beauty," and "Sublime," in <i>A History of Beauty</i> , (Rizzoli, 2004), pp. 8-15, 237-299 (this is mostly pictures, FYI) Student Leader: Bryn Due: Critical Paper #2
Week 4. Wednesday, February 9 INTRINSIC ANALYSES: FORM	Readings for Module INTRINSIC ANALYSES: FORM AND STYLE Hatt and Klonk, "Formalism: Heinrich Wölfflin and Alois Riegl," pp. 65-95; optional: pp.

AND STYLE	40-64. Wofflin, Heinrich, "Principles of Art History," in Preziosi, AoAH, pp. 119-128. Gombrich, E. H., "Style," in Preziosi, AoAH, pp.129-143. Elsner, Jas, "Style," in Nelson and Shiff, eds., <i>Critical Terms for Art History</i> , (Chicago, [1996] 2003), 98-109. Student Leader: Jeremy Due: Critical Paper #3
Week 5. Wednesday, February 16: INTRINSIC ANALYSES: DOES ART MEAN? FORMALISM	Readings for Module INTRINSIC ANALYSES: DOES ART MEAN? FORMALISM Greenberg, Clement, "Modernist Painting." <i>Forum Lectures</i> (Washington, D. C.: Voice of America), 1960; <i>Art and Literature</i> , Spring 1965 (slightly revised) Fried, Michael, "Modernist Painting and Formal Criticism," reprinted in <i>Art in theory, 1900-2000: an anthology of changing ideas</i> . Ed. Harrison, and Wood, 2 nd ed., Wiley-Blackwell, 2003, [originally in <i>American Scholar</i> 33 (1964): pp. 642-648]. Student Leader: Jensina Due: Critical Paper #4 and possible paper topics
Saturday, February 19, 2022	ART EXCURSION: Denver Art Museum and Clyfford Still Museum TIME/DATE : February 19, Meet at 10:00 a.m. in front of Hamilton (south) wing of DAM MHMSS will cover any admission fees for students. If you would like to invite a guest, please notify me in advance.
Week 6. Wednesday, February 23 NO CLASS THIS EVENING	No Class because of Art Excursion on 2/19
Week 7. Wednesday, March 2 EXTRINSIC ANALYSES: ICONOGRAPHY/ICONOLOGY/SEMIOTICS	Readings for Module EXTRINSIC ANALYSES: ICONOGRAPHY/ICONOLOGY/SEMIOTICS Hatt and Klonk, "Iconography-Iconology: Erwin Panofsky," pp. 96-119; 200-222. Panofsky, Erwin, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in Preziosi, AoAH, pp. 220-235. Bal, Mieke, and Norman Bryson, "Semiotics and Art History: A Discussion of Context and Senders," in Preziosi, AoAH, pp. 242-256. Student Leader: Bryn Due: Critical Paper #5
Week 8. Wednesday, March 9 INTRINSIC MEETS EXTRINSIC ANALYSES: SOCIAL PRODUCTION OF MEANING	Readings for Module INTRINSIC MEETS EXTRINSIC ANALYSES: SOCIAL PRODUCTION OF MEANING Hatt and Klonk, "Marxism and the Social History of Art," pp. 120-142. Clark, T.J., "A Bar at the Folies Bergères," Chapter 4 of <i>The Painting of Modern Life: Paris in the Art of Manet and his Followers</i> , (New York, 1985), pp. Iskin, Ruth, "Selling Seduction and Soliciting the Eye: Manet's Bar at the Folies-Bergère," <i>The Art Bulletin</i> 77.1 (1995) 25-44. Student Leader: Jeremy Due: Critical Paper #6
Week 9. Wednesday, March 16 EXTRINSIC ANALYSES: INDIVIDUAL TO GLOBAL IDENTITIES	Readings for Module EXTRINSIC ANALYSES: INDIVIDUAL TO GLOBAL IDENTITIES Hatt and Klonk, "Feminism," pp. 145-173, "Postcolonialism" pp. 223-40. Pollock, Griselda, "Modernity and the Spaces of Femininity," in <i>The Expanding Discourse</i> , eds. Broude and Garrard, (Harper Collins, Icon Editions, 1992), pp. 245-268. Craven, David, "Abstract Expressionism and Third World Art: Post-colonial Approach to 'American Art'," <i>Oxford Art Journal</i> 14.1: 1991, pp. 44-66.

	Student Leader: Jensina Due: Critical Paper # 7 and outline and annotated bibliography
Week 10. Wednesday, March 23	Spring Break: No Class. .
PART II: VISUAL CULTURE	
Week 11. Wednesday, March 30 EXPANDING THE DISCOURSE: ART HISTORY TO VISUAL CULTURE	Readings for Module EXPANDING THE DISCOURSE: ART HISTORY TO VISUAL CULTURE Smith, Marquand. Visual Culture Studies: Questions of History, Theory, and Practice in Preziosi, AoAH, 2nd ed. pp. 455-467. (This appears only in the second edition Mirzoeff, Nicholas, "The Subject of Visual Culture," in Mirzoeff, ed. The Visual Culture Reader, (Routledge, 2002) pp. 3-23. Student Leader: Bryn Due: Critical Paper #8
Week 12. Wednesday, April 6 NO CLASS MLW AT A CONFERENCE	No Class in lieu of Architecture Excursion on April 16, 2022.
Week 13. Wednesday, April 13 MODERNITY AND THE RESISTANCE TO VISION IN VISUAL DISCOURSE	Readings for Module: MODERNITY AND THE PROBLEMATICS OF VISION IN VISUAL DISCOURSE Jay, Martin, Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought, (UC Press, 1993), pp1-17, 149-170. Student Leader: Jeremy Due: Critical Paper #9
Saturday, April 16, 2022 Architecture Excursion	Class will meet to do a walking tour of significant architecture in downtown Denver. Place and time TBD
Week 14. Wednesday, April 20 VISUAL CULTURE CASE STUDIES: VISION IN THE CONSTRUCTION OF BODIES	Readings for Module: VISUAL CULTURE CASE STUDIES: VISION IN THE CONSTRUCTION OF BODIES Haraway, D. "The Persistence of Vision," in in Mirzoeff, ed. The Visual Culture Reader, (Routledge, 2002) pp.677-84. Balsamo, Ann, "On the Cutting Edge: Cosmetic Surgery and the Technological Production of the Gendered Body," in Mirzoeff, ed. The Visual Culture Reader, (Routledge, 2002) pp.685-95. Due: Critical Paper #10
Week 15. Wednesday, April 27 NO CLASS READING DAY	Reading Day
Week 16. Wednesday, May 4	Class Final Paper Presentations
Wednesday, May 11 MW AT CONFERENCE: May 9-	NO CLASS
DUE: Between May 4-May 11, 2022: FINAL PAPERS DUE AT LATEST BY 5 PM May 11. Submit papers via the Canvas portal. Please note: I will NOT accept late papers without evidence of an emergency.	

Please observe the following dates and deadlines for adding, dropping and other important information: