

ARTH 6939  
Visiting Scholars  
Fall 2009  
Wed 2 – 4:30 pm, Fleming Building Room 155 (The Courtroom)  
and selected Tuesdays as listed

Professor Claire Farago  
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Fleming 414  
**Office hours: TR 3:30-4:30 pm and by appointment**

## **ARTH 6939 Visiting Scholars Seminar Creative Intersections in Art, Science & Technology 1500-1800**

### **Statement of Purpose**

Each year Art History sponsors the Visiting Scholars Program, which brings distinguished historians of art and visual/material culture studies to the University of Colorado at Boulder. This year's theme explores the ways in which art was understood in Early Modern Europe, specifically how artistic endeavors intersected with scientific pursuits and new technologies that earned painting and sculpture a designation among the "productive sciences," heir to the medieval mechanical arts, at the same time that the status of these activities rose as theoretically grounded pursuits.

Focusing on the research and insights of distinguished scholars who are currently reshaping the field and redefining its research agendas, this seminar explores ways in which knowledge was more holistically conceived before modern distinctions between art, science, and religion emerged in eighteenth-century Europe. So how did the pursuits we distinguish as art and science intersect before then? This seminar and accompanying lecture series presents some of the most original contributors to an historical investigation that is re-thinking our inherited disciplinary formations for a new era.

This course aims to develop the critical thinking skills of students. In addition to discussion of readings – which will be introduced in advance of the scheduled visits - and position papers following each visit (c. 5 pages), seminar participants will develop short individual research and/or creative work projects related to the theme of the seminar.

The seminar is scheduled around visits by four individuals who will present a public lecture on Tuesday afternoon at 5:30 pm, in Fleming 104, and conduct seminar sessions on Wednesday afternoons, except Kemp [see his schedule below], required for all seminar students. This unusual class experience also provides personal interaction with each of the four invited scholars-in-residence who will present current work to the seminar for discussion, meet with students informally outside the regularly scheduled seminar hours, and make themselves available for individual conferences. In addition, students will help organize each visit and advertise the public lectures, participate in a reception and dinner for each scholar. Visiting Scholars Program administrator Valerie Albicker will help us with the logistics of these arrangements, but each seminar participant will help host our international guests.

### **REQUIRED TEXT**

Jae Emerling, Critical Theory for Art History, Routledge, 2005.

## ADDITIONAL READINGS

All other readings, listed on the Course Schedule below, are available through e-reserve.

## GRADING POLICIES

Grades will be based on:

1. Participation in weekly discussions, position papers, and other activities associated with the seminar: 75%
2. Final research paper (c. 10 pages) or project defined in consultation with the instructor, including an optional short oral seminar report: 25%

Grading is dependent upon the individual seminar member's contributions to discussion of the readings and the issues and problems raised therein:

(1) if you don't contribute to class discussions and course activities, the maximum grade you can expect is C

(2) if you contribute actively to discussions and activities, that oral contribution may entitle you to a grade of B

(3) if in addition to (2), you lead a discussion on your own research and creative work, and submit a final paper or project, you may be entitled to a grade of A

(4) a combination of (1) and (3) will entitle you to a maximum grade of B

(5) the phrase "may entitle/be entitled" indicates that the assignment of the final course grade is at the discretion of the instructor and her evaluation of contributions (2) and (3) and the final research paper or project.

## UNIVERSITY POLICIES

### A. DISABILITIES

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services (DS) early in the semester so that your needs may be addressed. DS determines accommodations based on documented disabilities (303-492-8671, Willard 322, [www.colorado.edu/sacs/disabilityservices](http://www.colorado.edu/sacs/disabilityservices))

### B. RELIGIOUS OBSERVANCES

I shall make every effort to accommodate all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or other required attendance, provided you notify me well in advance of the scheduled conflict. Whenever possible, students should notify me at least two weeks in advance of the conflict to request special accommodation, such as an equivalent assignment, or extra-credit assignments to substitute for missed class work, or arranging for increased flexibility in assignment due dates, which strives to maintain a climate of essential fairness to all class members.

### 3. HONOR CODE

The new Student Honor Code system has now been implemented in all schools and colleges. You can see the honor code information at: <http://www.colorado.edu/academics/honorcode>

### **Course Schedule**

**Instructor reserves the right to add/delete/change reading assignments in keeping with weekly discussion.**

**Read the assignment BEFORE you come to class. Weekly assignments will be made and distributed in class, drawn from the syllabus and elsewhere at the instructor's discretion. Students are encouraged to order books in print for their own libraries from a commercial distributor of their choice.**

**Please refer to Visiting Scholar brochure for details about the scholars and their lectures.**

#### **Aug 25**

general introduction to the course

#### **Sept 2**

Michael Cole, "Salt, Composition, and the Goldsmith's Intelligence," Cellini and the Principles of Sculpture, Cambridge: Cambridge University Press, 2002, 15-42.

