

ARTH 601 Graduate Colloquium in Art History

Wednesdays 4:30-7:10

Classroom: Music/Theater Building 1008

Professor of record: Michele Greet; this course is team taught

Email: mgreet@gmu.edu

Phone: 703-993-3479 (email is best)

Office: Robinson Hall B371A

Office Hours: Monday and Wednesday 3:00-4:00 or by appointment

Course Description: This course is designed to acquaint graduate students in George Mason University's Master's program in Art History with the broad range of Art History taught in the department. It will introduce students to the professors offering graduate seminars, expose them to fields outside their primary area of interest, and help them prepare for the required slide exam in Art History. The purpose of the slide exam is to ensure that students have a broad knowledge of art historical periods and geographies, are able to identify and contextualize works from these periods and regions, and understand how they represent their specific cultural and historical contexts. This knowledge will provide the basic foundation for art history teaching at the high school and college survey level. It will prepare students to be able to assess works they encounter in the museum field as well as in jobs in auction houses, galleries, private, and corporate collections. In addition to its focus on the slide exam, this course is also meant to prepare students to enter the field as an art history professional. Several assignments will relate to this objective.

Course Format: A different Art History faculty member will lead each class session and present a broad overview of his or her areas of expertise.

Objectives:

- To review/learn the major periods, objects, and producers of art in the global context
- To be able to discuss coherently these periods, objects and producers in their historical context and to recognize their formal/stylistic traits
- To prepare for graduate seminars in each of the major fields offered in the department
- To prepare for the slide exam required for the MA in Art History
- To begin preparing for the required research essay exam for the MA in Art History
- To prepare to enter the field as an Art History professional

Course Requirements:

- **Readings:** complete all reading **before** the class. If a reading is listed under February 1, for example, it should be completed **before** class on the 1st.
- **Participation:** (10% of your grade) Class attendance and active participation in discussion

- **Reading response papers:** four 2-page response papers over the course of the semester; **1 must be a review of a session at CAA.** (5% each/20% of your grade)
- **Museum review OR sample syllabus** (20% of your grade): selected depending on individual career goals. (alternative assignment may be devised in consultation with the instructor)
- **Annotated bibliography** (20% of your grade): in one field, in preparation for a future MA research exam. For fields see (at the bottom of the page):
<http://historyarthistory.gmu.edu/graduate/ma-art-history/comprehensive-exam>
- **Slide exam** (30% of your grade): counts as the required slide exam for the MA degree. *If you should fail the final exam, the grade will be figured as 30% of this course grade—but you will have to retake the slide exam and pass it at some point to receive the MA degree. This would have to be worked out individually with the MA advisor.* <http://historyarthistory.gmu.edu/graduate/ma-art-history/comprehensive-exam>

Grading Standards:

C is the average expected performance of a college Student. To receive a C you must complete all readings and assignments on time, demonstrate a basic knowledge of the material, and write competently (all assignments must be well organized and have correct spelling and grammar). To receive a B your work must be substantially better than average and to receive an A truly exceptional. A work is meticulously researched, well written, and imaginative and goes above and beyond the assignment.

A+	98-100	C+	77-79
A	93-97	C	73-76
A-	90-92	C-	70-72
B+	87-89	D	60-69
B	83-86	F	59 and lower
B-	80-82		

Technology Requirements:

- GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.
- Blackboard; Artstor; Jstor
- All written work must be word-processed, spell-checked, and printed on a quality printer

Policies:

- Students are responsible for all material covered in class (announcements, lectures, discussions) whether you are present or not.
- Late assignments are not acceptable. Any work turned in late without a valid written excuse (i.e. doctor's note) will be graded down one grade per class late. If an assignment is not turned in by the last day of class you will be given a 0 for that assignment. If you are having difficulty completing an assignment please see

me well before the assignment is due. If I am aware of your circumstances I am more than willing to work with you.

- Make-up exams or extensions will be granted only in the case of documented emergencies.
- GMU operates with an **Honor Code**. It is clearly defined in the catalogue (<http://oai.gmu.edu/the-mason-honor-code-2/>) **Plagiarism** (presenting someone else's ideas or words as your own without proper acknowledgement) violates the Honor Code. I will notify the Honor Committee concerning possible infractions.
- All work must be submitted in hard copy. E-mailed assignments will not be accepted.
- Cell phones must be **turned off** during class.
- Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the University's Disability Resource Center and produce documentation. Please do this well **before** the first test or presentation in case alternate arrangements need to be made.
- If English is your second language, I encourage you to turn in a rough draft of your paper at least one week before it is due. If needed I will recommend that you work with the Writing Center. **All papers must be in good standard English.**

Important dates:

Jan. 26	Last day to add classes
Feb. 3-6	Attend CAA conference
Feb. 19	Last day to drop classes (67% tuition penalty)
Mar. 2	Museum review or sample syllabus due
Mar. 7-13	No class: Spring Break
Apr. 6	Annotated bibliography due
Apr. 27	Last day of class
May 4	Slide exam: 4:30-7:15

Text book:

A recent edition of a standard Art History survey textbook such as Stokstad, Gardner or Janson. Use what you have, or buy new or used, just find the appropriate chapters according to the weekly topic. I recommend and will be working from:

Marilyn Stokstad and Michael Cothren, *Art History*, 5th edition. Pearson, 2008.

