

**ARTH 571.001**

Methodology of Art History

Office: Auditorium Annex 260

Office Hours: Thursdays 1-2:30 PM & by appt.

Tel: 604-822-6187

Email: [knicely@mail.ubc.ca](mailto:knicely@mail.ubc.ca)

Reconsidering History (and the History in Art History)  
In the Era of Post-Postmodernism, Post-Globalization,  
Virtuality and the Internet



Pablo Picasso Guernica 1937

(Wikipedia)

This seminar will consider theories and practices of history and how they have been severely questioned in the wake of Postmodernism. Foundations as well as radical critiques of traditional forms of positivist history and concepts of truth will be examined along with developments in art history.

Can we speak confidently about history and art today? Why do we even choose to look at art of the past? With Post-Structuralism and particularly in the late 1970s and the 1980s there was a radical critique of traditional forms of history writing in the empirical positivist mode. Grand narratives that attempted to explain all and concepts of "truth" and the ability to be "objective" were sharply attacked by the likes of Barthes, Foucault, Derrida and deconstruction, feminists and Post-colonial theory. On the other hand, these critiques proved to be very productive. Traditional canons for what should be included as subjects for history and art history were radically changed: the deep long history of the *Annales* school, the "cultural turn" where historians began to look more broadly at culture and cultural constructs and mentalities rather than "events" per sé; micro histories and narratives were produced even after Hayden White's demonstration of the "artiness" and "tropes" that traditionally shaped history writing. Foucault's focus on conditions that allow history to happen through a study of discourses and tracing of genealogies of concepts proved to be very influential. While there had been a certain lull in political thinking in the 1980s and 1990s, there seems to be a new kind of post-Marxist politics developing recently. All of this has influenced art history, of course.

Curiously, however, the furor and anxiety that seemed to reign in debates about history writing in the 1980s and 90s has appeared to subside without really being resolved. As the feminist Judith Bennett noted in *History Matters* (2006), of late, there even seems to be an avoidance of history, a trend one can see in art history as well.

Where do we stand? Is there still a place for history in art history? If so, how do we do it without being naïve? How do we make it matter today?

**Student Evaluation:**

Class Participation (General and as Class Discussant):	40%
Oral Presentation of Term Paper:	10%
Final Term Paper:	50%

## Weekly Topics and Readings : Reconsidering History

<p><b>Week 1</b> <b>Sept 5</b></p>	<p><b><u>Introduction: The Challenge-Has Postmodernism made history impossible or more interesting?</u></b></p> <p><b>Gabrielle M. Spiegel.</b> "Introduction" to <i>Practicing History: New Directions in Historical Writing after the Linguistic Turn.</i> (New York and London: Routledge, 2005) 1-31. (Online-UBC Catalogue)</p> <p><b>Keith Jenkins.</b> "Introduction: History Limited" and "Why bother with history?" in <i>At the Limits of History: Essays on theory and Practice</i> (London and New York: Routledge, 2009) 4-21; 54-63.</p> <p><b>Janet Kraynak.</b> "Art History's present tense" in <i>Making Art History: a Changing Discipline and its Institutions</i> ed. by Elizabeth C. Mansfield (New York and London: Routledge, 2007) 83-101.</p> <p><b>Robert Baldwin.</b> "A Sea Change in Art History: The Decline in the Past and the Rise of Contemporary art." (Short-Online: <a href="http://www.socialhistoryofart.com/miscinfo.htm">http://www.socialhistoryofart.com/miscinfo.htm</a>)</p> <p>Further Reading: <b>Terry Eagleton,</b> "The Politics of Amnesia" (Amusing!) in <i>After Theory</i> (London: Penguin, 2003) 1-22. (Available on Google Books)</p> <p>Class will brainstorm our current ideas about "What does history entail" and also "What is the history side of Art History?" How have these both changed in the wake of postmodernism? Questions to consider:  <i>What does history entail? How have new trends affected the practice of history?</i>  <i>Why do we study history?</i>  <i>What do we do when we want to study/research/write history?</i>  <i>Consider the problematics on a practical and theoretical level.</i>  <i>How do we organize history/historical thoughts? How do we choose a focus, given this is so partial.</i>  <i>How can we do history knowing that ours is just one view and only a partial one? Is there still a point?</i>  <i>How does our interaction with a historical era affect us, or be useful or meaningful to us?</i>  <i>Why art history?</i>  <i>What is art history? Visual Culture? In what ways are these different from history? Where does the discipline begin?</i>  <i>What is the history part of art history or visual culture?</i></p>
<p><b>Week 2</b> <b>Sept 12</b></p>	<p><b><u>The Legacy of Hegel: Aesthetics and the Teleology of History</u></b></p> <p><b>G. W. F. Hegel,</b> "The abstract characteristics of the nature of Spirit" in <i>Philosophy of History</i> (1837) Part III, Section II.1 (short) <a href="http://www.class.uidaho.edu/mickelsen/texts/Hegel%20-%20Philo%20sophy%20of%20History.htm">http://www.class.uidaho.edu/mickelsen/texts/Hegel%20-%20Philo sophy%20of%20History.htm</a></p> <p><b>G.W. F. Hegel.</b> <i>Philosophy of Fine Art</i> as excerpted in <i>The Art of Art</i></p>

