

The Time of Art's History

Course Description: This course addresses the question of art historical time. How has the time of the past been understood by its leading practitioners? Is there a standard or dominant time, or have art historians offered different accounts of time's quality and meaning? We will also consider recent challenges to received notions of historical time in which *chronology* is relativized by *heterochrony* (many times) and *anachrony* (out of time). Can the multiple forms of time that characterize the world's cultures be reduced to one universal time, or must the incommensurability of different times be recognized in historical writing? Alternatively, can a work of art be said to occupy only one temporal location when it has the power to intersect with audiences belonging to different periods? If ideas of time vary according to the moment and the location in which they are conceived, then presumably they also have a history. Finally, is contemporary art "beyond the pale of history" because it seems incapable of periodization, or is the moment of the "now" inevitably and necessarily marked by its own passage through time?

Requirements: The seminar is primarily a reading course dedicated to the discussion of assigned topics. Participants will be expected to come to each meeting well-prepared to take part in debates about the readings. Each week two members of the class will be asked to introduce the readings to the rest of the group. Presentations should be no longer than ten minutes in length. They should provide brief information on the authors, lay out their main arguments, and comment on them. Please conclude with a couple of questions you think worth discussing with the class as a whole. Your comments, which should be four or five pages long, should be turned in following the presentation.

Participants will be asked to write two short papers: **1.** One of them is due at mid-term March 11. Relate the readings you find most relative to your thinking to an issue within the area of your own historical expertise (no re-runs of previous papers please!). The assignment asks you to *think again* about a subject with which you are familiar. The paper should be approximately eight pages. **2.** The other is due April 29--the last day of class. You are free to write on a topic of your choice making use of those course readings that seems most useful to your purposes. Ten pages.

Course Schedule:

Jan 21 Introduction: *Who's who and what's what? Aims of the course and how it works.*

Jan 28 Art and Time I: *What time is the image? Does it make its own time?*

Russell West-Pavlov, "Introduction," "Time-Keeping," "Philosophies of Time, *Temporalities*, London: Routledge, 2013), 1-55.

Martin Heidegger, "The Origins of the Work of Art (1934-50)," *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper and Row, 1975), 17-81.

Maurice Merleau-Ponty, "Eye and Mind (1961)," *The Merleau-Ponty Reader: Philosophy and Painting*, ed. Galen Johnson (Evanston: Northwestern University Press, 1993), 121-149.

Roland Barthes, *Camera Lucida* (1980), trans. Richard Howard (New York: Straus and Giroux, 1981), 3-60.

Gilles Deleuze and Felix Guattari, "Percept, Affect, and Concept," *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1991), 163-199.

Feb 4 Art and Time II: *How to write a history of art? We will look at early efforts to fit works of art into a historical scheme. How are works historical; what is their relation to time?*

Giorgio Vasari, "Prefaces I, II and III," *Lives of the Artists* (1568), trans. George Bull (London: Penguin, 1965), 25-47; 81-93; and 249-254.

Patricia Rubin, "Vasari and the 'Writers of Histories,'" *Giorgio Vasari: Art and History* (New Haven: Yale University Press, 1995), 148-186.

Georg Wilhelm Friedrich Hegel, *On the Arts: Selections from G.W.F. Hegel's Aesthetics of the Philosophy of Fine Art* (1835), abridged and trans. Henry Paolucci (New York: Ungar Publishing, 1979), 1-61.

Georg Wilhelm Friedrich Hegel, *Reason in History: A General Introduction to the Philosophy of History* (1837), trans. Robert Hartman (Indianapolis: Bobbs-Merrill, 1953), 3-95.

Margaret Iversen and Stephen Melville, "Plasticity: The Hegelian Writing of Art," *Writing Art History: Disciplinary Departures* (Chicago: University of Chicago Press, 2010), 151-173.

Feb 11 Art and Time III:

Alois Riegl, "The Modern Cult of Monuments Its Character and its Origin (1902)," trans. Kurt Forster and Diane Ghirardo, *Oppositions* 25 (1982), 21-51.

Erwin Panofsky, "The Concept of Artistic Volition (1920)," (trans. Kenneth Northcott and Joel Snyder) *Critical Inquiry* 8 (1981), 17-33.

Jas' Elsner, "From Empirical Evidence to the Big Picture: Some Reflections on Riegl's Concept of *Kunstwollen*," *Critical Inquiry* 32 (Summer 2006), 741-766.

