

## **ARTH 400/600 Historiography and Methods of Research in Art History**

Tuesdays 4:30-7:10

Classroom: MTB 1008

Professor: Michele Greet

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The best way to reach me is via email)

Office: Robinson Hall B371A

Office Hours: Tuesday 3:00-4:00 or by appointment

**Course Description:** This course will consider the history of art history, examining how approaches to understanding and interpreting art have evolved over time. Today art historians may choose from a variety of research methods such as iconography, formalism, social history, biography, as well as feminist, Marxist, and post-modern theories. This course will examine the historical context in which these options emerged as well as the implications of adopting a particular approach. The subject of this course is thus art history itself rather than a specific movement or era.

**Course Format:** This class will consist of seminar-style discussions of assigned readings and critical assessment of the readings led by graduate students in the class. Written assignments will complement in class discussions.

### **Writing Intensive requirement (for undergraduates):**

This course fulfills all/in part the Writing Intensive requirement in the Art History major. It does so through 6 200-300-word reading response papers and the 2000 to 2500-word research paper. The research paper will be completed through a draft/feedback/revision process.

### **Objectives:**

- To recognize, assess, and employ art historical methodology
- To learn to read critically in order to determine an author's approach or biases
- To understand how historical context influences how art is understood and interpreted
- To perform specialized research using the methods discussed in class, resulting in a class presentation and research paper

### **Course Requirements:**

#### **Undergraduates:**

- **Readings:** Complete all reading **before** the class. If a reading is listed under September 1, for example, it should be completed **before** class on the 1<sup>st</sup>.

- **Attendance/Participation:** (10% of your grade) Participation refers to both the content of your verbal contributions as well as your attention and response to others' comments. The GMU catalogue reads: **"Students are expected to attend the class periods of the courses for which they register...instructors may use absence, tardiness, or early departure as *de facto* evidence of non-participation."** To get an A for participation you need to actually contribute to class discussions. Your participation grade will be reduced according to attendance after 2 absences. You will not pass the class if you miss more than 50% of the class sessions no matter how well you do on other assignments.
- **Reading response papers:** (20% of your grade) Specific instructions to be posted on blackboard. **You must complete at least 6 out of 9 possible response papers.**
- **Thinglink assignment:** (10% of your grade) Instructions posted on blackboard.
- **Paper topic proposal:** (10% of your grade) **One page abstract**, which summarizes the topic and research question to be investigated in your paper and **an annotated bibliography** of at least 8-10 sources.
- **Presentation:** (15% of your grade) 20-minute presentation of your research topic to be followed by class discussion (Powerpoint or Prezi). The issues raised in the discussion following your presentation should inform the final revisions to your research paper.
- **Final Research Paper:** (35% of your grade) 8-10 page research paper (with footnotes, bibliography and illustrations), specific assignment to be handed out in class. **You will be required to turn in a draft of your paper for review.**

#### **Graduate Students:**

- **Readings:** Complete all reading **before** the class. If a reading is listed under September 1, for example, it should be completed **before** class on the 1<sup>st</sup>.
- **Attendance/Participation:** (10% of your grade) Participation refers to both the content of your verbal contributions as well as your attention and response to others' comments. The GMU catalogue reads: **"Students are expected to attend the class periods of the courses for which they register...instructors may use absence, tardiness, or early departure as *de facto* evidence of non-participation."** To get an A for participation you need to actually contribute to class discussions. Your participation grade will be reduced according to attendance after 2 absences. You will not pass the class if you miss more than 50% of the class sessions no matter how well you do on other assignments.

- **Lead discussion:** (5% of your grade) Each graduate student will be required to lead a discussion of the assigned readings in one class. Leading the discussion entails presenting a clear and concise outline of one of the assigned articles and preparing 4-5 questions for discussion based on or in response to the readings. The questions should not require a yes/no answer, but rather provoke thoughtful response.
- **Reading response papers:** (20% of your grade) Specific instructions to be posted on blackboard. **You must complete at least 7 out of 9 possible response papers.**
- **Thinglink assignment:** (5% of your grade) Instructions posted on blackboard.
- **Paper topic proposal:** (10% of your grade) **One page abstract**, which summarizes the topic and research question to be investigated in your paper and **an annotated bibliography** of at least 15-20 sources.
- **Presentation:** (15% of your grade) 20-minute presentation of your research topic to be followed by class discussion (Powerpoint or Prezi). The issues raised in the discussion following your presentation should inform the final revisions to your research paper.
- **Final Research Paper:** (35% of your grade) 15-18 page research paper (with footnotes, bibliography and illustrations), specific assignment to be handed out in class.

**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		

### 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 presentations 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 (<https://oai.gmu.edu/mason-honor-code/full-honor-code-document/>) **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.
- 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.
- Cell phones must be **silenced** 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 703-993-2474 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 final papers must be in good standard English.**

### Other important resources:

- Diversity
  - Mason values diversity; through the Office of Diversity, Inclusion, and Multicultural Education (ODIME), Mason seeks to create and sustain inclusive learning environments where all are welcomed, valued, and supported
- Religious holidays
  - University Life religious holiday calendar <http://ulife.gmu.edu/calendar/religious-holiday-calendar/> it is the obligation of students, within the first two weeks of the semester, to provide faculty members with the dates of major religious holidays on which they will be absent due to religious observances
- Student privacy

- student privacy and student rights under FERPA  
<http://registrar.gmu.edu/ferpa/>
- Student services
  - Online Education Services, University Libraries  
<http://library.gmu.edu/for/online>
  - Writing Center <http://writingcenter.gmu.edu/>  
Counseling and Psychological Services <http://caps.gmu.edu/>

**Important dates:**

Sept. 3	Last day to add classes
Sept. 24	Library class
Sept. 17	Last day to drop classes
Oct. 15	No class (Monday classes meet on Tuesday)
Oct. 22	<b>Paper topic proposals due</b>
Nov. 19	Presentations
Nov. 26	Presentations
Dec. 3	Presentations/ <b>Final papers due</b> (except those students who present today)
Dec. 10	No Class, Final papers due for those who presented on Dec. 3

**Required texts:**

Michael Hatt and Charlotte Klonk. *Art History: A Critical Approach to Its Methods*. Manchester Univ. Press, 2006.

Articles on blackboard or JSTOR.

**Lecture/Discussion Schedule:**

Aug. 27 Introduction

- Hatt and Klonk: Introduction and chapter 2 “A variety of interpretations: a preview”

Sept. 3 Hegel

- Hatt and Klonk: chapter 3 “Hegel and the birth of art history”
- Hegel, Georg Wilhelm Friedrich. *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox, 2. vols. Oxford: Clarendon Press, 1975. Excerpt from chapter on painting 797-813. (originally written ca. 1835-1842). Skim for a sense of how Hegel constructs and argument.

- Moxey, Keith. "Art History's Hegelian Unconscious," in Mark A. Cheetham, Michael Ann Holly, Keith Moxey, eds. *The Subjects of Art History*. Cambridge: Cambridge University Press, 1998. 25-51.

#### Sept. 10 Connoisseurship

- Hatt and Klonk: chapter 4 "Connoisseurship"
- Berenson, Bernard. *Rudiments of connoisseurship: Study and Criticism of Italian Art*. New York: Schocken Books, 1962 (originally published in 1902). 111-148.
- Von Sonnenburg, Hubert. *Rembrandt/Not Rembrandt in the Metropolitan Museum of Art: Aspects of Connoisseurship*. New York: Metropolitan Museum of Art, 1995. 3-9; 71-79.
- Recent debates (be sure to read the comment section as well):
  - Grosvenor, Bendor. "The case for old-fashioned connoisseurship," *The Art Newspaper*, Issue 258, June 2014. Published online: 05 June 2014: <http://ec2-79-125-124-178.eu-west-1.compute.amazonaws.com/articles/The-case-for-oldfashioned-connoisseurship/32880>
  - Myrone, Martin. "We don't need the 'new' connoisseurs," *The Art Newspaper*, Issue 258, June 2014, Published online: 05 June 2014 (on blackboard)
  - "Why connoisseurship matters," *Art History News*, June 5 2014: [http://www.arthistorynews.com/articles/2834\\_Why\\_connoisseur](http://www.arthistorynews.com/articles/2834_Why_connoisseur)

#### Sept. 17 Formalism

- Hatt and Klonk: chapter 5 "Formalism: Heinrich Wölfflin and Alois Riegl"
- Wölfflin, Heinrich. "Principles of Art History" (1915) in Eric Fernie ed. *Art History and Its Methods: A Critical Anthology*. New York and London: Phaidon Press Ltd., 2003. 127-151.
- Riegl, Alois. "Leading Characteristics of the Late Roman "Kunstwollen," (1893) in Preziosi, Donald, ed. *The Art of Art history: A Critical Anthology*. Oxford and New York: Oxford University Press, 2009. 169-175.
- Greenberg, Clement. "Modernist Painting." In *The Collected Essays and Criticism, vol. 4: Modernism with a Vengeance, 1957-1969*, 85-94. Chicago: Chicago University Press, 1995.