Pamela H. Smith, Intro; Chapter 1: The Artisanal World; Chapter 6: The Institutionalization of the New Philosophy; and Conclusion: Toward a History of Vernacular Science, The Body of the Artisan: Art and Experience in the Scientific Revolution, U Chicago, 2004, 3-58; 183-242.

**required evening lecture Sept 8  
5 pm reception; 5:30 lecture Fleming 104**

**Pamela H. Smith, Professor of History, Columbia University  
VERMILION, GOLD, BLOOD AND LIZARDS:  
ART AND SCIENCE IN EARLY MODERN EUROPE**

#### **Sept 9 seminar with Pamela Smith**

Pamela H. Smith, "'Art' is to 'Science' as 'Renaissance' is to 'Scientific Revolution'?" The Problematic Algorithm of Writing a History of the Modern World," in Renaissance Theory, ed. James Elkins and Robert Williams, 427-45.

Pamela H. Smith, "Science on the Move: Recent Trends in the History of Early Modern Science," Renaissance Quarterly LXII (2009): 346-76.

#### **Sept 16**

Roundtable discussion of Pamela Smith visit. Position papers due.  
Followed by discussion of Martin Kemp's work.

Martin Kemp, Leonardo da Vinci: Experience, Experiment, and Design, exh. cat., Victoria and Albert Museum, Princeton: Princeton University Press, 2006, chapter 4.

Martin Kemp, Introduction and Part I: Journey into Space,” and “Looking Backwards and Forwards,” Seen/Unseen: Art, Science, and Intuition from Leonardo to the Hubble Telescope, Oxford: Oxford University Press, 2006, 1 – 85, 323-32.

Additional publications by Kemp will be passed around in class and students urged to read more.

**Mon Sept 21 (or another date arranged to be mutually convenient) seminar with Martin Kemp**

**required evening lecture WED Sept 23  
ATLAS BUILDING Rm 100  
lecture 6 pm; reception 7:15 pm**

**Martin Kemp, Professor Emeritus in the History of Art, Oxford University  
STRUCTURAL INTUITIONS IN ART AND SCIENCE**

**Sept 30**

Discussion of Martin Kemp visit. Position papers due.

**Oct 7**

Lorraine Daston and Peter Galison, “Epistemologies of the Eye,” and “Truth-to-Nature,” Objectivity, NY: Zone Books, 2007, 17- 114.

Lyle Massey, “On Waxes And Wombs: Eighteenth-Century Representations of the Gravid Uterus,” in Ephemeral Bodies: wax sculpture and the human figure, ed. Roberta Panzanelli; with a translation of Julius von Schlosser's "History of portraiture in wax," Los Angeles: Getty Research Institute, 2008, 83-108.

**required evening lecture Oct 13 Fleming 104  
5 pm reception; 5:30 lecture**

**Lyle Massey, Associate Professor of Art History, UC-Irvine  
SEXING DIFFERENCE: EARLY MODERN ANATOMY AND THE BODY**

**Oct 14 seminar with Lyle Massey**

**Oct 21**

Discussion of Lyle Massey visit. Position papers due.

**Oct 28**

Discussion of seminar report assignments and readings for November. We will plan the syllabus together.

**NOVEMBER 4, 11, and 18**

We will devote some time between the third and fourth visiting scholar to discussions of art history and critical theory.

**READINGS:**

Jae Emerling, selections from Critical Theory for Art History, Routledge, 2005. The book is organized into an overview followed by short essays on leading thinkers useful to art historians: Jacques Derrida, Theodor Adorno, Judith Butler, Edward Said, and Michel Foucault, etc. Each essay is organized with “key concepts.”

Sam Weber, Mass Mediauras: Form, Technics, Media, ed. Alan Cholodenko, Stanford, 1996.

Stephen Wilson, Information Arts: Intersections of Art, Science, and Technology, Cambridge-London: MIT Press, 2002.

**Nov 25 Fall Break [no class]****Dec 2**

Christopher Wood, "Counter magical Combinations by Dosso Dossi," RES 49/50 (2006): 151-70.

Giancarlo Fiorenza, "Enchanted Painting," Dosso Dossi: Paintings of Myth, Magic, and the Antique, Penn State UP, 2008, 101-26.

Michael Cole, "Casting, Blood, and Bronze," Cellini and the Principles of Sculpture, Cambridge UP, 2002, 43-79.

**required evening lecture Dec 8 Fleming 104  
5 pm reception; 5:30 lecture**

**Michael Cole, Associate Professor of Art History, U. Pennsylvania  
TOWARD A NEW IMAGE OF RENAISSANCE MAGIC**

**Dec 9 seminar with Michael Cole**

**Dec 17 7:30 – 10 am PAPERS AND PROJECTS DUE**

**FINAL PROJECT PRESENTATIONS [unless we can agree on a better time/day]**