

## **ARTH 400**

### **Historiography and Methodology in Art History**

**Prof. Robert DeCaroli**

**Thursday: 4:30 – 7:10**

**Research 402**

#### **Course Description/Objectives:**

This course examines the history of Art History as an area of study in order to identify shifts in practice and use of evidence over time. We will explore the ways in which scholars often say as much about the time they are writing in as they do about the times they are writing about. In order to accomplish this we will look at a variety of theoretical approaches including Formalism, Marxism, and Post-Modern Theories. We will also consider the ways in which scholars in the non-West have responded to these methodologies and to the cultural biases often contained within them. Students should be prepared to read critically, participate in discussions, make class presentations, and engage in research for the written assignments.

**Office Hours (Robinson B 371D) : Monday and Wednesday 11:00 – 12:00 or by appointment**

**Email: [rdecarol@gmu.edu](mailto:rdecarol@gmu.edu)**

<b>Course Requirements:</b>	<b>Participation</b>	<b>10%</b>
	<b>10 Weekly Reading Response Papers</b>	<b>20%</b>
	<b>Paper Topic Proposal</b>	<b>10%</b>
	<b>Research Paper (7-10 pages)</b>	<b>50%</b>
	<b>Class Presentation</b>	<b>10%</b>

The class meetings will consist of seminar-style discussions on specific topics. These meetings will form the core of the course material so it is strongly advised that you attend class consistently. ALL students are expected to participate in class discussions.

Each week students will be expected to turn in a 1 page Reading Response Paper that will address a specific question about the readings for that week. In the case of an absence it is the student's responsibility to get the assignment for the following week. Of the eleven readings the student is required to turn in 10 assignments. This means that the student has the freedom to not turn in one Reading Response Paper during the course of the term. Please keep in mind even though this excuses the student from one writing assignment, the student is still expected to have done all of the readings for that week.

All students will need to turn in a Paper Topic Proposal, in which the subject of the research paper is discussed and bibliographic information is provided.

The Research Paper will involve independent research. All students will be expected to turn in a rough draft of the paper before the final draft is due. If no rough draft is submitted the final paper will be marked down 20 points.

More information on all of these assignments will be provided during the term.

**Grading Policies:**

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

Attendance is necessary; much of the material will only be presented in class lectures and discussions. You are responsible for keeping up with the material and for getting notes for missed classes.

This class is a seminar centered on the discussion of assigned texts. A student's class participation grade will be evaluated not according to the amount of talking that student does, but rather according to whether that student contributes thoughtfully and constructively, based on a careful consideration of the class readings. Obviously, students cannot contribute to class discussion if they are absent; consequently, repeated unexcused absences will be reflected in their participation grade.

Make-up tests and extensions will be given ONLY in cases of emergencies or illnesses with proper documentation (doctor's note etc.) In all other cases (family obligations, religious holidays, disabilities etc.), extensions may be granted if I am informed well BEFORE the deadline.

Papers are due IN CLASS on the day specified in the schedule. Late papers will be marked down five points (half a grade) for every weekday and ten points (a full grade) for every weekend they are late.

Papers will be handed back once in class. If you are not present on the day papers are handed back it is your responsibility to ask me for the graded assignment.

Please shut off all cell phones and other electronic devices before class starts. Anyone using the phone during class (including for texting) will be asked to leave.

Adherence to codes of academic honesty is expected on all assignments and in all testing situations. I take the Honor Code (as stipulated in the university undergraduate catalog) very seriously. This code is a simple expression of respect for the course, your classmates and yourself. Cheating and Plagiarism are forbidden (obviously).

For those who do not know what Plagiarism is, it can be defined as: presenting, as one's own the words, work or opinions of someone else without giving them proper acknowledgment. Plagiarism can also refer to borrowing the sequence of ideas, arrangement of material, or pattern of thought of someone else without giving them proper credit. Plagiarism can be avoided by proper use of footnotes.

**Texts:**

- 1) Michael Hatt and Charlotte Klonk. Art History: A Critical Approach to Its Methods. (Manchester Univ. Press, 2006)
- 2) Fernie, Eric. Art History and Its Methods: A Critical Anthology. (London: Phaidon Press, 1998).
- 3) Additional readings will be available on JSTOR and Blackboard (MyMason).

