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**Art 484 -  Seminar in Art Historical Research and Methods**   
September 2016

McWethy Hall Room 324

**Objectives**:   
This required course for all art history majors will be a point of entry into your senior thesis individual research in your thesis project, (2) to give you exposure to a range of methodologies, or interpretive frameworks, which can be used for work on the thesis in further blocks, and (3) to give you a sense of the range of career possibilities for art history majors.

 This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, communication, and intercultural literacy. *By the end of the course, my goals are that you will have strengthened your skills in critical thinking, writing, and quantitative reasoning. You will be able to acknowledge and confront dehumanizing biases such as racism, sexism, prejudice and discrimination and understand the impact these biases can have upon interpersonal relations.*

**Meeting times**:

Even one attendance can greatly affect your learning process in this course. So that students have sufficient time for individual research and meetings with their professors, classes in general will meet in the mornings, 9 AM until 11 AM, in McWethy 222. It will take at least a few hours to complete the readings. You should anticipate that there will be more than three hours of in- and out-of-class work for each day.

Office Hours: I am in my office immediately following our morning session. Please feel free to ask for a different time to meet via email as I am very flexible.

**Required Texts**:

Articles available on Moodle.

Many readings will be available from Anne D’Alleva’s *Methods and Theories of Art History* (2nd Edition; London: Laurence King Publishing, 2012) and from Michael Hatt and Charlotte Klonk’s *Art History: A Critical Introduction to Its Methods* (Manchester University Press, 2006). All other texts will be in Donald Preziosi’s *The Art of Art History: A Critical Anthology* (Oxford University Press, 2009).

**Academic Honesty**: Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading “Academic Honesty."

**Course Accommodations**: Cornell College makes reasonable accommodations for persons with disabilities.  Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format.  For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

**Course Structure and requirements**:

Art 484 is a **reading-intensive** seminar. Typically, you will be assigned several articles and sections of the text for which you will compose a written summary of about 1-2 pages. Readings and response papers are to be completed by the class period for which they are listed, Regular attendance is mandatory, as is consistent preparation, since the success of the seminar relies primarily on your contributions.

\*\*\*Also, please note that the syllabus is subject to change as needed.

**Grade Breakdown**:

Classwork:

--Attendance, full participation, including individually led discussions: 40%

--Response papers: 40%

--Visual analysis paper 10%

-- Senior thesis project: abstract, bibliography, and short research paper (3-4 pages): 10%

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**Monday, August 27**: *Introduction and overview.*

Getting to Know You: What are your scholarly interests? What internships or professional development experiences have you had outside of coursework? Do you plan to go to graduate school? Where are you in your senior project?

Introduction to the Course: Why do you need to learn about theory and methodologies? What are the expectations of this course? What should be included in your daily summary papers?

Let me tell you about Hegel …

For Tuesday, write up a brief (1-2 pages) piece on Formalism:

Read Hatt and Klonk 76-94 (optional: 65-73)

Preziosi, Wölfflin, 119-128

Preziosi, Riegl, 155-161

Preziosi 169-176

**Tuesday, August 28**: *Formalism*

--Discussion of Formalism and Style: *Wölfflin and Riegl*

For Wednesday: Write up a brief (1-2 pages) paper on:

Hatt and Klonk, 96-114 (115-118 optional)

Meyer Schapiro, “Muscipula Diaboli, “The Symbolism of the Merode Altarpiece (on Moodle)

Preziosi, 220-235, Panofsky

**Wednesday, August 29***:*

*Thursday 8, Iconography*

For Thursday write up a brief (1-2 pages) paper on:

Hatt and Klonk 120-142, Marxism Overview

Marx, 27-34 in link below or see Moodle

<https://www.marxists.org/archive/marx/works/download/pdf/Capital-Volume-I.pdf>

T. J. Clark, “On the Social History of Art” (on Moodle)

Optional: D’Alleva, 46-58: This is another general overview of Marxism in case you need more clarification

Optional: Walter Benjamin, Art in the Age of Mechanical Reproduction: This is an important essay, but you do not need to read it for this class.