#### Sept. 24 **Library Class: Meet in Fenwick Instruction Room.**

- I will be away at a conference. Art History Reference librarian Stephanie Grimm will be running the class.
- You must have installed zotero on your computer by this date <https://www.zotero.org/> . The library offers zotero workshops <http://library.gmu.edu/workshops> (available dates are Sept. 5 3pm; Sept. 19 2pm, Oct. 10 3pm)

- You must also have chosen a topic for your historiography by today. **Meet with me during my office hours prior to this class to discuss your topic.**

#### Oct. 1 Iconography

- Hatt and Klonk: chapter 6 “Iconography-icology: Erwin Panofsky”
- Panofsky, Erwin. *Studies in Iconology* (1939). Boulder: Westview Press, 2002. 2-31.
- Panofsky, Erwin. “Jan van Eyck’s *Arnolfini Portrait*.” *Burlington Magazine* 64 (1934): 117-119; 122-127.
- **Iconography project using Thinglink** <https://www.thinglink.com/> (specific assignment to be posted on blackboard)

#### Oct. 8 Marxism/Social History

- Hatt and Klonk: chapter 7 “Marxism and the social history of art”
- Trotsky, Leon. “Literature and Revolution” (1924) in Charles Harrison and Paul Wood eds. *Art in Theory, 1900-1990: An Anthology of Changing Ideas*. Oxford and Cambridge: Blackwell Publishers Ltd., 1999. 427-432.
- Mariátegui, José Carlos. “Art, Revolution, and Decadence” (1926) in Dawn Ades ed. *Art in Latin America: The Modern Era, 1820-1980*. New Haven and London: Yale University Press, 1993. 317-318.
- Clark, T. J. “On the Social History of Art” in F. Francina, and C. Harrison *Modern Art and Modernism*, Harper & Row, 1982. 249-258.

Oct. 15 No class (Monday classes meet on Tuesday)

#### Oct. 22 Feminism and Gender Theory

- **Paper topic proposals due**
- Hatt and Klonk: chapter 8 “Feminism”
- Nochlin, Linda. “Why Have There Been No Great Women Artists” (1971) in Linda Nochlin. *Women, Art, and Power and Other Essays*. Boulder: Westview Press, 1988. 145-178.
- Pollock, Griselda. “Feminist Interventions in the Histories of Art” Eric Fernie. *Art History and Its Methods: A Critical Anthology*. New York and London: Phaidon Press Ltd., 2003. 296-313.

#### Oct. 29 Psychoanalysis

- Hatt and Klonk: chapter 9 “Psychoanalysis”
- Freud, Sigmund. “On Dreams” (1899) in Charles Harrison and Paul Wood eds. *Art in Theory, 1900-1990: An Anthology of Changing Ideas*. Oxford and Cambridge: Blackwell Publishers Ltd., 1999. 26-34.
- Lacan, Jacques. “The Mirror-Phase as Formative of the Function of the I” in Charles Harrison and Paul Wood eds. *Art in Theory, 1900-1990: An Anthology of Changing Ideas*. Oxford and Cambridge: Blackwell Publishers Ltd., 1999. 609-613.

- Liebert, Robert S. "Michelangelo's Mutilation of the Florence Pieta: A Psychoanalytic Inquiry," *Art Bulletin* 59 (March 1977). 47-54. JSTOR.
- Spector, Jack. "Letter to the Editor" and Liebert's reply, *Art Bulletin* 69 (1978): 573-574. JSTOR
- Greeley, Robin. "Dali, Fascism, and the 'Ruin of Surrealism,'" *Surrealism and the Spanish Civil War*. New Haven and London: Yale University Press, 2006. 51-89.

#### Nov. 5 Semiotics

- Hatt and Klonk: chapter 10 "Semiotics"
- Peirce, Charles S. "Logic as Semiotic: The Theory of Signs" (1940) in *Philosophical Writings of Peirce*, Justus Buchler ed., New York: Dover, 1955, 98-119. Googlebooks.com.
- Saussure, Fernand de. "The Object of Study" and "Nature of the linguistic sign."
- Bryson, Norman and Mieke Bal. "Semiotics and Art History," *Art Bulletin* 73, no. 2, 1991. 174-208. JSTOR.
- Krauss, Rosalind. "In the Name of Picasso" in *The Originality of the Avant-garde and Other Modernist Myths*. Cambridge, MIT Press, 1985. 23-40.

#### Nov. 12 Postcolonialism

- Hatt and Klonk: chapter 11 "Postcolonialism"
- Edward Said, "Orientalism" Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995. 87-91.
- Coombes, Annie E. "Inventing the 'Postcolonial': Hybridity and Constituency in Contemporary Curating," in *New Formations*, winter 1992, 39-52.
- Craven, David. "Abstract Expressionism and Third World Art: A Post-Colonial Approach to 'American' Art," *Oxford Art Journal*, 14: 1 (1991). 44-66. JSTOR
- Kwame Anthony Appiah "There's No Such Thing as Western Civilisation," *The Guardian*. Nov. 9, 2016. Published online <https://www.theguardian.com/world/2016/nov/09/western-civilisation-appiah-reith-lecture>

#### Nov. 19 Presentations

#### Nov. 26 Presentations

Dec. 3 Presentations/Final paper due (those who present today due by Dec. 10)