

ARTH 401

ART HISTORY METHODOLOGY: READINGS IN ART HISTORY

Course outline



ART HISTORY

School of Art History, Classics and Religious Studies
Victoria University of Wellington

Trimesters 1 and 2, 2011
8 March to 16 August

Thomas Struth, *The Restorers at San Lorenzo, Maggiore, Naples*, 1988, 90 x
135 cm, Marian Goodman Gallery, New York

ARTH 401

ART HISTORY METHODOLOGY: READINGS IN ART HISTORY

NAMES AND CONTACT DETAILS

Course co-ordinator

Dr Peter Brunt Old Kirk (OK) 310, tel. 04 463 5805 (or ext. 5805)
Peter.Brunt@vuw.ac.nz
Office hours: Monday 12-2pm (or appointment)

Art History administrator:

Pippa Wisheart OK 306, tel. 04 463 5800
pippa.wisheart@vuw.ac.nz

CLASS TIMES AND LOCATIONS

All seminars are in Old Kirk (OK) 301
Tuesday 11.00 – 12.50pm
Seminars will run weekly from 8 March to 16 August 2011, excluding term breaks and study/examination periods.

COMMUNICATION OF ADDITIONAL INFORMATION

Course information will be emailed or deposited in student pigeonholes in the photocopier room.
Some course documents will be accessible through Blackboard. See Blackboard (<http://blackboard.vuw.ac.nz>)

For general information about Art History see:
<http://www.victoria.ac.nz/art-history/>

Withdrawal dates

Information on withdrawals and refunds may be found at:
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Course description

ARTH 401 investigates the approaches art historians have developed from art history's beginnings as a recognised academic discipline to the present.

It is organised around a number of topics encapsulating key foci for art historical thinking, research and writing. Within these fields of inquiry, the work of art historians and other scholars who have been influential in the development and application of art history methodology is introduced and assessed.

Each seminar is structured around the discussion of a group of readings. These include key texts by art historians and visual theorists, as well as critical commentaries on their writings and methods. Students will be invited to lead some of these discussions. Your general contribution is crucial to the success of the course.

This course is not a comprehensive survey, but rather an intensive and critical examination of key approaches within the field of art history, which will give students a solid understanding of their discipline and a greater self-consciousness about its application.

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The motivating principle of the class may be summed up in a single crucial question: 'what is the purpose of art history today?'

In line with Art History's teaching objectives, ARTH 401:

- encourages you to apply your skills of analysis to critically examine visual and textual material
- develops your capacity for independent work, including the formulation, analysis and refinement of topics
- ensures the consistent application of the conventions of academic writing and art historical research
- ensures the full use of library resources
- refines your skills in seminar presentation and oral debate
- prepares you for post-graduate research in art history
- introduces you to the standards required of scholarly articles and papers.

Seminar programme

Seminars occur weekly in OK 301 on Tuesdays from 11am to 12.50 pm (with some exceptions – see below). The readings listed below are either in your textbook (Donald Preziosi, The art of art history: a critical anthology, new edition) or the ARTH 401 Handbook of Readings (3 volumes).

8 March

- 1 Introduction
'The art of art history'

15 March

- 2 Art and History I
Foundations: Vasari's model of art historical analysis

22 March

- 3 Art and History II
Humanism and historical consciousness

29 March

- 4 Artist as subject I
What is an author?

5 April

- 5 Artist as subject II
Art history and psychoanalysis

12 April

- 6 Style I
Art history as the history of style
-

Mid-trimester break: Seminars resume 3 May 2011

3 May

- 7 Style II
Style as 'will to form': the meaning of style
Riegl, Alois. 'Leading characteristics of the late Roman 'kunstwollen'
[1893] in Preziosi, pp 169-176.
_____. 'Excerpts from the Dutch group portrait' and 'postscript',
(trans. Benjamin Binstock), *October*, no 74, Fall 1995, pp 3-44.
Panofsky, Erwin. 'The concept of artistic volition' [1920], *Critical
Inquiry*, Autumn, 1981, pp 17-33

10 May

NO SEMINAR

17 May
8 Meaning I
 Iconography: Panofsky and his critics

24 May
9 Meaning II
 Semiology and art history

31 May
10 Meaning III
 Deconstruction and the limits of interpretation

Mid-year break: Seminars resume 12 July 2011
ESSAYS DUE (for those doing seminars in second trimester): 12 July

12 July
11 Visual theory I
 Representation

19 July
12 Visual theory II
 Psychoanalysis and the gaze

26 July
13 Visual theory III
 Art history or visual culture?

2 August
14 Context I
 The social history of art

9 August
15 Context II
 Discourse: Gender, race and colonialism

16 August
16 Context III
 Discourse: Postcolonialism

Mid-term break: Final seminar convenes 6 September

6 September
17 Art history after the end of art/ Global art history

Assessment

ARTH 401 is assessed by means of one seminar presentation and essay write-up (30%), one 4,000-word essay (40%), and a three-hour examination (30%).