**Thursday, August 30**: *Marxism and Social Art History*

For Friday write up a brief (1-2 pages) paper on:

Read D’Alleva 60-76

Preziosi, 356-366, Judith Butler

Overview of Queer Studies.on Moodle

Linda Nochlin, “Why Have There Been No Great Women Artists?” on Moodle (Illustrated Article optional)

There are no readings due Tuesday because of our Chicago trip

**Friday, August 31**: *Feminism, the Gendered Subject and Queer Theory*

For Monday write up a brief (1-2 pages) paper on:

D’Alleva, 88-106, (107-117 optional)

Freud, Psychosexual Study of an Infantile Reminiscence on Moodle

Lacan, The Mirror Stage on Moodle

**Week 2:**

**Monday, September 3** *Psychoanalysis*

**Tuesday, September 4**: Des Moines Art Center trip

**Wednesday, September 5**:

No class meeting. 1-2 page Visual Analysis paper on artwork for the Des Moines Art Center due midnight on Thursday.

For Thursday write up a brief (1-2 pages) paper on:

Hatt and Klonk, 223-239

Homi Bhabba <https://prelectur.stanford.edu/lecturers/bhabha/location1.html> - Requited material is highlighted. Feel free to browse other excerpts

Edward Said, Orientalism (available on Moodle) pages 9-17 (feel free to read more).

**Thursday September 6**: *Post Colonialism*

How does visual studies differ from art history? What role do cultural studies or postcolonial theory play for art historians today?

Professional Development: Applying to Graduate School

For Friday write up a brief (1-2 pages) paper on:

Hatt and Klonk, 200-221, Overview of Semiotics

Preziosi, 243-255, Bal and Bryson

Optional reading: Saussure on Moodle

**Friday, 7 September**: *Semiotics*

For Monday write up a brief (1-2 pages) paper on:

Read Preziosi 317-320: Authorship and Identity

Read Preziosi 22-26 Giorigo Vasari: Lives of the Painters, Sculptures, and Architects

Read Foucault 311-334 What is an Author?

Optional: Roland Barthes, “Death of an Author” (available on Moodle)

**Week 3**

**Monday, 10 September**: *Authorship and Identity*

There are no readings due Tuesday, due to our trip to the University of Iowa, however there is a lot of reading material for Wednesday, so you may want to begin.

**Tuesday, September 11: Trip to University of Iowa:**

*Have University of Iowa IDs made*

*Visit the art library and learn about research*

*Visit UIMA African Art exhibition*

For Wednesday write up a brief (1-2 pages) paper on:

Preziosi, Deconstructivism and the Limits of Interpretation 270-273

Preziosi, Stephen Mellville, The Temptation of New Perspectives

Preziosi, Martin Heidegger, The Origin of the Work of Art 274-295

Preziosi, Meyer Schapiro, The Still Life as a Personal Object—A note on Heidegger and van Gogh, 296-300

**Wednesday, September 12 (9-11 am)** *Deconstructivism and Limits of Interpretation*

For Thursday write up a brief (1-2 pages) paper on:

On Moodle, from The Methodologies of Art: An Introduction, “Semiotics 2: Deconstructivism,” 193-210

Jacques Derrida, “Restitutions of the Truth,” in Preziosi 301-315

**Thursday, 13 September:** *Deconstructivism and Limits of Interpretation Part 2*

**Thursday 2pm: Derrida Documentary**

For Friday write up a brief (1-2 pages) paper on:

D’Alleva, 142-150, Postmodernism

Baudrillard, on Moodle

Thomas McEllivey, Postmodernism on Moodle

**Friday, September 14:** *Postmodernism*

For Monday and Tuesday:

**Each student will present an abstract for the senior thesis project, an image of at least one artwork important to their project, along with an explanation of the methodologies he or she or they is incorporating.**

**Wednesday, 19 September**: *Wrap up & Conclusions*

--Submit final short paper (3-4 page) paper on the topic of your senior project, along with your abstract and bibliography by midnight on Wednesday.