*History: a Critical Anthology* ed. by Donald Preziosi (Oxford and New York: Oxford UP, Second ed. 2009)80-88. Also Preziosi's Introduction p. 55-61. [Online book available through UBC Library]  
 [NOTE: Pages are different in older edition.]

To consider: *Hegel has argued that within art there is a relationship of spirit to the material, universal to the particular. How are those terms defined and how does the relationship work? Where and how does history enter in? In Hegel do we see a kernel of the influential German concepts of "Geistesgeschichte" and "Weltanschauung"?*

*Contrast Hegel's way of thinking about history and aesthetics to some contemporary intellectuals dealing with similar issues in today's climate.*

**John Van Houdt.** *The Crisis of Negation: An Interview with Alain Badiou*, in *continent*. 1.4 (2011) 234-238. Online <http://continentcontinent.cc/index.php/continent/article/viewArticle/65>  
 [Note: This interview refers to other writings of Badiou. Just consider what he sees as the crisis.]

**Jacques Rancière.** "The Misadventures of Critical Thought" in *The Emancipated Spectator* (London, New York: Verso, 2009)25-49  
 (Also as a 2008 UBC Lecture on UTube)

**Joseph J. Tanke.** "What is the Aesthetic Regime?" in *Parrhesia* No 12(2011) 71-81. (A very useful explanation and placement of Rancière's ideas as laid out in *Aesthetic Politics* and other writings.) Online [http://parrhesiajournal.org/parrhesia12/parrhesia12\\_tanke.pdf](http://parrhesiajournal.org/parrhesia12/parrhesia12_tanke.pdf)

Recommendations:  
 Stanford's *Encyclopedia of Philosophy* discussion of "the Philosophy of History" (as distinguished from more pragmatic histories):  
<http://plato.stanford.edu/entries/history/#HegHis>

Useful Hegel Glossary:  
[http://www.london.ac.uk/fileadmin/documents/students/philosophy/ba\\_course\\_materials/ba\\_19thc\\_hegel\\_glossary\\_01.pdf](http://www.london.ac.uk/fileadmin/documents/students/philosophy/ba_course_materials/ba_19thc_hegel_glossary_01.pdf)

Familiarize yourself with aspects of **Kant's aesthetics**.  
 One source: Internet Encyclopedia of Philosophy  
<http://www.iep.utm.edu/kantaest/>  
 Or read section in Preziosi

**Week 3**  
**Sept 19**

**Early Forms of Art History and Some Rethinking**

**Alois Riegl.** *Leading Characteristics of Late Roman 'Kunstwollen'* as excerpted in *The Art of Art History: a Critical Anthology* ed. by Donald Preziosi (Oxford and New York: Oxford UP, Second Ed. 2009) 155-161. Preziosi's introduction to Ch. 4, p. 151-154.

**Erwin Panofsky.** "The History of Art as a Humanistic Discipline" and "Iconography and Iconology: An Introduction to the Study of Renaissance Art" in *Meaning in the Visual Arts* (Garden City, N.Y.:

