

## Image, Object, Text: Theories and Methods in Art History and Visual Studies

Code: DU1905 Credits: 8

### SEMINAR PRESENTATIONS

During the course you are required to give a 15-20 minute presentation in pairs to the class, based on the tasks assigned to you below. How you divide the work with your partner is a matter for the two of you to agree on.

You will be given feedback on the presentation, but your performance will **not** count towards the final assessment of the course. It is meant to give you an opportunity for you to undertake preliminary work for the course and to gain a sense of how well you understand the themes and ideas being explored in the course.

2<sup>nd</sup> March

#### CANON WARS: THE OBJECTS AND VALUES OF ART HISTORY

KEILAH SILVA-FLORES & MARIA DI PASQUALE

Take a survey of exhibitions over the past 10 years of at least **4** major museums and galleries (the list below is just a suggestion – you might also come up with your own). Is it possible to find patterns of the kind of artists, topics and themes selected? What does this tell you about the value judgements guiding the decisions?

National Gallery Prague; National Gallery London; Louvre; Metropolitan Museum New York; Museum of Modern Art, NY; Kunsthistorisches Museum, Vienna; Belvedere Gallery, Vienna; Nationalgalerie, Berlin; National Museum, Cracow; Tate London.

DENISA KADLČÍKOVÁ & MARGARITA KHAKHANOVA

Based on the following surveys of art and architecture, is it possible to talk of a *canon* of Czech modernism? What are the values underpinning it? Is anything significant missing? If so, what does that tell us about how and why the canon has been constructed?

- Alena Adlerová, ed. *Dějiny českého umění IV: 1890-1938* (Prague, 1998)
- Zdeněk Kudělka and Jindřich Chatrný, *For New Brno: The Architecture of New Brno, 1919-1939* (Brno, 2000)
- Otakar Nový, *Česká architektonická avantgarda* (Prague, 1998)
- Taťána Petrasová and Rostislav Šváchá, eds, *Art of the Czech Lands, 800-2000* (Prague, 2017)
- Karel Srp, *Rozlomená doba 1908-1928: avantgardy ve střední Evropě* (Olomouc, 2018)
- Rostislav Šváchá, ed., *Dějiny českého umění V: 1939-1958* (Prague, 2005)

23<sup>rd</sup> March

#### STYLE, FORM AND THE SOCIAL HISTORY OF ART

RAMON DURMAN & LARA EMIG

Based on Robert Bagley's essay 'Style' on the course reading list, why is the concept of style so problematic?

KONSTANTINA GIANNAEA-ANASTASATOU & VERONIKA KOVALENKO

Consider Evelyn Welch's essay 'Art on the Edge: Hair and Hands in Renaissance Italy.' What are its core arguments? In what ways is it an example of the social history of art?

Evelyn Welch, 'Art on the Edge: Hair and Hands in Renaissance Italy,' *Renaissance Studies* 23.3 (2009) pp. 241-68.

13<sup>th</sup> April

#### CONCEPTS OF ICONOLOGY: FROM VISUAL LEXICON TO SOCIAL MEMORY

ADÉLA LISÁKOVÁ & BARBORA MACHÁČKOVÁ

Outline the main ideas of iconology presented by Aby Warburg in the Introduction to *Mnemosyne*. How applicable are they to Czech art?

Aby Warburg, 'The Absorption of the Expressive Values of the Past,' in *Art in Translation* 1.2 (2009) pp. 273-83.

(Note: you might also want to consult Ladislav Kesner, *Trauma, tíseň, extáze, prázdnota : formule afektu a patosu 1900-2018* (Brno, 2018).

20<sup>th</sup> April

#### HORIZONTAL ART HISTORY AND THE POLITICS OF THE PERIPHERY

KAROLÍNA SMÝKALOVÁ & JANA ČERNOČKA

In what ways do the arguments regarding horizontal art history and the periphery apply to Slovak art and its place in art historical writing?

4<sup>th</sup> May

#### THE GAZE, SEXUALITY AND THE NUDE

CHARLOTTE MALLET & BENEDETTA PUCE

Choose 4 artworks on display in the Moravian Gallery for detailed discussion where you think the theory of the gaze might be relevant to a critical interpretation.

18<sup>th</sup> May

**POSTCOLONIAL CRITIQUE: DECOLONIZING THE DISCIPLINE**

ANNALIE TALVE & RU-JUAN WANG & MAIRA SHAIKH

Take a trip to the Museum of Romani culture and the Anthropos Pavilion in Brno. Give an account of their exhibition display, based on ideas associated with postcolonial critique. In what ways do their challenge or repeat stereotypes about 'others' and the 'primitive' ?