Seminars involve giving a twenty to thirty-minute presentation on the seminar readings assigned for a particular session and writing a **critical essay** (2500 words maximum) on those readings. The seminar essay must be submitted within two weeks of your presentation. Seminar presentations are occasions for you to develop your critical reading skills and to demonstrate your ability to present an argument. (For more information on seminars, see p. 13)

The **essay** is due on **Tuesday 12 July** for those doing seminar presentations in the second trimester and on **Friday, 7 October** for those doing seminar presentations in the first trimester. The essay should be thought of as a major piece of writing providing an opportunity for you to canvas the literature on a given topic and to construct and sustain an argument.

The programme has a policy that **no extensions will be granted**. If you have medical or other problems preventing you from meeting a deadline, you must contact your course co-ordinator at the earliest opportunity. Without arrangements having been agreed to, late essays will be penalised by the deduction of two percentage points for each day beyond the due date. If you are in any doubt about your ability to meet essay and seminar deadlines you must see the course co-ordinator immediately.

The **exam** will be held at the end of the year on a **specified day between 17 October and 13 November (exact date to be announced)**. The exam is three hours in duration and you will be required to answer two questions based on topics covered during the year. The examination is a further opportunity for you to demonstrate your critical and analytical grasp of topics covered throughout the course.

Mandatory course requirements are defined in the University Calendar. You are expected to come to **all** seminar sessions and you should notify the course coordinator if you cannot attend (due to illness or other pressing reasons). You will have fulfilled the requirements of the course by:

- Attending all the seminar sessions.
- Completing one oral seminar and written essay (handed in no later than two weeks after your presentation).
- Writing one essay (due either 12 July or 7 October) and;
- Completing one end-of-year exam. Aegrotat passes can only be considered on the provision of a medical certificate.

Marking: The course co-ordinator is responsible for marking assignments. You may request a second opinion of the assessment of any piece of written

work, from another lecturer in Art History. An outside assessor will review coursework and the exam in order to ensure that academic standards at honours level are met. Your final grade for the course may be adjusted both to reflect your overall contribution and achievement in the course and in response to the feedback from the external assessor.

Workload: The University recommends that in order to maintain satisfactory progress approximately 300 hours per course, inclusive of seminar sessions, be given to a full-year, 4-course programme. Please ensure that you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Criteria for assessment:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- quality and accuracy of referencing
- style and mechanics (legibility, presentation, grammar, spelling)

Seminar presentation/ essay

Due: two weeks from date of presentation

2,500 words (max)

Seminar topics will be chosen in the second seminar session (15 March). Seminar presentations involve a twenty to thirty-minute presentation on one of the set readings, leading discussion, and writing a critical essay (2500 words maximum) on the readings (due no later than two weeks after the oral presentation). The seminar is worth 30% of your final grade.

The aim of seminar presentations is to encourage students' critical response to the set readings and coherent presentation of ideas. It is not enough, or even necessary, to précis the readings; it is more important to offer your own insights, questions and responses based on your comprehension. You are also responsible for initiating ensuing discussion. A good discussion will help you write your seminar essay, which you will be expected to hand in within two weeks of your oral presentation.

In preparation for your presentation you should carefully read the assigned texts, considering them in light of each other. You can also refer to your general reading list (at the end of this outline) for background and critical material related to the assigned readings. You should then develop an argument or perspective you wish to bring to bear on the topic. Remember, the aim is not just to précis the readings but to offer a critical response to them.

Criteria for assessment of seminar essays:

- understanding and comprehension of reading
 - formulation and development of a critical argument
 - use of written and visual resources
 - originality and independence of thought
 - ability to draw conclusions from the discussion
 - style and mechanics (legibility, presentation, grammar, spelling)
-

General information

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at <http://www.victoria.ac.nz/home/about/policy>, except qualification statutes, which are available via the Calendar webpage at www.victoria.ac.nz/home/study/calendar.aspx (see Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material.

Find out more about plagiarism, and how to avoid it, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GOOD LUCK AND ENJOY THE COURSE

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2011

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** Victoria University of Wellington students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website **www.adamartgallery.org.nz**.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check **www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

Entries should be sent to:
The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140
or via email adamartgallery@vuw.ac.nz