

ARTH400/401

400: Selected Methods Honours: Questioning Methods, Key Words and Theories

401: Honours Research Paper

Prof. Mary Hunter

Office: Arts W115a

Office Hours: Tuesday 3-4 or by appointment

Email: mary.hunter2@mcgill.ca

Time of class: Tuesday 11:35-2:25

This course will explore selected methods and theories of art history and visual culture through an examination of texts and images from the nineteenth to the twenty-first century. Through an focused analysis of 'key words' and methodological strategies, we will consider the many different ways in which scholars, critics, historians and philosophers have approached and analyzed: the discipline of art history; visual objects; modes of looking; 'cultural' institutions; the politics of class, race and gender; and the writing of history.

Course readings will consists of primary and secondary sources, thus allowing students to engage directly with influential texts. Many of the assigned readings each week come from different decades so that we can question not only the 'content' of the works but also situate them within their social and historical context. This will allow us to discuss the historiography of the discipline on a weekly basis. In this respect, the course encourages students to reflect on the 'living' and changing nature of academic methods, 'key words' and theories.

A further component of this course is professionalization. On Wednesday September 22 students in ARTH401 will join a graduate seminar in order to learn how to write funding applications. This seminar is particularly important for students applying to graduate school. On Wednesday December 1, students are expected to attend a seminar on careers related to art history. At both of these events, students will have an opportunity to ask questions about future paths that are both academic and non-academic. Food and drink will be provided.

Method of Evaluation for ARTH400

Participation 15%

Discussion Leader 20%

Abstract of Research Paper and/or SSHRC application (draft due Sept 22 for SSHRC, paper proposal due Oct 5) 5%

Test %30 (November 2)

Research Paper Presentation %30

Method of Evaluation for ARTH401

Research Paper 100% (due Friday December 3).

Readings: The weekly readings have been compiled in a course pack.

Participation and Reading Notes: Attendance at every class is mandatory. Oral participation in every class is expected. Bring notes and points for discussion for each reading to every class. These notes will be checked randomly.

Class discussion leader: For this assignment, a small group of 2-3 students will lead the class discussion. To prepare, you should read more than just the assigned text (book reviews are especially useful). Students should give a brief introduction to the reading (information about the author's work and about the importance of the reading to our topic), and bring questions, images, and points for discussion in order to start a discussion. Please hand in a written copy of the presentation notes.

Abstract or SSHRC application: Students applying for SSHRC funding for graduate school are required to hand in their application. If you are not handing in a SSHRC application and taking part in the application workshop, you must meet with at least one other person in the class to read over and comment on each other's research paper proposal. Please hand in your proposal with the comments and your reworked version. Proposal must be 1-2 pages in length. The outline should include a title and description of the research project, including a discussion of how the project contributes to knowledge and what methodological and theoretical approaches will be used.

Test (November 2 in class)

You will be given a choice of 5-6 questions of which you must answer 3 in essay format. The questions will be based on course readings and classes.

Research Presentation

Each student will give a 20-minute presentation of her or his research topic to the class. The class will respond with questions and discuss the presentation. On the Sunday night before the class, students must email the class a 1-2 page abstract of their paper.

ARTH401 Research Paper

Research papers are due on Friday December 3. This paper should be a revised version of a paper you have previously written. The course gives you the opportunity to focus on a topic of your choice, expand and deepen your research and show further methodological and theoretical sophistication in your argument. The paper should be between 12-15 pages in length (3000-4000 words). Late papers will be graded down 5% per day. Extensions will only be granted if written medical documentation is provided.

1. September 7: **Introduction**

2. September 14:

The Canon: What is it? Who is it? Does it still exist or is there a new one?

- H. W. Janson, First Preface and Preface to Fourth Addition and Introduction to Janson's *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. (first published in 1962, fourth edition 1991).
- Robert S. Nelson "The Map of Art History", *The Art Bulletin*, vol. 79, no. 1 (March, 1997), pp. 28-40.
- Keith Moxey, "Motivating History", *The Art Bulletin*, vol. 77, no. 3 (Sept. 1995), pp. 392-401.
- Griselda Pollock, Part I, "Firing the Canon" in *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London, 1999), pp. 3-38.
- Various, "Rethinking the Canon" in *The Art Bulletin*, vol. 78, no. 2 (June 1996), pp. 198-217.