	<p>Doubleday, 1955) 1-54. Available On Line-Note first pages are blank: <a href="http://www.scribd.com/doc/35406841/Panofsky-Meaning-in-the-Visual-Arts-Papers-in-and-the-History-1955">http://www.scribd.com/doc/35406841/Panofsky-Meaning-in-the-Visual-Arts-Papers-in-and-the-History-1955</a></p> <p><b>Keith Moxey.</b> "Panofsky's Concept of Iconology and the Problem of Interpretation in the History of Art", <i>New Literary History</i>, XVII, No. 2, Interpretation and Culture (Winter, 1986)265-274 [Online through UBC:JStor]</p> <p><b>Leonard Barkan.</b> "The Beholder's Tale: Ancient Sculpture, Renaissance Narratives, <i>Representations</i>, No. 44 (Autum,1993) p. 133-166. [Online through UBC JStor]</p> <p><i>In this week's readings art historians deal with style (Riegl) and iconography (Panofsky, Moxey, and Barkan). Consider how each reflects on historical meaning and how this can or cannot be determined. Is meaning inherent in the work or is it tied to viewers (or the historian him or herself)? How does Reigl's concept of Kunstwollen differ or compare to Giestesgeschichte and Weltanschauung we talked about last week.</i></p> <p>Further reading:</p> <p><b>Erwin Panofsky.</b> "Reflections on Historical Time," <i>Critical Inquiry</i>, Vol. 30, No. 4 (Summer, 2004) 691-701. [This is a new English translation by Johanna Bauman of a 1927 text. It raises questions about the difficulties of making historical chronological judgments based on stylistic differences.]</p> <p><b>Mike Guber.</b> Time and History in Alois Riegl's Theory of Perception," <i>Journal of the History of Ideas</i>, Vol. 66, Number 3 (July 2005) 451-474.</p>
<p><b>Week 4</b> <b>Sept 26</b></p>	<p><b><u>Marx and Social Art History</u></b> <b><u>Visit and discussion with Serge Guilbaut</u></b></p> <p><b>Karl Marx.</b> <i>The German Ideology</i> (1845-6) selection in Marx, Karl, and Friedrich Engels, eds. 1978. <i>The Marx-Engels Reader</i>. Edited by R. C. Tucker. 2nd ed. (New York: W. W. Norton, 1978) 146-175. Online: <a href="http://top-pdf.com/download/the-marx-engels-reader-text-1.html">http://top-pdf.com/download/the-marx-engels-reader-text-1.html</a></p> <p><b>T. J. Clark.</b> "The Conditions of Artistic Production," <i>Times Literary Supplement</i>, May, 1974.</p> <p><b>Serge Guilbaut.</b> "Brushes, Sticks and Stains: Addressing some Cultural Issues in New York and Paris after World War II," in <i>Be-Bomb: The Transatlantic War of Images And all that Jazz. 1946-1956</i> (Exhibition Catalogue: Barcelona, Museu d'Art Contemporani de Barcelona; Madrid, Museu Nacional de Arte Reina Sofia, 2007) 15-46 (a selection).</p> <p>To consider: <i>Note how Marx &amp; Engels turn the tables on Hegelian concepts about what motivates history. The short T.J Clark text is a kind of manifesto against the moribund state of traditional art history in the early 1970s by one of the early influential proponents of social art history. Serge Guilbaut, a student of T. J. Clark, wrote this text as the introduction to an exhibition he organized that had a big impact on debates about how to integrate "history" into exhibitions. Read this text less for the specific information, but rather with an analytical eye as to how he incorporates history/politics/culture into the discussion of "high art" and does this in an exhibition space. Since he will be here to respond to questions, the discussants should prepare questions for Guilbaut along with comments.</i></p>

