Seminar Leader: Geoff Lehman
Course Times: Monday, 10:45-12:15 and Wednesday, 10:45-12:15
Email: g.lehman@berlin.bard.edu

Course Description
This course will focus on the problem of pictorial representation in painting, drawing and photography, considering the (material, structural) conditions that make representation possible, the relationship between pictorial representation and its “model” (whether object or experience) in the world and, perhaps most importantly, the range of experiences arising from the encounter between pictures and their viewers. All the principal topics for the course are ones that are important both within art historical discourse and as larger problems of human experience and (self-)knowledge: originality, nature, space and time, mood, materiality. The course will be guided throughout by sustained discussion of a small number of individual artworks. Among the artists whose works we will examine are Van Eyck, Raphael, Titian, Bruegel, Velázquez, Goya, Talbot, Monet, Atget, Picasso, Martin and Sherman. Readings will focus on texts in art history and theory (Pater, Wölflin, Riegl, Barthes, Krauss, Rosand), as well as primary sources (Vasari, early writings on photography and on Impressionism, selected lyric poems). Visits to Berlin museums to experience works of art firsthand are an integral part of the course.

Requirements
Attendance at all classes is mandatory, and active participation in discussions will be an essential part of the course. More than two absences (that is, absences from two sessions of 90 minutes) in a semester will significantly affect the grade for the course. Readings should be done in advance of the class for which they are assigned. There will be two visual analysis assignments: a midterm essay, 6-7 pages (2000-2300 words) in length, for which a choice of topics will be distributed in advance, and a final presentation and essay, on a topic to be chosen in consultation with me. That assignment will require an in-class presentation and an accompanying essay, 9-10 pages (3000-3300 words) in length, due at the end of the term. Please note the policy from the Student Handbook regarding late submission of essays.

Museum Visits
Five of our scheduled classes will be museum or gallery visits. The midterm essay assignment will also require you to visit a museum independently to study a work of art in person.

Grade Breakdown
Class participation: 30%
Midterm essay: 25%
Final presentation and essay: 45% (presentation: 15%, essay: 30%)
Schedule

Monday, September 1: Introduction

I. ORIGINALITY

Wednesday, September 3: The Hand of the Artist
  Raphael
  Visual assignment: group presentations
  Reading:

Saturday, September 6: Performance / Substitution
  Visit to the Gemäldegalerie
  Reading:
  Suggested reading:

Monday, September 8: Painting as Language
  Pablo Picasso
  Reading:
  Suggested reading:
  Clement Greenberg, *Art and Culture*, “Collage”
  Yve-Alain Bois, “Kahnweiler’s Lesson”

Wednesday, September 10: Representation and its Remainder
  Cindy Sherman
  Reading:
  Norman Bryson, “House of Wax”

II. NATURE

Monday, September 15: Mimesis
  Jan Van Eyck
  Reading:

Wednesday, September 17: Nature and Human Experience
  Pieter Bruegel the Elder
  Visual assignment: group presentations
  Reading:
Hesiod, *Works and Days*, ll. 383-694 (Nelson trans., pp. 84-94)

**Monday, September 22: Painting and Photography, I: London**

*William Henry Fox Talbot, The Pre-Raphaelites*

**Reading:**
- Roland Barthes, *Camera Lucida*, Chapters 1-3, 8-10, 18-20, and 35-36

**Suggested reading (all in *Classic Essays on Photography*, ed. A. Trachtenberg):**
- Louis Daguerre, “Daguerreotype”
- Hubert Damisch, “Five Notes for a Phenomenology of the Photographic Image”

**Wednesday, September 24: no class**

**Saturday, September 27: Painting and Photography, II: Paris**

*Visit to the Alte Nationalgalerie (Edouard Manet, Claude Monet, Paul Cézanne)*

**Reading:**
- Edmond Duranty, *The New Painting*, selections
- Théodore Duret, *The Impressionist Painters*, selections
- Louis Leroy, “Exhibition of the Impressionists”
- Jules LaForgue, “Impressionism”

**Suggested reading:**

### III. SPACE AND TIME

**Monday, September 29: The Rationalization of Space**

*Piero della Francesca*

**Visual assignment: group presentations**

**Reading:**
- Erwin Panofsky, *Perspective as Symbolic Form*, section 4

**Wednesday, October 1: Coordination and Subordination**

*Rembrandt van Rijn*

**Reading:**

**Monday, October 6: no class**

**Wednesday, October 8: Las Meninas, I**

*Diego Velázquez*

**Reading:**
- Leo Steinberg, “Velázquez’ ‘Las Meninas’”
- Michel Foucault, *The Order of Things*, Chapter 1: “Las Meninas”

**Saturday, October 11: Windows**

*Visit to the Berggruen Museum (Henri Matisse, Pablo Picasso)*

**Reading:**
Monday, October 13: Las Meninas, II
Diego Velázquez, John Singer Sargent, Pablo Picasso
Visual assignment: group presentations

No class on Wednesday, October 15

Midterm essay due: 23:59 on Sunday, October 19

FALL BREAK

IV. MOOD

Monday, October 27: no class

Wednesday, October 29: no class

Monday, November 3: Camera lucida
Islamic and Christian sacred architecture
Reading:
   Hans Belting, “Perspective: Arab Mathematics and Renaissance Western Art”
   Hans Belting, Florence and Baghdad, pp. 252-261 ("The Mashrabiyya as a Symbolic Form")

Wednesday, November 5: “The Condition of Music”
Giorgione
Reading:
   Walter Pater, The Renaissance, “The School of Giorgione”

Saturday, November 8: Ut pictura poesis
Visit to the Scharf-Gerstenberg Museum
Reading:
   Selected poems (contributed by the group)

Monday, November 10: Modernism: An Alternative History
Francisco Goya y Lucientes, Kazimir Malevich, Mark Rothko
Visual assignment: group presentations

Wednesday, November 12: Atmosphere
Agnes Martin
Reading:
   Rosalind Krauss, Bachelors, “Agnes Martin: The /Cloud/”

V. MATERIALITY

Monday, November 17: Reflections, Traces, Commodities
Eugène Atget
Reading:
  Walter Benjamin, “A Short History of Photography”

Wednesday, November 19: Artist, Artwork, Viewer
Titian
Reading:
  David Rosand, The Invention of Painting in America, “Subjects of the Artist”

Monday, November 24: Paint, Picture, Object
Jackson Pollock, Jasper Johns
Reading:
  Leo Steinberg, Other Criteria, “Jasper Johns: The First Seven Years of his Art”

Wednesday, November 26: Landscape / Land Art
Richard Serra, Walter de Maria
Visual assignment: group presentations

Saturday, November 29: The Post-Medium Condition?
Visit to the Hamburger Bahnhof

STUDENT PRESENTATIONS
Monday, December 1
Wednesday, December 3
Monday, December 8
Wednesday, December 10

Final presentation essay due: 23:59 on Tuesday, December 16