3. September 21:

Iconography and Iconology: The Detectives, Erwin Panofsky and Aby Warburg

- Panofsky, 'Iconography and Iconology: An Introduction to the Study of Renaissance Art', *Studies in Iconology* (1939) [1972 version: 709.024 PAN] [also available in Panofsky, *Meaning in the Visual Arts* (Harmondsworth: Penguin, 1955), pp. 51-81]
- Panofsky, "The History of Art as a Humanistic Discipline," in Fernie, pp. 181-195
- Panofsky, "Melancholia I," from *The Life and Art of Albrecht Dürer* (Princeton: Princeton University Press, 1955), pp.156-171 [also 2005 reprint, 759.3 DUR PAN]
- Warburg, "Images from the Region of the Pueblo Indians of North America," in Preziosi, pp.177-206

Supplementary reading:

- Michael Ann Holly, *Panofsky and the Foundation of Art History* (Ithaca: Cornell University Press, 1984)
- Michael Podro, *The Critical Historians of Art*, pp. 152-177 from Springer to Warburg; pp. 178-208 on Panofsky
- Panofsky, *Studies in Iconology*

4a. **Wednesday September 22 at 5:25:

Professionalization: Grant Application Workshop

4b. September 28:

Workshop: Research Paper Proposals and SSHRC applications

Independent work on 2-page proposal of research paper/SSHRC application: due October 5th

If you are not handing in a SSHRC application and taking part in the application workshop, you must meet with at least one other person in the class to read over and comment on each other's research paper proposal. Please hand in your proposal with the comments and your reworked version.

5. October 5:

Do disciplinary boundaries matter? Art History and Visual Culture

- Various, "The Visual Culture Questionnaire", *October*, vol. 77 (Summer 1996), pp. 25-70.

- Johanna Drucker, "Who's Afraid of Visual Culture?", *Art Journal*, vol. 58, No. 4 (Winter, 1999), pp. 36-47.
- Mathew Rampley Introduction and "Visual Culture and the Meaning of Culture" in *Exploring Visual Culture: Definitions, Concepts, Contexts* (Edinburgh University Press, 2005), pp. 1-17.
- Derek Conrad Murray and Soraya Murray, "Uneasy Bedfellows: Canonical Art History and the Politics of Identity", *Art Journal*, vol. 65, no. 1 (Spring, 2006), pp. 22-36.

6. October 12:

Feminist Art Histories: Past, Present and Future?

- Linda Nochlin, "Why have there been no great women artists?" (1970)
- Griselda Pollock, "Modernity and the Spaces of Femininity", (1988), *Expanding Discourse*, p. 244-267.
- Carol Duncan "The Modern Art Museum: It's a man's world" in *Civilizing Rituals: Inside Public Art Museums* (Routledge, London, 1995), pp. 102-132.
- Karen-Edis Barzman, "Beyond the Canon: Feminists, Postmodernism, and the History of Art", *The Journal of Aesthetics and Art Criticism*, vol. 52, no. 3 (summer 1994), pp. 327-339.
- Hal Foster, et al. "1975" in *Art Since 1900* (Thames and Hudson, 2004), pp. 570-575.
- Jennifer Doyle and Amelia Jones "Introduction: New Feminist Theories of Visual Culture", *Signs*, vo. 31, no. 3, 2006, pp. 607-615.

7. October 19:

Looking at Looking Again: The Gaze, The Look and the Spectator

- Laura Mulvey, "Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), 44-53. Originally published in *Screen*, 16, n. 3, Autumn 1975.
- Micheal Foucault, "Panopticism" in *Discipline and Punish: The Birth of the Prison* trans. Alan Sheridan (London: Penguin Books, 1977), pp. 195-228.
- Jonathan Crary "Techniques of the Observer" in *Techniques of the Observer: On vision and modernity in the nineteenth century* (Cambridge: MIT Press, 1992), pp. 97-129, 131-133, 136.
- Mignon Nixon, "You Thrive on Mistaken Identity", *October* vol. 60 (Spring, 1992), pp. 58-81.

8. October 26:

The "Global" and "Globalization"

- Niru Ratnam "Art and Globalization" in *Themes in Contemporary Art*, ed. Gill Perry and Paul Wood, pp. 276-313.
- Tim Griffin, "Global Tendencies: Globalism and large-scale exhibitions", *ArtForum*, November 2003.
- Pamela M. Lee "Boundary issues: the art world under the sign of globalism", *Artforum*, November 2003.

9. November 2: **Test**

You will be given a choice of 5-6 questions of which you must answer 3 in essay format.

The questions will be based on course readings and classes.

10. November 9: **Student Presentations**

11. November 16: **Student Presentations**

12. November 23: **Student Presentations**

13. **Wednesday Dec 1: **Professionalization: Careers in Art History**

In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ <<http://www.mcgill.ca/students/srr/honest/>>) for more information).

L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site www.mcgill.ca/students/srr/honest/ <<http://www.mcgill.ca/students/srr/honest/>>).