	<p>Further Reading:  For a taste of Karl Marx's history writing read:  <b>Karl Marx.</b> <i>The Eighteenth Brumaire of Louis Napoleon</i> written between December 1851 and March 1852, Ch. I and VII  <a href="http://www.marxists.org/archive/marx/works/1852/18th-brumaire/">http://www.marxists.org/archive/marx/works/1852/18th-brumaire/</a></p> <p><b>T. J. Clark.</b> "The Bar at the Folies-Bergère," in <i>The Painting of Modern Life: Paris in the Art of Manet and his Followers</i> (New York: Alfred A. Knopf, 1985) 205-258.  And for a critique of Clark's book for its lack of consideration of gender see:  <b>Griselda Pollock.</b> "Modernity and the spaces of femininity" in <i>Vision &amp; Difference: Femininity, Feminism and the Histories of Art</i> (London and New York: Routledge, 1988) 50-90.</p>
<p><b>Week 5</b>  <b>Oct. 3</b></p>	<p><b>Practices and Symbolic Goods</b></p> <p><b>Pierre Bourdieu.</b> "Outline of a Theory of Practice: Structures and habitus" in Spiegel, <i>Practicing History</i>, p. 179-189.  <b>Pierre Bourdieu.</b> "The production of belief: contribution to an economy of symbolic goods" 1980 [Online: <a href="http://mcs.sagepub.com/content/2/3/261.refs">http://mcs.sagepub.com/content/2/3/261.refs</a>] Print version can be found in Bourdieu. <i>The Field of cultural Production</i> (New York:Columbia UP, 1993 orig. French 1977) 74-111.  <b>Michael Baxandall.</b> "The Period Eye" Ch 2 in <i>Painting and Experience in Fifteenth Century Italy</i> (Oxford and New York: Oxford UP, 1972) 29-108. [Online version of the book (not great quality) can be found at: <a href="http://www.scribd.com/doc/33839717/Michael-Baxandall-1988-Painting-and-Experience-in-Fifteenth-Century-Italy-A-primer-in-the-social-history-of-pictorial-style-SECOND-EDITION">http://www.scribd.com/doc/33839717/Michael-Baxandall-1988-Painting-and-Experience-in-Fifteenth-Century-Italy-A-primer-in-the-social-history-of-pictorial-style-SECOND-EDITION</a>  <b>Allan Langdale.</b> "Aspects of the Critical Reception and Intellectual History of Baxandall's Concept of the Period Eye," in <i>About Michael Baxandall</i>, ed. Adrian Rifkin (Blackwell 1999), 17-35.</p> <p>To consider: <i>How is Bourdieu both working in the spirit of Marx but extending this theory for the field of the cultural sphere? Can you see a relationship between the theories of Bourdieu and the art historical writing of Baxandall on the "period eye?"</i></p> <p>Further Reading:  <b>Pierre Bourdieu.</b> <i>Distinction: a Social Critique of the Judgement of Taste</i> (Cambridge, Mass:Harvard UP, 1987 (orig. 1974)</p>
<p><b>Week 6</b>  <b>Oct. 10</b>  <b>Potluck</b></p>	<p><b>Nietzsche, Foucault and Genealogy</b></p> <p><b>Friedrich Nietzsche.</b> "On the Use and Abuse of History for Life." (1873-76) Trans. By Ian Johnson. Read sections 1-4.  Online: <a href="http://records.viu.ca/~johnstoi/nietzsche/history.htm">http://records.viu.ca/~johnstoi/nietzsche/history.htm</a></p> <p><b>Michel Foucault.</b> "Nietzsche, Genealogy, History," in <i>Language, Counter-memory, practice: Selected Essays and interviews by Michel Foucault</i> ed. By Donald F. Bouchard, Ithaca: Cornel UP (1987) p. 138-164</p> <p><i>One major thing to think about in these texts is the critique of history writers' constant quest for origins. Foucault's genealogy is a different</i></p>



	<p><i>approach. Think about this with respect to art history.</i></p> <p><b>Class will meet for a potluck at Carol Knicely's around 3PM</b>  Address: 4478 James St, Vancouver. Two blocks west of Main St.  between 28<sup>th</sup> and 29<sup>th</sup>. Tel: 604-876-8274.</p>
<p><b><u>Week 7</u></b> <b><u>Oct 17</u></b></p>	<p><b><u>Carlo Ginsberg – Microhistory and Accessing Oral History and Popular Belief/</u></b>  <b><u>Transculturation and Pictorial Histories of the Ancient Aztecs-</u></b>  <b><u>Visit and discussion with Marv Cohodas</u></b></p> <p><b>Carlo Ginsberg.</b> "Witchcraft and Popular Piety: Notes on a Modenese Trial of 1519" and "The Inquisitor as anthropologist" in <i>Clues, Myths, and the Historical Method</i> (Baltimore: Johns Hopkins Press, 1989; Itl version 1986) 1-16; 156-164 plus notes. [First hour]</p> <p style="text-align: center;">*</p> <p>For Marv Cohodas' visit please prepare questions and expect to be asked questions. He will also bring more colour images.</p> <p><b>Boone, Elizabeth Hill.</b> 1994. Aztec Pictorial Histories: Records Without Words. <i>Writing Without Words: Alternative Literacies in Mesoamerica and the Andes</i>, edited by Elizabeth Hill Boone and Walter D. Mignolo (Duke University Press), 50-76. (on reserve in Koerner)  [This is a more empirical reading]</p> <p><b>Richard A. Rogers.</b> 2006 From Cultural Exchange to Transculturation: A Review and Reconceptualization of Cultural Appropriation. <i>Communication Theory</i> 16: 474-503. (online) [This is a more theoretical reading]</p> <p>To consider: <i>In both sets of readings we are dealing with special problems in accessing history: 1) understanding oral culture and popular beliefs through traces in the written historical record 2) understanding histories recorded in a pictorial language (without words) developed in a situation of culture clash and appropriation.</i></p>
<p><b><u>Week 8</u></b> <b><u>Oct 24</u></b></p>	<p><b><u>Feminism , Performance and (Art) History</u></b></p> <p><b>Judith Butler.</b> "Performative Acts and Gender Construction: An Essay in Phenomenology and Feminist Theory." <i>Theatre Journal</i>. Vol 40 No. 4 (Dec. 1988) 519-531 (On Line)</p> <p><b>Jill Bennet.</b> "INSIDES, OUTSIDES: Trauma, affect, and art" excerpt of her 2005 book in <i>The Feminism and Visual Culture Reader</i> ed. by Amelia Jones (London; New York: Routledge (2003/2010) 452-462.</p> <p style="text-align: center;">*</p> <p>For a debate within Art History compare two reviews:  <i>Reclaiming Female Agency: Feminist Art History after Postmodernism</i> (Norma Broude and Mary d. Garrard, 2005) reviewed by <b>Ute L. Tellini</b> in <i>Women's Art Journal</i>, Fall/Winter 2006. (Jstor:  <a href="http://www.jstor.org/openurl?volume=27&amp;date=2006&amp;spage=33&amp;issn=02707993&amp;issue=2">http://www.jstor.org/openurl?volume=27&amp;date=2006&amp;spage=33&amp;issn=02707993&amp;issue=2</a>)</p> <p>The same book reviewed by <b>Rosemary Betterton</b> in <i>Feminist Review</i> (2007) 87, 163-165.  <a href="https://secure.palgrave-journals.com/fr/journal/v87/n1/full/9400373a.html">https://secure.palgrave-journals.com/fr/journal/v87/n1/full/9400373a.html</a></p>

