

## Term Information

Effective Term Autumn 2016  
*Previous Value* Summer 2012

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

a 1 hour increase in the credit hours for this course.

**What is the rationale for the proposed change(s)?**

It has become clear that this course should have originally been evaluated as 4 credit hours during the switch to semesters due to the workload involved in this course.

**What are the programmatic implications of the proposed change(s)?**

**(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

There are no programmatic implications. It will just bring this class to the seminar level, which is how it is being taught.

**Is approval of the request contingent upon the approval of other course or curricular program request?** No

**Is this a request to withdraw the course?** No

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 6001  
Course Title Historical and Conceptual Bases of Art History  
Transcript Abbreviation Concpt Bases AH  
Course Description Investigation of intellectual and historical foundations of modern art history.  
Semester Credit Hours/Units Fixed: 4  
*Previous Value* Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

**Prerequisites/Corequisites**  
**Exclusions**

Prereq: 20 cr hrs in HistArt.  
Not open to students with credit for 715.

## Cross-Listings

Cross-Listings

## Subject/CIP Code

<b>Subject/CIP Code</b>	50.0703
<b>Subsidy Level</b>	Masters Course
<b>Intended Rank</b>	Masters, Doctoral, Professional

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

**Course goals or learning objectives/outcomes**

- The goal of this course is to offer grounding in the history of the discipline of art history (including philosophical engagements), so as to enable you to better understand the current state of the field, and to assess the claims of contemporary art

*Previous Value*

**Content Topic List**

- Immanuel Kant's Critique of Judgment
- G.W.F. Hegel's Aesthetics
- The Criticism of Clement Greenberg
- Alois Reigl: The Group Portriature of Holland
- Heinrich Wölfflin: Principles of Art History
- Erwin Panofsky
- Hans-Georg Gadamer: Truth and Method
- Martin Heidegger: The Origins of the Work of Art
- Meyer Schapiro: "The Still-Life as Personal Object" and Jacques Derrida: "Restitutions of the Truth in Painting"
- Alfred Gell, Art and Agency

**Previous Value**

- [Writings of Clement Greenberg](#)
- [Aesthetic Theory of Immanuel Kant](#)
- [Aesthetic Theory of G.W.F. Hegel](#)
- [Alois Reigl: The Group Portriature of Holland](#)
- [Heinrich Wölfflin: Principles of Art History](#)
- [Erwin Panofsky](#)
- [Hans-Georg Gadamer: Truth and Method](#)
- [Friedrich Nietzsche: The Birth of Tragedy](#)
- [Aby Warburg: Images from the Region of the Pueblo Indians of North America](#)
- [Martin Heidegger: The Origins of the Work of Art](#)
- [Meyer Schapiro: The Still-Life as Personal Object" and Jacques Derrida: "Restitutions of the Truth in Painting"](#)
- [Leo Steinberg: "The Philosophical Brothel"](#)

**Attachments**

- 6001 syllabus AU15.docx  
*(Syllabus. Owner: Workman,Mollie-Marie)*

**Comments**

- Readings vary depending upon which faculty member is teaching the course; some are even more reading-intensive. *(by Florman,Lisa Carol on 04/05/2016 11:57 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Workman,Mollie-Marie	04/05/2016 09:28 AM	Submitted for Approval
Approved	Florman,Lisa Carol	04/05/2016 11:57 AM	Unit Approval
Approved	Heysel,Garett Robert	04/19/2016 12:30 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	04/19/2016 12:30 PM	ASCCAO Approval

**History of Art 6001**  
**Historical and Conceptual Foundations of Art History**  
**Prof. Lisa Florman**  
**Autumn 2015**  
F 2:15-5:00  
313 Pomerene Hall

*Course Description and Objectives:*

The goal of this course is to offer a grounding in the history of the discipline of art history (including its various philosophical engagements), so as to enable you to better understand the current state of the field, and to assess the claims of contemporary art history and theory. It is not a “methods” course, insofar as a “method” is typically understood as a systematic procedure that, once mastered, can be applied to a wide range of diverse objects. (The majority of the texts we’ll be examining assume instead that the art work itself largely determines—or should determine—how it is to be interpreted.) Typically, too, a “method” assumes the uncontested availability of the object of study, whereas this course aims to put some pressure on precisely that idea (i.e.: What *is* a work of art, and how do we recognize it? How does it differ—if it does—from other sorts of man-made objects? What sort of access do we have to it? etc.).

*Requirements:*

Once every week through early November you will be expected to turn in a two-page (double-spaced) paper about the assigned reading. In general, these essays should be aimed at some particular argument or claim made in the reading, and should attempt to bring out something of its interest or difficulty. They need *not* summarize the entirety of the text. These papers will provide starting points, I hope, for our various discussions; from time to time I may begin class by asking people to read their essays aloud.

Additionally, there will be a final paper, of roughly 20 pages, due Friday of Finals Week (Dec. 11). This paper should be a reflection on a recent book relevant to your own interest(s) in art history. In reviewing it, you should closely engage at least one, and preferably two, of the texts considered in this course. The general argument of your written review will also be presented orally to the class the previous week; you will have exactly 20 minutes for your presentation.

*Grading:* Roughly half of your grade will be based on the combined quality of the final presentation (15%) and paper (35%); the other half will depend on the weekly essays (25% of your overall grade—roughly 2% each) and your participation in discussion (25% total, approximately 2% per class).

**Class Schedule:**

August 28  
Introduction

September 4

Immanuel Kant, “Analytic of the Beautiful,” from *The Critique of Judgment* (pp. 43-95)

September 11

Immanuel Kant, “Analytic of the Sublime” (pp. 97-207)

September 18

G.W.F. Hegel, Preface, *The Phenomenology of Spirit* (pp. 1-45)

September 25

Hegel, Introduction, *Aesthetics* (pp. 1-90)

October 2

Clement Greenberg, “Avant-Garde and Kitsch,” “Collage,” and “Modernist Painting” (38 pp.)

October 9

Aloïs Riegl, from *The Group Portraiture of Holland* (61 pp.)

October 16

Fall Break – *no class* (but use this week to settle on the book for your final paper and presentation; you should be prepared to announce your decision in next week’s class)

October 23

Heinrich Wölfflin, *Principles of Art History* (56 pp.)

October 30

Erwin Panofsky, *Perspective as Symbolic Form* (127 pp.)

November 6

Panofsky, “Iconology and Iconography” (30 pp.) and excerpts from Hans-Georg Gadamer, *Truth and Method* (43 pp.)

November 13

Martin Heidegger, “The Origin of the Work of Art” (pp. 17-47)

November 20

Meyer Schapiro, “The Still Life as Personal Object,” and Jacques Derrida, excerpt from “Restitutions of the Truth in Pointing” (30 pp.)

November 27

Thanksgiving Break – *no class* (but please use this week to read *Art and Agency* for our next meeting)

December 4

Alfred Gell, *Art and Agency* (258 pp.)

December 11

Student Presentations

Note on the texts: Kant's *Critique of Judgment*, Wölfflin's *Principles of Art History*, Panofsky's *Perspective as Symbolic Form*, Alfred Gell's *Art and Agency*, and Stephen Melville and Margaret Iversen's *Writing Art History: Disciplinary Departures* (which will serve as something like a textbook for this class—rarely discussed directly, but providing a handy resource nonetheless) are all available for purchase at the University Barnes and Noble Bookstore. They are also on reserve at the Fine Arts Library for anyone who does not wish to buy the books and read them at home. All of the other assigned readings are available through Carmen.

**Students with disabilities:** Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

**Academic misconduct:** Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.