

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb 5, 2011
- b. Department/Division: Art/Art History
- c. Is there a change in "ownership" of the course? YES NO
 If YES, what college/department will offer the course instead? _____
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Jensen Email: Robert.Jensen@uky.edu Phone: 7-2336
- f. Requested Effective Date: Semester Following Approval Specific Term²: _____

Comment [OSC1]: Excerpt from SR 3.3.0.G.2
Definition. A request may be considered a minor change if it meets one of the following criteria:
 a. change in number within the same hundred series*;
 b. editorial change in the course title or description which does not imply change in content or emphasis;
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s);
 d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;
 e. correction of typographical errors.

*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

2. Designation and Description of Proposed Course.

- a. **Current Prefix and Number:** A-H 628 **Proposed Prefix & Number:** A-H 628
- b. **Full Title:** Art History Topical Seminar (Subtitle required) **Proposed Title:** Art History & Visual Studies Topical Seminar (Subtitle required)
- c. **Current Transcript Title** (if full title is more than 40 characters): Art History Topical Seminar
- c. **Proposed Transcript Title** (if full title is more than 40 characters): A-H & Visual Studies Topical Seminar
- d. **Current Cross-listing:** N/A OR Currently³ Cross-listed with (Prefix & Number): _____
 Proposed – ADD³ Cross-listing (Prefix & Number): _____
 Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____
- e. **Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.**

Current: _____ Lecture _____ Laboratory⁵ _____ Recitation _____ Discussion _____ Study _____ Indep.
 _____ Colloquium _____ Practicum _____ Residency

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.
² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.
⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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	Clinical		Research
Proposed :	<u>3</u> Seminar	_____ Studio	_____ Other – Please explain: _____
	_____ Lecture	_____ Laboratory	_____ Recitation
	_____ Clinical	_____ Colloquium	_____ Practicum
	<u>3</u> Seminar	_____ Studio	_____ Other – Please explain: _____
			_____ Discussion
			_____ Research
			_____ Indep. Study
			_____ Residency

f. **Current Grading System:** Letter (A, B, C, etc.) Pass/Fail

Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail

g. **Current number of credit hours:** 3 *Proposed number of credit hours:* 3

h. **Currently, is this course repeatable for additional credit?** YES NO

Proposed to be repeatable for additional credit? YES NO

If YES: Maximum number of credit hours: May be repeated under a different subtitle to a maximum of six credits.

If YES: Will this course allow multiple registrations during the same semester? YES NO

i. **Current Course Description for Bulletin:** In-depth study of a work of art, a particular artist, an artistic period, or an iconographic or thematic study. May be repeated to a maximum of six credits when identified by a different subtitle. Prereq: Graduate standing.

Proposed Course Description for Bulletin:

In-depth study of works of art and visual culture, the study of a specific period, geographic location, medium or theme, or the study of ideas and/or institutions related to the use of art and other forms of visual expression in society. May be repeated under a different subtitle to a maximum of six credits. Prereq: Graduate status or permission of the instructor.

j. **Current Prerequisites, if any:** Graduate standing

Proposed Prerequisites, if any: Graduate status or permission of the instructor.

k. **Current Distance Learning(DL) Status:** N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

l. **Current Supplementary Teaching Component, if any:** Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

⁶ You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

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3. **Currently, is this course taught off campus?** YES NO
Proposed to be taught off campus? YES NO

4. **Are significant changes in content/teaching objectives of the course being proposed?** YES NO

If YES, explain and offer brief rationale:

The proposed description allows instructors to expand the content to visual studies which reflects a current trend in our discipline and comprises one of the goals of our proposed program change.

5. **Course Relationship to Program(s).**

- a. **Are there other depts and/or pgms that could be affected by the proposed change?** YES NO

If YES, identify the depts. and/or pgms: _____

- b. **Will modifying this course result in a new requirement⁷ for ANY program?** YES NO

If YES⁷, list the program(s) _____
here:

6. **Information to be Placed on Syllabus.**

- a. Check box if changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

⁷ In order to change a program, a program change form must also be submitted.

