



The Hebrew University of Jerusalem

Syllabus

Great View 2: Entries to the Philosophy of Art - 5332

Last update 28-08-2023

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: History of Art

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Noam Gal

Coordinator Email: noamaf@gmail.com

Coordinator Office Hours: TBA

Teaching Staff:

Dr. Noam Gal

Course/Module description:

Following our previous course "Great View 1: On the Philosophies of Art", this introductory course will focus on the main ideas that have shaped the interpretation and critique of and around the work of art. Yet, unlike the previous course, this one does not set aesthetic theory in historical order. Historical narrative is replaced here by a series of conceptual keys, mainly from the last century. Each of these keys is an entire universe of arguments, which are part of the development of Art History as a discipline and have played various roles in the understanding of the work of art along centuries. Although we will only have a taste of each one of these key-concepts, we will practice its employment in the analysis of various artworks of different mediums, times and styles, in class, or on site, in museum tours. The role of this course, eventually, is providing tools for an integrative interpretational approach, one that combines different perspectives on the artwork and unfolds parallel possible horizons of meaning.

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:

the course provides students with a divers toolbox of key-concepts for the analysis and criticism of art works from various periods and mediums.

Attendance requirements(%):

30

Teaching arrangement and method of instruction:

Course/Module Content:

Session 1: Introduction
Session 2: Perception
Session 3: Image
Session 4: Medium
Session 5: Imitation and Copy
Session 6: Intention
Session 7: Biography
Session 8: Style
Session 9: Display

Session 10: Interpretation
Session 11: Criticism and Critique
Session 12: Market
Session 13: Art History

Required Reading:

- Joel Snyder, "Picturing Vision", *Critical Inquiry*, vol. 6, no. 3 (Spring, 1980): 499-526
- Richard Wollheim, "On Pictorial Representation," *The Journal of Aesthetics and Art Criticism*, vol. 56, no. 3 (Summer, 1998): 217-216.
- Michael Baxandall, "The Period Eye", in: *Painting and Experience in Fifteenth Century Italy*, (Oxford: Oxford University Press, 1972), 29-44.
- ארווין פאנופסקי, "איקונוגרפיה ואיקונוולוגיה: מבוא לחקר אמנות הרנסנס", תרגום: אביעד שטיר, המדרשה 12, 2009, עמ' 69-81.
- W.J.T. Mitchell, "What is an image?", *New Literary History* vol. 15, no. 3 (Spring 1984): 503-537.
- Gotthold Ephraim Lessing [1766], *Laocöon: An Essay on the Limits of Painting and Poetry*, trans. Edward A. McCormick, Baltimore and London: Johns Hopkins University Press, 1984, 78-85.
- Clement Greenberg, "Towards a Newer Laocöon", in: *Art in Theory 1900-1990*, Harrison and Wood eds. (Oxford: Blackwell, 1992), 754-760.
- קלמנט גרינברג [1963], "ציור מודרניסטי", מוזות 2, 1982, 5-12 [נמצא גם בכתב העת המדרשה, מס' 3, 2000]
- Norman Bryson, "The Essential Copy" in *Vision and Painting: The Logic of the Gaze* (New Haven: Yale University Press, 1986), 13-36.
- Rosalind Krauss, "Notes on the Index", *October* vol. 3 (Spring 1977): 68-81.
- Thierry de Duve, "Intentionality and Art-Historical Methodology", *NoneSite* article issue 6, 2012 [available online]
- Sam Rose, "Close Looking and Conviction", *Art History* vol. 40 (February 2017): 156-177
- John Berger, "Millet and the Peasant," in: *About Looking* (New York: Vintage International, 1980), 76-85.
- רולאן בארת [1968]. מות המחבר; מישל פוקו, מהו מחבר? [1969] (תרגום: דרור משעני). תל אביב: רסלינג, 2005. עמ' 7-18.
- Alois Riegl, *Problems of Style: Foundations for the History of Ornament* (Princeton University Press, 1992), 3-13.
- Richard Neer, "Connoisseurship and the Stakes of Style", *Critical Inquiry* vol. 32 (Autumn 2005): 1-26
- Griselda Pollock, "Un-framing the Modern: Critical Space/Public Possibility", *Museums After Modernism: Strategies of Engagement*, G. Pollock and J. Zemans eds. (Oxford: Blackwell, 2007), 1-39.
- Mieke Ball, "Telling, Showing, Showing Off", *Critical Inquiry*, vol. 18 (Spring 1992):

556-594.

- סוזן סונטאג, "נגד פרשנות", תרגום: מיכל זמיר, המדרשה גליון 12, 2009: 29-39.
- משה ברש, "לשאלת פירושן של יצירות אמנות", עיון: רבעון פילוסופי, ד (י"א), (תשרי תשכ"א, 1960): 205-227.
- מרטין היידגר [1950]. מקורו של מעשה האמנות, תרגום: אדם טננבאום, תל אביב: הקיבוץ המאוחד, 2017, 90-59.
- דניס דידרו, כתבים אסתטיים, מבחר (ירושלים: מוסד ביאליק, 2005), 36-16.
- Ernst Bloch, "Discussing Expressionism", in: *Aesthetics and Politics: The Key Texts of the Classic Debate within German Marxism*, ed. Fredric Jameson, New York and London: Verso, 1977, 16-27.
- Cassandra Langer, "Feminist Art Criticism: Turning Points and Sticking Places", *Art Journal* vol. 50 (2), 1991: 21-28.
- Alan Goldman, "Evaluating Art", in: *Aesthetics* (Blackwell, 2004): 93-108
- Alain Quemin, "The Impact of Nationality on the Art Market", *Sociologia & Anthropologia* vol. 5(3), 2015: 825-856
- Svetlana Alpers, "Is Art History?" *Daedalus* 106, no. 3 (1977), 1-13
- Hans Belting, "Global Art and Minorities: A New Geography of Art History", in: *Art History After Modernism*, Chicago: University of Chicago Press, 2003, 62-73.
- Terry Smith, "The State of Art History: Contemporary Art", *The Art Bulletin* vol 92, no. 4, 2010: 366-383

Additional Reading Material:

Grading Scheme:

Written / Oral / Practical Exam 70 %
Active Participation / Team Assignment 10 %
Attendance / Participation in Field Excursion 20 %

Additional information: