AH 190 Research and Writing Methods in Art History
Spring 2014

Mondays, 8-9am
Classroom: Art 04, Brother Cornelius Art Center
Professor Anna Novakov


Office Hours: MWF 11:30-12:30pm, Brother Cornelius Art Center, 2B
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Course Description: This course is intended primarily for majors and minors in the History of Art. Students will be introduced to some of the major methodologies that have shaped the field: formalism, biographical analysis, connoisseurship, technical analysis, iconographical analysis, psychoanalysis, Marxism and the social history of art, feminism, post-colonialism and semiotics.

Learning Goals: Upon completion of this course, the student will be able to:

- Demonstrate an understanding of basic art historical research methods.
- Develop art historical research topics, identify primary and secondary sources and conduct research using these sources.
- Compare and contrast basic art historical research practices conducted with library, archival and online resources.

E-Mail:
I will be contacting you regularly via e-mail to offer suggestions and comments about your progress in class. Please check your SMC e-mail account regularly. If you prefer to use another e-mail account, make sure that your SMC e-mail has been forwarded. This
can be done easily by contacting the ITS helpdesk located on the first floor of the library.

Blog:
You will be keeping a weekly blog of your writing via http://wordpress.com. Each assignment will need to be posted onto your blog before the start of class.

Albert
This is the SMC library catalog. You should always check this source before ordering books through Link +. The web address is: http://library.stmarys-ca.edu/

Link +
Link + is a wonderful inter-library borrowing service. It is available to you on-line and free of charge.

JStor
JStor is a database of academic journal articles. The web address is: http://www.jstor.org/action/showAdvancedSearch

Chicago Manual of Style
Art History papers should be written using the Chicago Manual of Style. This is especially important when it comes to citations and specific endnote formatting. The web address is: http://www.chicagomanualofstyle.org/home.html

Assessment Methods:
Students will be required to focus on a specific work of art for intense study and research over the entire semester, concluding with the preparation of a short lecture to be presented to the class. Weekly writing exercises will utilize different methodologies to approach a single subject matter. Weekly class discussions will be based on the examination of various research techniques and the evaluation of resources in connection with each students’ specific topic.

Grading:
Weekly writing exercises: 30%
Final Oral Presentation: 30%
Participation in Weekly Class Discussions: 40%

Attendance and Class Participation
Attendance and class participation are essential to a positive learning experience. Make sure that you arrive on time and ready to learn. Sign the attendance sheet. If you are going to miss a class, arrange to have another student take notes for you. You are responsible for all materials covered in class. Since our weekly class sessions cover such a wide array of materials it is essential to be punctual and make attendance a high priority.

Absence Policy
Most SMC Professors allow one week of absences [3 for mwf, 2 for tth] without penalty. The exception to this is athletes, who are allowed one extra absence without penalty for a class missed due to a competition or game. A student missing more than three [four] classes will not receive higher than a C; a student missing more than four [five] classes will not receive higher than a D; a student missing more than five [six] classes will normally receive an F and be dropped from the class. The grades in [ ] are for student athletes with excused absences.
Student Athlete Absence Policy
The policy regarding absences by student athletes in the Faculty Handbook is:

"Student-athletes, in the season in which their sport has schedules intercollegiate
competitions, will not be penalized for missing class because of representing the
College in those competitions - so long as the student’s absence from the class for
the purpose of intercollegiate athletic competition does not exceed:
4 classes on the MWF schedule (fall and spring terms)
3 classes on the T/Th schedule (fall and spring terms)
2 classes during a traditional January Term course
1 class per term (fall and spring) for labs and courses that meet once per week"

"Attendance is expected at all class meetings. Accordingly, there is no penalty for the
first three absences (other than the possibility of missing a quiz and/or key
information for an upcoming exam/course project). However, your grade will be
affected significantly (10% penalty) by any absence after the third absence. If miss
more than five classes you will not receive higher than a C; if you miss more than seven
classes you will receive a failing grade in the course."

Academic Honesty:
In this course, as in all others at SMC, you will be expected to respect the Academic
Honor Code [found in your student handbook]. The code requires that you

• Do your own work at all times, without giving or receiving inappropriate aid.
• Avoid behaviors that unfairly impede the academic progress of other members
  of our community.
• Take reasonable and responsible action in order to uphold our community’s
  academic integrity.

Services for Students with Disabilities
Services and reasonable accommodations are available to students with physical or
mental impairments or conditions that qualify as a disability and which impede the
equal opportunity to participate with other students at Saint Mary’s College of
California. Verification of a disability, its nature and the appropriateness of the
requested accommodation in relation to the disability either through a personal
physician, a licensed learning specialist, or a licensed and credentialed mental health
professional must be submitted to Saint Mary’s 504 Coordinator, located at Academic
Advising and Achievement Services Office in De La Salle Hall."

Free Writing Advising at the Center for Writing Across the Curriculum
Students of all levels and disciplines are welcome to drop in or make appointments for
one-on-one sessions with CWAC Writing Advisers. Students may request weekly or
biweekly sessions with the same peer student Adviser. The Center, in Dante 202, is
open 5-8 p.m. Sunday and 2-8 p.m. Monday through Thursday. The phone number is
925.631.4684. Through collaborative engagement, Advisers guide their peers
toward expressing ideas clearly and revising their own papers with an eye toward
audience and purpose. Writers should bring their assignments, texts, and related
material. Writers visit the Center to brainstorm ideas, revise drafts, or work on specific
aspects of writing, such as grammar, citation, thesis development, organization, critical
reading, or research methods. Discussions may involve any type of writing, including
poetry, science lab reports, argument-driven research, or professional application
letters.
Schedule of Classes

**Week One:**
Reading: Alois Riegl, “Problems of Style” [1893]
Choose a single work of art as your research topic for the semester.

**Suggested works:**
- Jan van Eyck, *Arnolfini Wedding*, 1434
- Titian, *Venus of Urbino*, 1538
- Artemisia Gentileschi, *Judith and Holofernes*, 1614-20 [any version]
- Diego Velazquez, *Las Meninas*, 1656
- Jacques-Louis David, *Oath of the Horatii*, 1784
- Edouard Manet, *Olympia*, 1863
- Pablo Picasso, *Les Demoiselles d’Avignon*
- Frida Kahlo, *The Two Fridas*, 1939
- Cindy Sherman, *Untitled Film Still* [any version], 1979

**Week Two:**
Formalism and Style
Reading: Gertrude Stein, “Prose Portraits” [1912]
Writing exercise: Formalism

**Week Three:**
Iconography
Reading: Erwin Panofsky, “Jan Van Eyck’s Arnolfini Portrait” [1934]
Writing exercise: Iconography

**Week Four:**
Contextual Approaches I: Marxism
Reading: Clement Greenberg, “Avant-Garde and Kitsch” [1939]
Writing exercise: Marxism

**Week Five:**
Contextual Approaches II: Feminism
Writing exercise: Feminism

**Week Six:**
Biography and Autobiography
Reading: Michael Fried, “Art and Objecthood” [1967]
Writing exercise: Biography

**Week Seven:**
Easter Break

**Week Eight:**
Reading: Michel Foucault, “What is an Author?” [1969]
Week Nine:
Semiotics I: Structuralism and Post-Structuralism
Writing exercise: Structuralism and Post-Structuralism

Week Ten:
Semiotics II: Deconstruction
Reading: Leo Steinberg, “The Philosophical Brothel” (1972)
Writing exercise: Deconstruction

Week Eleven:
Psychoanalysis I: Freud
Writing exercise: Freud

Week Twelve:
Psychoanalysis II: Winnicott and Lacan
Writing exercise: Winnicott or Lacan

Week Thirteen:
Aesthetics and Psychoanalysis: Roger Fry and Ronald Barthes
Writing exercise: Fry or Barthes

Week Fourteen:
Collect and edit all methods exercises

Week Fifteen: Finals Week
Final Oral Presentation