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Signature Routing Log

General Information:

Course Prefix and Number: A-H 628
 Proposal Contact Person Name: Jensen Phone: 7-2336 Email: Robert.Jensen@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
<i>ART</i> College of Fine Arts Curriculum Comm	<i>9/4/2010</i>	<i>Ben Leffler 17-4031</i> <i>Jane Johnson 17-1709</i>	<i>Ben Leffler</i> <i>Jane Johnson</i>
	<i>4/6/11</i>	<i>jhjohn@email.uky.edu</i>	
		/ /	
		/ /	
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External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

A-H 628
Fall 2012
Rob Jensen
Robert.Jensen@uky.edu

Topical Seminar in Art History: Copies and Copyright

office hours: 2-4 Mondays
or by appointment, 203 FA

Course Description

This seminar will take a broad look at the role of copies in Western art since the end of the Middle Ages. In the course of readings and class discussions we will examine past and current cultural attitudes regarding copies, including concepts of originality, authenticity, and intellectual capital, and such institutional developments as the origins and expansion of copyrights. We will look at techniques for copying, at some of the social purposes behind the production of copies, and at the commercial benefits and perceived disadvantages associated with the production of copies.

Learning Outcomes

With due diligence, upon completion of this course a student should be able to

1. Discuss in a general way the nature of copies, copyright, and the conceptual of intellectual property today and as it has developed over the last four centuries.
2. Research and write a substantial research project in art history.
3. Formulate sophisticated research questions.
4. Organize a substantial body of research into effectively written and oral presentations.
5. Read arguments about copies and copyrights critically and to arrive at independent views on these subjects.

Course readings

I expect students to come to class each week prepared to discuss the assigned readings for the week. All course readings will be provided as pdf files on the UK library's E-reserve list and may be downloaded by accessing the course folder for AH528 under my name. The user name is ah528. The password is Jensen2009. A cd-rom with the readings may also be checked out of the Lucille Little Fine Arts Library for copying.

Course requirements

There are two basic components to this course: discussion of the readings and one long research paper. As graduate students, I expect you to take a leadership role in class discussions. The written portion of the course represents 70% of the final grade, and student contributions to class discussions the final 30%.

"Copies and Copyrights" is a research-oriented course. While we have a series of readings to discuss over the first two thirds of the semester, the principle aims of this seminar are to develop a significant research project, present one's findings in a public, and to write up the research in a substantial essay. My current research interests concern the developing market for portable easel pictures in the 16th and early 17th centuries, in which copies and concepts of intellectual property play an increasingly significant role. However, the question of copies and the related issue of copyrights have never been more relevant than they are in our current digital age. So the paper topics I am proposing (see below) should be able to encompass most students' interests.

It is absolutely essential that students begin their research projects early in the semester. I do not want to reach the end of September without every student able to show evidence that they are substantially engaged in their research project. If, by October 5th I am not confident that a student has made sufficient progress in developing their research topic (supported by a significant bibliography) then I will ask that student to withdraw from the course or run the risk of getting an E for the final course grade.

Students have the option of working alone or in a group in developing their projects. Group projects would be graded both on the communal result and on the individual student's contribution to the course. In mid-October students will submit at least a 10-page draft of their research essay for a blind reading and critique by another student in the class. With the aid of this critique students will develop their essays into a public presentation of their work. In early November students will give 20-minute talks on their project (40 minutes for group presentations). On the basis of the critiques following their presentation (and in consultation with me) students will then write up the final version of their paper (25-30 pages), which will be due by email to Robert.jensen@uky.edu no later than midnight Monday of finals week.

The completed paper will count for 70% of the final grade. The public talk will represent 20% of the course grade. The final 10% will be based on quality and quantity of participation in discussions and the paper critiques. An "A" for the course equals a numerical total score in the three areas between 90-100; a "B" between 80-89; a "C" between 70-80; and an "E" below 70.