Heinrich Wölfflin, "Introduction" and "General Observations," *Principles of Art History: The Problem of the Development of Style in Later Art* (1915), trans. M.D. Hottinger (New York: Dover, 1950), 1-32.

Margaret Iversen and Stephen Melville, "What the Formalist Knows," *Writing Art History*, 60-89.

Georges Didi-Huberman, "Foreword," in Philippe-Alain Michaud, *Aby Warburg: The Image in Motion*, trans. Sophie Hawkes (New York: Zone Books, 2007), 7-19.

Didi-Huberman, "Artistic Survival: Panofsky versus Warburg and the Exorcism of Impure Time," *Common Knowledge* 9 (2003), 273-285.

Feb 18 Interlude: Art and History: *What is the relation between art history and history? Can they be distinguished? If so, to what purpose?*

Svetlana Alpers, "Is Art History?" *Daedalus* 106 (1977), 1-13.

Siegfried Krakauer, "General History and the Aesthetic Approach(1969)," *History: The Last Things Before the Last* (Princeton: Markus Wiener, 1995), 164-190.

Hans Robert Jauss, "History of Art and Pragmatic History," *Toward an Aesthetics of Reception*, trans. Timothy Bahti, introduction Paul de Man (Minneapolis: University of Minnesota Press, 1982), 46-75.

Hayden White, "The Burden of History (1978)," *Tropics of Discourse: Essays in Cultural Criticism* (Baltimore: Johns Hopkins University Press, 1986) 27-50.

Feb 25 Time and History II: *History without chronology? Chronology without teleology?*

Ernst Gombrich, "The Father of Art History: A Reading of the Lectures on Aesthetics of G. W. F. Hegel (1770-1831)," *Tributes: Interpreters of Our Cultural Tradition* (Ithaca: Cornell University Press, 1984), 51-69.

Hans Belting, *The End of the History of Art?* trans. Christopher Wood (Chicago: University of Chicago Press, 1987), 3-63

Lorraine Daston and Peter Galison, "The Image of Objectivity," *Representations* 40 (1992), 81-128.

Walter Benjamin, "On the Concept of History (1940)," *Selected Writings*, trans. Harry Zohn et. al.; ed. Marcus Bulloch et.al., 4 vols. (Cambridge: Harvard University Press, 1996-2003) 4, 389-411.

Frank Ankersmit, "Introduction: Experience in History and Philosophy," and "Subjective Historical Experience: The Past as Elegy," *Sublime Historical Experience* (Stanford: Stanford University Press, 2005), 1-11; 263-315.

March 4 Time and the Other: *What is the relation of local to global time? What forms of power dictate that one be considered dominant and the other subaltern? Can one be reconciled with the other?*

Johannes Fabian, "Time and the Emerging Other," *Time and the Other: How Anthropology Makes its Object* (New York: Columbia University Press, 1983), 1-35.

Dipesh Chakrabarty, "Postcoloniality and the Artifice of History: Who Speaks for the Indian Pasts?" *Representations* 37 (1992), 1-26.

Ranjit Guha, "Experience, Wonder, and the Pathos of Historicity," *History at the Limits of World History* (New York: Columbia University Press, 2002), 48-74.

James Elkins, "Art History as a Global Discipline," *Is Art History Global?* (New York: Routledge, 2007), 3-23, and 41-69.

Keith Moxey, "Is Modernity Multiple?" *Visual Time: The Image in History* (Durham: Duke University Press, 2013), 11-22.

March 11 Anachronic Time I: *What is the agency of the work of art? How does its potential "life" affect received notions of art historical time?*

George Kubler, "The Historian's Commitment," and "The Nature of Actuality," *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 12-30.

Didi-Huberman, "Before the Image, Before Time," *Compelling Visuality: The Work of Art In and Out of History*, ed., Claire Farago and Robert Zwijnenberg (Minneapolis: 2003), 31-44.

Didi-Huberman, "History and the Image: Has the 'Epistemological Transformation' Taken Place?" *The Art Historian: National Traditions and Institutional Practices*, ed. Michael Zimmermann (Williamstown: Clark Art Institute, 2003), 128-143.

March 25 Anachronic Time II: *What are the consequences of the recognition that images belong to more than one temporality? How might this affect the work of the art historian?*

W.J.T. Mitchell, "What Do Pictures Want?" and "The Surplus Value of Images," *What Do Pictures Want? The Lives and Loves of Images* (Chicago: University of Chicago Press, 2005), 28-56 and 76-106.

Mieke Bal, "Sticky Images: The Foreshortening of Time in an Art of Duration," *Time and the Image*, ed. Carolyn Bayley Gill (Manchester: Manchester University Press, 2000), 79-99.

Alexander Nagel and Christopher Wood, "The Plural Temporality of the Work of Art," and "Author and Acheiropoeiton," *Anachronic Renaissance* (New York: Zone Books, 2010), 1-19; 123-133.

April 1 Pseudo-morphosis: *If the shape of an image can belong to more than one time, does this shape carry meaning across time? If not, what does its appearance in different times tell us?*

Alexander Nemerov, "The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940's," *Critical Inquiry* 31 (2005), 780-810.

Amy Knight Powell, "Introduction: The Suspended Figure," *Depositions: Scenes from the Late Medieval Church and the Modern Museum* (New York: Zone Books, 2012), 21-42.

Alexander Nagel, "Not a Longer History, a Different History"; "Learning to Live without Artistic Periods"; "Non-Site-Specificity"; and "Relics and Reproducibles," *Medieval Modern: Art Out of Time* (New York: Thames and Hudson, 2012), 7-21; 22-26; 116-132; and 228-240.

Hal Foster, "Preposterous Timing," [Review of *Medieval Modern* and *Depositions*] *London Review of Books* 34 (2012), 12-14.

April 8 Periodizing Time: *What is the role of the "period" in the history of art? Can we do without it?*

Ernst Gombrich, "Norm and Form: The Stylistic Categories of Art History and their Origins in Renaissance Ideals," *Norm and Form: Studies in the Art of the Renaissance* (London: Phaidon, 1971), 81-98.

Reinhart Koselleck, "'Space of Experience' and 'Horizon of Expectation': Two Categories (1979)," *On the Semantics of Historical Time* (Cambridge: MIT Press, 1985), 267-288.

Siegfried Kracauer, "Ahasuerus, or the Riddle of Time," *History: The Last Things before the Last* (New York: Oxford University Press, 1969), 139-163.

Harry Harootunian, "Remembering the Historical Present," *Critical Inquiry* 33 (2007), 471-494.

April 15 Postmodernism's Time: *Why has it been so difficult to define the history of art since modernism? What debates swirl around the idea of the "postmodern"?*

West-Pavlov, "Postmodern Temporalities," *Temporalities*, 137-157.

Jean-Francois Lyotard, "What is Postmodernism? (1979)," *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984), 71-82.

Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism (1980)," *Beyond Recognition: Representation, Power, and Culture* ed. Scott Bryson et.al. introduction Simon Watney, (Berkeley: University of California Press, 1992), 52-87.

Fredric Jameson, "Postmodernism and Consumer Society (1983)," *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend: Bay Press, 2002), 127-144.

Arthur Danto, Introduction: Modern, Postmodern, and Contemporary," *After the End of Art: Contemporary Art and the Pale of History* (Princeton: Princeton University Press, 1997), 3-19.

April 22 What is Contemporaneity?: *Can "the contemporary" be regarded as a period or have we come to the end of time? Is the current artistic moment eternal?*

Terry Smith, Okwui Enwezor, and Nancy Condee, eds., "Introduction: The Contemporaneity Question," *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham: Duke University Press, 2008), 1-19.

Nicolas Bourriaud, "Altermodern," *Altermodern* exh.cat., ed. Nicolas Bourriaud (London: Tate Publishing, 2009), unpaginated.

Giorgio Agamben, "What is Contemporary?" *What is an Apparatus? And Other Essays*, trans. David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009), 39-54.

Alexander Alberro, "Periodizing Contemporary Art," *Crossing Cultures: Conflict, Migration, and Convergence. The Proceedings of the 32nd International Congress of the History of Art*, ed. Jaynie Anderson (Melbourne: Melbourne University Press, 2009), 935-39.

Moxey, "Contemporaneity's Heterochronicity," *Visual Time: The Image in History* (Durham: Duke University Press, 2013), 37-50.

April 29 What Time is Tomorrow? I: If "the contemporary" cannot be a period, what time is tomorrow?

Pamela Lee, "Introduction: Forgetting the Art World," *Forgetting the Art World* (Cambridge, MA: MIT Press, 2012) 2-38.

Richard Meyer, "Introduction: The Art Historical Postmortem," *What Was Contemporary Art?* (Cambridge, MA: MIT Press, 2013) 1-35.

David Joselit, *After Art* (Princeton: Princeton University Press, 2013).