Supplementary readings are posted as pdfs on Blackboard unless otherwise noted.

Images:

Study images are posted in Artstor. Artstor instructions are posted in blackboard.

Lectures and reading assignments:

Jan. 20: Course Introduction (Dr. Greet)

- Stokstad, chapter 1

January 27: Ancient art: Egypt, Ancient Near East, and Greece. (Dr. Butler)

- Stokstad, chapters 2,3,4 (Art of the Ancient Near East, Art of Ancient Egypt, Art of the Ancient Aegean) and 5 (emphasis on 5: Art of Ancient Greece)
- John Boardman, "Homer and the Legacy of the Age of Heroes," in *Assyria to Iberia at the Dawn of the Classical Age*, ed. Aruz, Graff and Rakic. Metropolitan Museum, NY: 2014, pp. 24-37.
- Michael Seymour, "The Assyro-Babylonian Age in Western Artistic and Literary Tradition," in *Assyria to Iberia at the Dawn of the Classical Age*, ed. Aruz, Graff and Rakic. Metropolitan Museum, NY: 2014, pp. 352-360.
- Optional: Classic short primary sources for teaching:
 - *The Epic of Gilgamesh*, transl. N.K. Sandars. Penguin Classics, rev. ed., 1972, pp. 10-13, 18-21, and 64-71.
 - Documents on Egypt and the Bronze-age Aegean, from *Perspectives in Western Art* 1, ed. Linnea Wren. Westview Press, 1987, pp. 20-54.
 - On Ancient Greece: excerpts from *The Western World*, vol. 1. Penguin Custom Editions. Penguin/Pearson, 2002, pp. 10-13, 18-21 and 64-71.

Feb. 3: **No class; attend CAA** <http://conference.collegeart.org/>

February 10: Rome, Late Antiquity and Byzantium (Dr. Butler)

- Stokstad, chapters 6-8 (Etruscan and Roman Art, Jewish and Early Christian Art, Byzantine Art)
- Jas Elsner, chapter 8: "Art and Religion," from his *Imperial Rome and Christian Triumph*. Oxford History of Art. Oxford University Press, 1998, pp. 199-235.
- Robin Cormack, chapter 1, "Icons and Iconoclasm: The Power of Images," from his *Icons*. Harvard/British Museum, 2007, pp. 6-29.
- Mary Beard, "Introduction," from her *Fires of Vesuvius: Pompeii Lost and Found*. Harvard, 2010, pp. 1-25.
- Optional: Classic short primary sources for teaching:
 - On the Roman Empire: *Perspectives on Western Art I*, ed. Linnea Wren. Westview Press, 1987, pp. 122-31.
 - Procopius of Caesaria, *The Buildings*, ed. and transl. by H.B. Dewing. Book 1, pp. 5-29, on the building of the Hagia Sophia.

February 17: Arts of the Islamic World (Dr. Butler)

- Stokstad, chapter 9 (Islamic Art)
- Gülru Necipoğlu, "The Concept of Islamic Art: Inherited Discourses and New Approaches," from *Islamic Art and the Museum*, ed. Junot et alia. SAQI, 2012, pp. 57-75
- Excerpts from The Qur'an: Surah 1: *Al-Fatiha*, and Surah 96: *Al-Alaq*.
- Lisa Golombek, "The Draped Universe of Islam," from *Content and Context of the Visual Arts in the Islamic World*. CAA, 1988, pp. 25-38.
- Optional:

- John Esposito, *Islam, The Straight Path*, 4th ed. (Oxford, 2010), 1: “Muhammad and the Quran: Messenger and Message,” pp. 3-36.

February 24: Western Medieval Art (Dr. Butler)

- Stokstad, chapters 15-17 (Early Medieval Art in Europe, Romanesque Art, Gothic Art of the Twelfth and Thirteenth Centuries)
- Conrad Rudolf, “Introduction: A Sense of Loss: An overview of the historiography of Romanesque and Gothic art,” from *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolf. Wiley-Blackwell, 2010, pp. 1-43.
- Leslie Webster, chapter 1: “Reading the Image, Seeing the Text,” from her *Anglo-Saxon Art: A New History*. Cornell, 2012, pp. 13-41.

Feb. 27 Italian Renaissance Art (Dr. Ho)

- Stokstad, chapter 18-21 (Fourteenth Century Art in Europe, Renaissance Art in 14th Century Italy, Sixteenth Century Art in Italy)
- Rebecca Zorach, “Renaissance Theory: A Selective Introduction,” in *Renaissance Theory*, ed. James Elkins and Robert Williams (New York: Routledge, 2008), 3-36.