	<p><i>Consider the importance of phenomenology and embodiment in the texts of Butler and Bennet and how these are important for identity and memory which are significant aspects of history sometimes overlooked. In a slightly different vein, note how the two reviews of Reclaiming Female Agency reveal lingering debates within feminist art history today.</i></p> <p>Further Reading:  <b>Amelia Jones.</b> <i>Seeing Differently: A History and theory of Identification and the Visual Arts</i> (New York:Routledge, 2012).  <b>Joan Wallach Scott.</b> "Gender: A Useful Category of Historical Analysis", published in 1986 in the <a href="#">American Historical Review</a>. Vol 91, No 5 (Dec. 1986) 1053-75 (On line)  _____. "Feminism's History," <i>Journal of Women's History</i>. Vol 16, No. 2 (Summer 2004) 10-29. (Online)</p>
<p><b>Week 9</b> <b>Oct. 31</b></p>	<p><b>Reflections on History: Walter Benjamin and Implications for the Time and the Virtual</b></p> <p><b>Walter Benjamin.</b> "On the Concept of History (Theses on the Philosophy of History) 1940 Online:  <a href="http://www.sfu.ca/~andrewf/CONCEPT2.html">http://www.sfu.ca/~andrewf/CONCEPT2.html</a></p> <p><b>Giorgio Agamben.</b> "Time and History: Critique of the Instant and the Continuum, " in <i>Infancy and History: Destruction of Experience</i> (London &amp; New York:Verso, 1978/1993) 89-107.  <a href="http://www.scribd.com/doc/50022048/Agamben-Giorgio-Infancy-and-History">http://www.scribd.com/doc/50022048/Agamben-Giorgio-Infancy-and-History</a></p> <p><b>John Greth,</b> issue ed. "Walter Benjamin and the Virtual: Politics, Art, and Mediation in the Age of Global Culture," (editorial) <i>Transformations</i> (Issue No. 15, November 2007)  <a href="http://www.transformationsjournal.org/journal/issue_15/editorial.shtml">http://www.transformationsjournal.org/journal/issue_15/editorial.shtml</a> and</p> <p><b>Allen Meek.</b> "Benjamin, Trauma and the Virtual" in the same issue.  <a href="http://www.transformationsjournal.org/journal/issue_15/article_02.shtml">http://www.transformationsjournal.org/journal/issue_15/article_02.shtml</a></p> <p><i>Perhaps because of the poetry and sometimes aphoristic nature of a lot of his texts together with his interest in the arts, Walter Benjamin's writings have inspired many subsequent reflections on philosophy and culture. Consider how Agamben and the articles in Transformations develop the themes of history in relation to time and virtuality.</i></p> <p>Further Reading:  <b>Vanessa R. Schwartz,</b> "Walter Benjamin for Historians," <a href="#">The American Historical Review</a> (December 2001) pp. 1721-1743 (Online) [Comments on several works]</p>
<p><b>Week 10</b> <b>Nov 7</b></p>	<p><b>Reflections on History and its Writing</b></p> <p><b>Michel de Certeau.</b> "The Historiographical Operation" in Chapter 2 of Part 1: Productions of Places in <i>The writing of History</i> (New York:Columbia UP, 1988 [1974 orig])56-113. [About the institutional setting of history writing]</p> <p><b>Hayden White.</b> "The Historical Text as Literary Artifact" in <i>History and Theory: Contemporary Readings</i> ed. by Brian Fay, Philip Pomper and Richard T. Vann (Malden, Mass and Oxford, UK:Blackwell, 1998)15-33.</p> <p>Further Reading:</p>

