

Art History and the Parameters of Image Studies

York Summer Theory Institute in Art History (YSTI)

University of York, June 8 – 12, 2015, 1 – 4:45 pm daily

Convener: Professor Whitney Davis (University of California at Berkeley and University of York)

Description: Designed for students undertaking postgraduate research, the first York Summer Theory Institute in Art History at the University of York (YSTI), *Art History and the Parameters of Image Studies*, will explore the relationships between art history as a discipline (an array of propositions and practices related to an array of objects and evidence) and the relatively recent consolidation of an inter- or trans-disciplinary ‘image studies’, identified in some measure with the work of leading French and German art historians and theorists as well as with ‘visual-culture studies’ in the UK and North America. Art historians often say they work with images, but it might equally be said that they make images of objects and/or produce images of images. Moreover, images—as an object of study and as a procedure or a practice—are not the exclusive domain of art history. Contributions highly relevant to art history have been made by anthropologists, psychologists, historians of science and technology, and others, and images obviously need not be identified only with objects of art. The Institute will explore some of the main lines of thinking in image studies conceived as an array of possible ‘parameters’ for art history, that is, as constituting certain of its conditions and horizons of possibility and as operating on – and possibly trying to break down – certain borders in and of art history. Some of these lines of thinking have been held to conflict in some respects (for example, visual culture studies as sociopolitical critique *versus* science of images). But we will emphasize their interactions and the fruitfulness of entertaining multiple approaches. If it is true that the contemporary world is increasingly saturated with images—a claim that is hard to measure—and if our future students and publics increasingly demand art historians’ response to that environment, then it seems evident that present-day postgraduate training in art history should include sustained attention to image studies.

Format: There will be two two-hour afternoon sessions each day with a 45-minute break. Presentations, discussions, and questions by seminar leaders and students will contextualize the readings for about an hour, followed by more open discussion based on comments and questions prepared by participants (for a second hour). All readings should be done in advance (mornings and some evenings should be kept open for this purpose, and some readings will likely need to be completed before the Institute begins). A brief essay explaining how readings/sessions might have suggested new perspectives in participants’ research and specific feedback on the contents and formats of the Institute—suggestions for future Institutes and funding applications—will be required of each participant at the close. This will be made available to participants’ supervisors in order for them to get a sense of their students’ activities and interests in the Institute.

Applications for participation are invited; note, places are limited. To apply, please e-mail susanna.broom@york.ac.uk with a short statement (max. 250 words) setting out how you envisage your attendance contributing to your research. The deadline for applications is 9am on Monday 18th May 2015.

Schedule of Meetings, Lectures, and Readings

Monday, June 8

Session 1: Introductions

Participants introduce themselves and their research and briefly present a particular 'problem' object (or technology, or text, or . . .) on which they are currently working.

Session 2: Visual Culture Studies as Social Critique

Nicholas Mirzoeff, 'The Right to Look', *Critical Inquiry* 37 (2011), 473-96.

Sunil Manghani, 'The Problem of Visual Culture', in *Image Critique and the Fall of the Berlin Wall* (London, 2008), Chapter 2.

Evening Session: Public Lecture by Whitney Davis, 'Abstraction to the Notional: David Summers's Principle of Art History' (5.30pm, Bowland Lecture Theatre)

Tuesday, June 9

Session 1: World Art Studies and Politics of Globalization

Paul Wood, 'Moving the Goalposts: Modernism and World Art History', *Third Text* 25 (2011), 503-13.

Leon Wainwright, 'Globalisation and Aesthetics', in *Encyclopedia of Aesthetics*, 2nd ed., ed. Michael Kelly (New York, 2014).

David Hulks, 'World Art History: A Radical Proposal', and Whitney Davis, 'Radical WAS: The Sense of History in World Art Studies [comment on Hulks]', *World Art* 3 (2013), 190-210.

Session 2: Analytics of Visual Culture Studies and Theories of Visuality

W. J. T. Mitchell, 'Showing Seeing: A Critique of Visual Culture', *journal of visual culture* 1 (2002), 165-81.

Anders Michelsen, 'Nothing Has Meaning Outside of Discourse? On the Creative Dimension of Visuality', *Leitmotiv* 5 (2005-6), 89-114 (www.ledonline.it/leitmotiv).

Wednesday, June 10

Session 1: Iconic Criticism

Keith Moxey, 'Visual Studies and the Iconic Turn', *journal of visual culture* 7 (2008), 131-46.

W. J. T. Mitchell and Gottfried Boehm, 'Pictorial vs. Iconic Turn: Two Letters', *Tagungsband "Bildwissenschaft" IFK Wien* (2008), 1-11. (Also in *Critical Inquiry* and *The Pictorial Turn* ed. Neal Curtis.)

Gottfried Boehm, 'Iconic Knowledge: The Image as Model', unpublished MS.

Session 2: The Survival and Persistence of Images

Georges Didi-Huberman, 'History and Image: Has the 'Epistemological Transformation' Taken Place?' in *The Art Historian: National Traditions and Institutional Practices* (Williamstown, MA, 2003), 128-43.

Christopher Wood and Alexander Nagel, *Anachronic Renaissance* (New York, 2010), excerpt.

Thursday, June 11

Session 1: The New Theory of Presence and Embodiment

Carrie Noland, 'Embodiment and Aesthetics', unpublished MS.

Robert Maniura and Rupert Shepherd, 'Introduction', in *Presence: The Inherence of the Object in the Prototype*, ed. Maniura and Shepherd (Aldershot, 2006).

Frank Ankersmit, *Meaning, Truth, and Reference in Historical Representation* (Stanford, 2013), excerpt.

Session 2: Old and New Formalisms and the Parameters of Artwriting

Richard Neer, 'Introduction: An Apology for Style', in *The Emergence of the Classical Style in Greek Sculpture* (Cambridge, 2011).

Jas Elsner, 'Art History and Ekphrasis', *Art History*.

Whitney Davis, 'What is Post-Formalism?' *nonsite* 7 (2013).

Evening Session: Public Lecture by Professor Griselda Pollock (University of Leeds) – Logics for Art's Histories: Raphael after the Holocaust in the Virtual Feminist Museum

(5.30pm, V/045)

Friday, June 12

Session 1: Bildwissenschaft and Bildanthropologie

Horst Bredekamp, 'A Neglected Tradition? Art History as *Bildwissenschaft*', *Critical Inquiry* 29 (2003), 418-28.

Hans Belting, 'Image, Medium, Body: A New Approach to Iconology', *Critical Inquiry* 31 (2005), 302-19.

[Background only (for those with reading German): *Bildwelten des Wissens: Kunsthistorisches Jahrbuch für Bildkritik*, ed. Horst Bredekamp, Matthias Bruhn, and Gabriele Werner, 2003-2010, full tables of contents.

Klaus Sachs-Hombach, *Das Bild als kommunikatives Medium: Elemente einer allgemeinen Bildwissenschaft*. (For 'visualistics'.)

Lambert Wiesing, *Artifizielle Präsenz: Studien zur Philosophie des Bildes*. (Probably the best of the German philosophers on the central topic of 'presence'.)

Eva Schürmann, *Sehen als Praxis: Ethisch-ästhetische Studien zum Verhältnis von Sicht und Einsicht*. (One of the best of the latest generation of 'pragmatic' image-ethicists.)]

Session 2: Technical Image Systems

Inge Hinterwaldner, *Das systemische Bild [The Systemic Image: A New Theory of Interactive Real-Time Simulations]*, excerpt (in translation).

Eddie Shanken, 'Aesthetic Computing', unpublished MS.

7:00 pm Dinner for participants.