Course policies:

Classroom behavior

Laptops are permitted for the purpose of note taking. Students may also bring voice recorders to class. No other electronic device may be used during class lectures. Students found using their laptops for non-course related activities (email, Facebook, etc.) will be asked to leave the class and will lose their laptop privileges. I have little tolerance for late arrivals because they are so disruptive to the other students. Please avoid disruptive behavior during class, including talking, reading the newspaper, or sleeping. I will ask students to leave class if I observe any of these activities. This course follows University rules in regard to academic integrity, including cheating on exams and plagiarism on paper assignments.

Academic accommodations due to disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible after class or during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 7-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Attendance and submission of late work

Missing more than one seminar meeting without an acceptable excuse will result in the lowering of the final grade by a full letter grade. Please arrange any planned absences, such as participation in sports competitions or family emergencies in advance of missing a class. I am fairly lenient about giving out excuses in advance of lectures and sections as long as I am given a reasonable explanation. After a missed class, however, I will only accept a formal medical excuse.

I will expect students to be ready to share drafts of their papers, give their talks, and hand in their final essay all on time. But if for any reason one is late fulfilling any of these requirements, students are still expected to fulfill all of them in order to receive a passing grade for this course. Circumstances will dictate whether I will penalize a student for any late completions.

Sample research topics

The problem of copies in Edvard Munch's career
 The many faces of Henry VIII (Hans Holbein the Younger)
 Luther multiplied: Portrait copies in Reformation politics (Lucas Cranach the Elder)
 When is it a Titian and when isn't it?: knockoffs for the wannabes of 16th c. Europe
 Who painted Caravaggio's copies (and how)?
 Copyist, pupil and Dad: Artemisia and Orazio Gentileschi
 The many versions of Auguste Rodin
 Rembrandt's teaching method: making many Rembrandts

What's a Raphael? Raphael and his workshop
 Models and copyists: the Rogier van der Weyden legacy
 The art of interpretation: Rubens' copies after Italian masters
 Painting to be copied: early 19th c. French academic art and the print copy industry
 What did Degas learn from copying?
 Museums gone wild: the plaster cast mania around 1900
 Inventing appropriation: Manet and the copy
 When are copies better than the originals?
 Are copies inflationary? The Warhol effect
 Do copies have aura?
 Seriality, variants, and copies: how do we tell them from each other?
 Video art and copyright: visibility versus ownership

Course readings

- Ainsworth, Maryan. "Paternes for Phiosioneames': Holbein's Portraiture Reconsidered." *The Burlington Magazine*. Volume 132:1044 (March 1990): 173-86.
- Ainsworth, Maryan. "Implications of Revised Attributions in Netherlandish Painting." *Metropolitan Museum Journal*. Volume 27 (1992): 59-76.
- Alpers, Svetlana. "Freedom, Art, and Money." In *Rembrandt's Enterprise*. Chicago: University of Chicago Press, 1988.
- Bauer, Linda and Steve Colton. "Tracing in Some Works by Caravaggio." *The Burlington Magazine*. Volume 142:1168 (July 2000): 434-36.
- Benedict, Phillip. "Towards the Comparative Study of the Popular Market for Art: The Ownership of Paintings in Seventeenth-Century Metz." *Past and Present*. Volume 109 (November 1985): 100-17.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. New York: Schocken, 1969.
- Boyle, James. "The Second Enclosure Movement." *Law and Contemporary Problems*. Volume 66:33 (Winter/Spring, 2003): 33-74.
- Buskirk, Martha. "Original Copies." In *The Contingent Object of Contemporary Art*. Cambridge: M.I.T. Press, 2003.
- Clay, Jean. "Ointments, Makeup, Pollen." *October*. Volume 27 (Winter 1983): 3-44.
- De Caso, Jacques, "Seriality." In *Metamorphoses in Nineteenth-Century Sculpture*. Cambridge: Fogg Art Museum, Harvard University, 1975.
- De Marchi, Neil and Hans J. Van Miegroet. "Pricing Invention: 'Originals,' 'Copies,' and their Relative Value in Seventeenth Century Netherlandish Art Markets." In *Economics of the Arts: Selected Essays*. New York: Elsevier Science B.V., 1996.
- Dempsey, Charles. "Response: 'Historia' and the Anachronism in Renaissance Art." *The Art Bulletin*. Volume 87:3 (September 2005): 416-21.
- Hulick, Diana Emery. "The Transcendental Machine? A Comparison of Digital Photography and Nineteenth-Century Modes of Photographic Representation." *Leonardo*. Volume 23: 4 (1990): 419-25.
- Kelly, Kevin. "Scan This Book!" *The New York Times*. May 14, 2006.
- Kolb, Arianne Faber. "Varieties of Repetition: 'Trend' versus 'Brand' in Landscape Paintings by Joachim Patinir and His Workshop." *Journal of Medieval and Modern Studies*. Volume 28:1 (Winter 1998): 167-200.
- Krauss, Rosalind. "The Originality of the Avant-Garde: A Postmodernist Repetition." *October*. Volume 18 (1981): 47-66.
- Kroschewski, Nevenka. "Caravaggio-Bild und Caravaggios Bilder: zur Frage der kunstlerischen Methode.: *Artibus et Historiae*. Volume 20:39 (1999): 191-215.
- Latour, Bruno and Adam Lowe. "The Migration of the Aura, or How to Explore the Original Through its fac similes." In *Switching Codes*. Edited by Thomas Bartscherer. Chicago: University of Chicago Press, 2009.