	<p><b>Carrard, Philippe.</b> "History as a Kind of Writing: Michael de Certeau and the Poetics of Historiography." <i>South Atlantic Quarterly</i> 100, no. 2 (Spring2001) (Online) [Very useful]</p> <p><b>Hayden White.</b> "The Question of Narrative in Contemporary Historical Theory," <i>History and Theory</i>, Vol. 23, No. 1 (Feb., 1984), pp. 1-33 (Online) [A broader reflection on Narrativity]</p>
<p><b>Week 11</b> <b>Nov 14</b></p>	<p><b><u>Deleuze and History: Anti-history, history's silences or another kind of history? / A brief consideration of Visuality and Historicity</u></b></p> <p><b>Deleuze, Gilles and Felix Guatarri.</b> <i>A Thousand Plateaus: Capitalism and Schizophrenia</i> (Minnesota, 1987) v-xx (pay attention to T of C); 3-25 (Introduction: Rhizome); p. 167-178 (faciality); p. 233-239 (on becoming (small part); p. 260-265 (Memories of a Haecceity); Terms to consider"</p> <p>Assemblage Becoming Body without Organs Haecceity (hæk-see-ê-tee ) Multiplicity Rhizome (rye-zohm) For definitions check: Kick-ass Deleuze &amp; Guattari introduction!!! <a href="http://tusenpekpinnar.wordpress.com/2009/10/26/kick-ass-deleuze-guattari-introduction/">http://tusenpekpinnar.wordpress.com/2009/10/26/kick-ass-deleuze-guattari-introduction/</a> [The English part]</p> <p><b>Maria H. Loh.</b> "Renaissance Faciality," <i>Oxford Art J</i> (2009) 32 (3): 341-363. doi: 10.1093/oxartj/kcp032 This article appears in: <a href="#">Mal'Occhio: Looking Awry at the Renaissance Special Issue</a> [Not exactly visuality but definitely a Deleuzian critique]</p> <p style="text-align: center;">*</p> <p><b>Martin Jay.</b> "Scopic Regimes of Modernity." <i>Vision and Visuality</i> (Bay Press, 1988) 2-23. <a href="http://beauty.gmu.edu/AVT307/AVT307-001/martin%20jay%20vision%20and%20visuality%20copy.pdf">http://beauty.gmu.edu/AVT307/AVT307-001/martin%20jay%20vision%20and%20visuality%20copy.pdf</a></p> <p><b>Whitney Davis.</b> "Vision has an Art History," "Vision and Successions to Visual Culture" and "How Visual Culture Becomes Visible," Pt. 1 in <i>A General Theory of Visual Culture</i> (Princeton, 2011) 3-42; 277-280.</p> <p>Further Reading: <b>Claire Colebrook and Jeffrey A. Bell, eds.</b> <i>Deleuze and History</i> (Edinburgh: Edinburgh UP, 2009) [A number of good essays] <b>Martin Jay.</b> <i>Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought</i> (Berkeley: U of Calif. Press, 1993) [Longer book that follows and deepens the 1988 article] <b>Robert S. Nelson,</b> ed. <i>Visuality Before and Beyond the Renaissance: seeing as others Saw</i> (Cambridge: Cambridge UP, 2000) [Articles that discuss visuality in pre-modern eras] (For Introduction see: <a href="http://catdir.loc.gov/catdir/samples/cam032/99053249.pdf">http://catdir.loc.gov/catdir/samples/cam032/99053249.pdf</a>)</p>
<p><b>Week 12</b> <b>Nov 21</b></p>	<p><b><u>Presentations</u></b></p>
<p><b>Week 13</b> <b>Nov 28</b></p>	<p><b><u>Presentations</u></b></p>