

Jurgen Habermas (Frankfurt School 2nd generation),
Fredric Jameson, Karl Marx, Herbert Marcuse
(Frankfurt School), Raymond Williams.

Phenomenology and Hermeneutics: Martin
Heidegger, Maurice Merleau-Ponty.

Post-colonial studies: Aijaz Ahmad, Homi K. Bhabha,
Trinh T. Minh-ha, Edward W. Said, Gayatri
Chakravorty Spivak.

Poststructuralism and Deconstruction: Jean
Baudrillard, Jacques Derrida, Michel Foucault, Jean-
Francois Lyotard.

Psychology and Psychoanalysis: Sigmund Freud,
Gilles Deleuze, Jacques Lacan, Joan Riviere.

Reception Theory: Wolfgang Iser, Umberto Eco.

Semiotics: Mieke Bal, Roland Barthes, Emile
Benveniste, Ferdinand de Saussure.

Lyn Korenic,
Head, Arts Library,
University of California
Santa Barbara,
California, U.S.A.
tel: (805) 893-3613
fax: (805) 893-4676
e-mail: korenic@library.ucsb.edu

Editor's note:

Having studied art history at Cambridge, England, in the 1960s, it is striking to me that Lyn Korenic, who took a Master's degree some 20 years later, refers to 'traditional methodologies of art history' including 'biography, iconography, connoisseurship and social history', and notes that 'traditional art historical methodologies such as biography, formal analysis, social and contextual approaches are still still being used'. the 'old' (prehistoric?) art history which I rebelled against in 1966-67 was contemptuous of biography and doggedly refused to acknowledge the relevance of social history: iconography and connoisseurship was everything. It seems worth noting that there was an interim 'new' art history, legitimising social context and encompassing design which did not at first embrace the semiotic and theoretical methodologies.