Mar. 2 **Museum review OR sample syllabus due**

The Art of the Northern Renaissance and the 17th Century (Dr. Ho)

- Stokstad, chapter 19, 22, 23 (Fifteenth-Century Art in Northern Europe, Sixteenth-Century Art in Northern Europe, Seventeenth-Century Art in Europe)
- Mariët Westermann, “After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566-1700,” *Art Bulletin* 84 (2002): 357-72.
- Silver, Larry. “Arts and Minds: Scholarship on Early Modern Art History (Northern Europe).” *Renaissance Quarterly* 59/2 (Summer 2006): 351-373.

Mar 9 No class; spring break

Mar. 16 Arts of India and Southeast Asia. (Dr. DeCaroli)

- Stokstad, chapters 10 and 24 (Art of South and Southeast Asia)
- Eck, Diana L. *Darśan: Seeing the Divine Image in India*, 3rd edition (New York: Columbia, 1998).
- Richard Gombrich. “Introduction, The Buddhist Way.” in *The World of Buddhism: Buddhist Monks and Nuns in Society and Culture*. (London: T& H, 1984) 9-14.
- “Makakapi Jataka,” from *The Jataka or Stories of the Buddha’s Former Births*: E.B. Cowell trans. 6 volumes bound as 3 (Cambridge, Cambridge UP, 1851)(reprinted Motilal Banarsidass: Delhi, 1994) vol. 3: 225-227.
- Monica L. Smith. “Indianization’ from the Indian Point of View: Trade and Cultural Contacts with Southeast Asia in the Early First Millennium CE” *Journal of the Economic and Social History of the Orient*, Vol. 42, No. 1 (1999), pp. 1-26 (JSTOR)

- Partha Mitter. *Much Maligned Monsters: A History of European Reactions to Indian Art* (Chicago: Chicago UP, 1977) 252-286.

Mar. 23 Arts of China and Japan. (Dr. DeCaroli)

- Stokstad, chapters 11 and 25 (Chinese art); 12 and 26 (Japanese art)
- Craig Clunas, "The Art of Global Comparisons," in Maxine Berg, ed. *Writing on the History of the Global: Challenges for the 21st Century* (Oxford, 2013), pp. 165-176.
- Ivan Morris, "The 'Good People' and their Lives," in *The World of the Shining Prince: Court Life in Ancient Japan* (New York: Knopf, 1978), pp. 139-198.

Mar. 30 Latin American Art (Dr. Greet)

- Stokstad, chapters 13 and 27 (Art of the Americas before 1300, Art of the Americas after 1300)
- "Part III: Latin American Modern Art," in O'Brien, Elaine et al. *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms*. Blackwell Publishing, 2013. (pp. 281-352)
- For further background (optional):
 - Barnitz, J. *Twentieth-Century Art of Latin America*. Austin: University of Texas Press, 2001.

Apr. 6 **Annotated bibliography due**

European and American art: 18th and 19th Centuries (Dr. van Horn)

- Stokstad, chapter 30 (Eighteenth and Early Nineteenth Century Art)
- Melissa Hyde, "The 'Make-up' of the Marquise: Boucher's Portrait of Pompadour at Her Toilette," *The Art Bulletin* 82, no. 3 (September 2000): 453-75.
- Jennifer Roberts, "Copley's Cargo: Boy with a Squirrel and the Dilemma of Transit," *American Art* 21: 2 (Summer 2007): 20-41.

Apr. 13 American Art: 19th to the mid-20th Century (Dr. van Horn)

- Stokstad, chapter 31 (Mid-to Late 19th Century Art in US)
- John Davis, "The End of the American Century: Current Scholarship on Art of the United States," *The Art Bulletin* 85 (Sept 2003): 544-580.
- Richard Meyer, "Mind the Gap: Americanists, Modernists and the Boundaries of Twentieth-Century Art," *American Art* 18 (Fall 2004): 2-7.

Apr. 20 European Modernism, 1850-1950 (Dr. Greet)

- Stokstad, chapters 31 and 32 (on European art, 1850-1950)
- Charles Harrison, "Impressionism, Modernism and Originality," in Francis Francina et. al. *Modernity and Modernism: French Painting in the Nineteenth Century* (New Haven: Yale University Press, in association with the Open University, 1993), 141-218.
- Charles Harrison, "Abstraction," in Charles Harrison, Francis Francina, and Gill Perry *Primitivism, Cubism, Abstraction: The Early Twentieth Century* (New

Haven: Yale University Press, in association with the Open University, 1993), 185-262.

- For further background (optional):
 - Oxford Art Online, (subject and artist entries for 19th and 20th century topics)
 - Chu, Petra ten-Doesschate. *Nineteenth Century European Art*. Prentice Hall; 2nd ed., 2006.

Apr. 27 Contemporary Art (Dr. Greet)

- Stokstad, Chapter 33 (The International Scene since 1950)
- Article: Barry Gewen, "State of the Art," *New York Times*, Dec. 11, 2005
<http://www.nytimes.com/2005/12/11/books/review/state-of-the-art.html>
- Optional:
 - Taylor, Brandon. *Contemporary Art: Art Since 1970* (Prentice Hall, 2005).
(read introduction and skim through text)

May 4 **Final Exam**