- Long, Pamela O. "Invention, Authorship, 'Intellectual Property,' and the Origin of Patents: Notes toward a Conceptual History." *Technology and Culture*. Volume 32:4 (October 1991): 846-84.
- Luber, Katherine Crawford. "Patronage and Pilgrimage: Jan van Eyck, the Adornes Family, and Two Paintings of 'Saint Francis in Portraiture.'" *Philadelphia Museum of Art Bulletin*. Volume 91:386/387 (Spring 1998): 34-37.
- Matthew, Louisa C. "The Painter's Presence: Signatures in Venetian Renaissance Pictures." *The Art Bulletin*. Volume 80:4 (December 1998): 616-48.
- Nagel, Alexander and Christopher S. Wood. "Toward a New Model of Renaissance Anachronism." *The Art Bulletin*. Volume 87:3 (September 2005): 403-15.
- North, Michael. "Authorship and Autography." *PMLA*. Volume 116:5 (October 2001): 1377-84.
- Oberholzer-Gee, Felix and Koleman Strumpf. "File-Sharing and Copyright." Working Paper 09-132. Harvard Business School, 2009.
- Orenstein, Nadine. "Marketing Prints to the Dutch Republic: Novelty and the Print Publisher." *Journal of Medieval and Early Modern Studies*. Volume 28:1 (Winter 1998): 141-65.
- Parshall, Peter. "Prints as Objects of Consumption in Early Modern Europe." *Journal of Medieval and Early Modern Studies*. Volume 28:1 (Winter 1998): 19-36.
- Poglayen-Neuwall, Stephan. "Titian's Pictures of the Toilet of Venus and their Copies." *The Art Bulletin*. Volume 16:4 (December 1934): 358-84.
- Reff, Theodore. "Copyists in the Louvre, 1850-1870." *The Art Bulletin*. Volume 46:4 (December 1964): 552-59.
- _____. "Degas's Copies of Older Art." *The Burlington Magazine*. Volume 105:723 (June 1963): 238-51.
- Rubinfeld, Jed. "The Freedom of Imagination: Copyright's Constitutionality." *The Yale Law Journal*. Volume 112:1 (October 2002): 1-60.
- Shiff, Richard. "The Original, the Imitation, the Copy, and the Spontaneous Classic: Theory and Painting in Nineteenth-Century France." *Yale French Studies*, no. 66 (1984): 27-54.
- Singerman, Howard. "Sherrie Levine's Art History." *October* (Summer 2002): 96-121.
- Van den Brink, Peter. "The Art of Copying," from *Breughel Enterprises* (Maastricht: Bonnefanten Museum, 2001)
- Vogel, Carol. "By the Hand of a Very Young Master?" *The New York Times*. May 13, 2009.
- Wittcombe, Christopher L.C.E. Excerpts from *Copyright in the Renaissance: Prints and the 'Privilegio' in Sixteenth-Century Venice and Rome*. Leiden and Boston: Brill, 2004.