**Readings and Lectures: (This schedule is subject to change)**

----Readings need to be completed BEFORE the day under which they are listed----

**Week 1- 1/26 --- Introduction**

Hatt 1-20

**Week 2 – 2/2 ---Collecting and Connoisseurship (Hegel)**

Hatt 21-64

Morelli 103-115(in Fernie)

David Grann, “The Mark of a Masterpiece,” The New Yorker, July 12, 2010.  
[http://www.newyorker.com/reporting/2010/07/12/100712fa\\_fact\\_grann](http://www.newyorker.com/reporting/2010/07/12/100712fa_fact_grann)

**Week 3 – 2/9 -- Formalism and Style (examples of style)**

Hatt 65-95

Wolfflin 127-151 (in Fernie)

**Week 4 – 2/16 -- Iconography - (Paper Topic Proposal Due)**

Hatt 96-119

Panofsky 181-195 (in Fernie)

Laurie Schneider Adams. The Methodologies of Art: An Introduction. (Colorado: Westview Press, 1996) 36-49. (Blackboard)

**Week 5 – 2/23 -- Psychoanalysis (and Biography)**

Hatt 174-199.

Vasari 22-43 (in Fernie)

Robert S. Liebert. "Michelangelo's Mutilation of the Florence Pieta: A Psychoanalytic Inquiry," *Art Bulletin* 59 (March 1977) 47-54.  
Reply: Jack Spector, Letter to the Editor and Liebert's reply, *Art Bulletin* 69 (1978): 573-574. (All on JSTOR)

### **Week 6 – 3/1 - Social History of Art and Marxism**

Hatt 120-143

Hauser 201-213 (in Fernie)  
[Clark 245-253 (in Fernie)]

Andree Hayum. "The Meaning and Function of the Isenheim Altarpiece: The Hospital Context Revisited" *Art Bulletin* 59 (Dec. 1977): 501-517 (JSTOR)

### **Week 7 --3/8 – Gender, Feminism, and Sexuality**

Hatt 145-173

Pollock 296-313 (in Fernie)

Linda Nochlin, "Why Have there been no Great Women Artists?" ARTNews January 1971, 22-39; 67-71. (Blackboard 1-26)

### **Week 8– 3/15 – Spring Break**

### **Week 9 – 3/22 Semiotics: Structuralism, Post-Structuralism, and Deconstruction**

#### **First Draft of Research Paper Due**

Hatt 200-222

Fernie in the glossary: "Discourse Analysis", "Poststructuralism", "Representation, "Semiotics"

Laurie Schneider Adams. The Methodologies of Art: An Introduction. (Colorado: Westview Press, 1996) 162-178. (Blackboard)

### **Week 10 –3/29 – Post-Colonialism, Subaltern Studies (video Cannibal Tours)**

Hatt 223-240

Oguibe 314-322 (in Fernie)

### **Week 11 – 4/5 – Primitivism**

Fry 157-168 (in Fernie)

Robeson "Primitives" New Statesman (Aug 8, 1936) 190-2  
[http://books.google.com/books?id=V\\_CJfbpKOLwC&lpg=PA109&ots=aPtNf0ZoMK&dq=paul%20roberson%20primitive%20new%20statesman&pg=PA109#v=onepage&q&f=false](http://books.google.com/books?id=V_CJfbpKOLwC&lpg=PA109&ots=aPtNf0ZoMK&dq=paul%20roberson%20primitive%20new%20statesman&pg=PA109#v=onepage&q&f=false)

Torgovnick, Mariana. "Politics of Roger Fry's Vision and Design" in Gone Primitive: Savage Intellectuals Modern Lives. (Chicago: Chicago UP, 1990) 85-105 (Blackboard)

**Week 12 – 4/12 - Orientalism (Indigenous Systems) (Said)**

Jung, Carl. "What India Can Teach Us" in Psychology and the East. F.C. Hull trans. (Princeton: Princeton UP, 1978) 97-102. (Blackboard)

Ananda K. Coomaraswamy. "The Normal View of Art." In Patron and Artist Pre-Renaissance and Modern. A.K. Coomaraswamy and A. G Carey eds. (Norton, Massachusetts: Wheaton College Press, 1936) 9-38. (Blackboard)

Grabar, Oleg. "Roots and Others" in Noble Dreams Wicked Pleasures: Orientalism in America 1870-1930. H Edwards ed. (Princeton, Princeton UP, 2000) 3-9 (Blackboard)

**Week 13 –4/19 - Responses to the West – Historiography and Subject Position**

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

Clunas, Craig. "Oriental Antiquities/Far Eastern Art." Positions: East Asia Cultures Critique. Vol. 2, No. 2 (Fall 1994) 318-355. (Blackboard)

B.N. Goswamy. Essence of Indian Art. (San Francisco: Asian Art Museum of San Francisco, 1986) 17-30, 272-273. (Blackboard)

**Week 14 – 4/26 - Student Presentations**

**Week 15 – 5/3 -- Student Presentations  
Final Research Papers Due**