

**FALL 2020 ARTHIST 590R: Graduate Seminar in Art-Historical Methods:
Theories and Methods for a Twenty-First-Century Art History
Tuesdays and Thursdays, 9.40 AM to 10.55 AM, online**

Professor Susan Elizabeth Gagliardi | Email: susan.e.gagliardi@emory.edu



Photo: Yaëlle Biro, October 2019

How can and why should we situate the discipline of art history, art historians, writings about art, and art itself within different historical, geographic, methodological, and theoretical frames? What has the work of professional art historians been, what is our work today, and what are future possibilities? How have art historians shaped understandings of art as well as the contexts in which art has been or is created, used, and circulated? How can we continue to contribute to knowledge production about art, and why should we do so? In this course, we will investigate such questions through a range of assignments. The flexible course design invites dynamic discussion and features pen-and-paper assignments.

One aim of the course is to consider a variety of approaches to historical and art-historical inquiry. Another aim is to encourage emerging professionals to develop methods for taking care of their whole selves. And still another aim is to experience and reflect upon a range of formats for presenting information and analyses to disparate audiences. The experience of reading entire books in hard copy will contribute to realizing this goal. Required texts for the course include Robert Caro's *Working* (New York: Alfred A. Knopf, 2019); Keith Moxey's *Visual Time* (Durham: Duke University Press, 2013); Carlo Ginzburg's *Clues, Myths, and the Historical Record* (Baltimore: The Johns Hopkins University Press, 2015); Mary K. Coffey's *How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State* (Durham: Duke University Press, 2012); Z. S. Strother's *Humor and Violence: Seeing Europeans in Central African Art* (Bloomington: Indiana University Press, 2016); Sarah Vowell's *Assassination Vacation* (New York: Simon & Schuster, 2006); and Sarah Elizabeth Lewis's *The Rise: Creativity, the Gift of Failure, and the Search for Mastery* (New York: Simon & Schuster, 2015). In several instances, I invite you to consider whether you would like to experience a particular book in its audiobook format. Additional assignments are available via Emory Libraries or online. Please contact me if you have difficulties accessing any of the materials you will need for the course.

COURSE POLICIES

Communication

Please contact me about any matter that you think might impact your coursework. And please contact me if you have any other course-related questions or concerns. I will also communicate with you regularly about course-related matters via email and Canvas. If you send an email message to me and do not receive a reply within seventy-two hours, not including weekends, please resend the message.

If information on the syllabus differs from information on Canvas, adhere to the information on the syllabus until I provide clarification. Please also contact me about the discrepancy.

Late Work

Analytical reading assignments submitted after the deadline will receive no credit. For other assignments submitted late, the final grade will reflect a whole letter grade deduction for the start of each twenty-four-hour period that lapses between the deadline and submission time.

Community Norms

For online class meetings and individual conferences, please eliminate distractions from your environment to the best of your ability. Please also have copies of assigned readings readily accessible.

Please do not audio- or video-record a class meeting without receiving prior authorization to record from me. If any audio- or video-recordings of course content become available to you for any reason, including to facilitate online learning, remember that the recording is only for course purposes. Also respect the people who contributed to the content. Do not cite, clip, copy, or circulate any content in any format without explicit consent from me.

Be fully present during class discussions and individual conferences, speak from the “I” position, ground interpretations in evidence you can cite, lean into discomfort, be comfortable with silence, and suspend judgement of yourself and everyone else.

Commit to constructive membership in an academic community. Such a community fosters unique opportunities to think about and discuss a range of topics, including topics that may be challenging, difficult, uncomfortable, upsetting, or unsettling. In order to thrive and excel, the community must work together to ground discussions in knowledge about a topic as well as to preserve the freedom of thought and expression of each and every member. A culture of respect within an academic community honors the rights, safety, dignity, and worth of every individual, and it allows for a diversity of informed perspectives.

Honor Code

The honor code is in effect throughout the semester. You may review it here: <http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>.

ASSIGNMENTS

Contributions to weekly art history digital news sheet (a single completed digital news sheet is due from the entire group each Friday by 8 AM for circulation; a single person should submit it to me via email by the deadline)

Are you familiar with [The Cramm](#), an overview of each day's news started by a teen for teens? Its creator designed it as a "quick, fun way to know what was what," "a fresh, cool way ... to get in the know-how, fast," and "a tongue-in-cheek way to start our AM with laughter, knowledge, and a cup o' cramm." What would a weekly art history news sheet that aims to provide a quick, fun overview of art- and architecture-related news stories from the week look like? Each week, students in the course will work together to generate a weekly art history news sheet for distribution at the end of the week. We will work together during the first week of the semester to develop a plan for creating and distributing news sheets. At that time, we will also establish guidelines for evaluating contributions to the news sheet for grading purposes. Throughout the semester, we will dedicate time during Tuesday class meetings to discuss recent art- and architecture-related news stories as well as approaches to the news sheet due at the end of the week and the weekly news sheet chats.

Co-hosting of two weekly art history news sheet chats (selected Tuesdays from 8 PM to 9 PM; select dates via Calendly co-hosting sign-up by Thursday, 27 August, at 8 AM)

Co-host two weekly art history news sheet chats, currently scheduled to take place on Tuesdays throughout the semester from 8 PM to 9 PM. At the start of the semester, you will have an opportunity to select the specific Tuesdays when you and perhaps one other student will co-host chats. During the semester, we will discuss strategies for co-hosting the chats.

Pen-and-paper reflections (due on most Tuesdays by 8 AM)

Use pen and paper to write or draw free-form reflections on art- or architecture-related news from the previous week or any course content, including *Happiness Lab* episodes. When you finish each pen-and-paper reflection, create a clear, well-lit, straight, and legible photograph or scan of your work, and then post the image or images to Canvas by the deadline. Also make sure to think about how you would present your pen-and-paper writing or drawing to the class. Your final grade for the pen-and-paper reflections will also encompass your presentations of the work during select class meetings.

Analytical responses and probing questions (due on most Thursdays by 8 AM)

After you complete the materials assigned for each week, write an analytical response to the art- or architecture-related assignments and generate five probing questions about the assignments. Limit your response, not including the questions, to 250 words. Post each response plus five discussion questions to Canvas by the deadline to receive full credit. Note the word count for your response within parentheses somewhere in the submission.

Class participation (ongoing)

The success of the course depends on each participant's commitment to the ARTHIST 590R community through regular attendance and adherence to course policies. Class discussions require active listening, thoughtful reflection, and constructive contributions. Class discussions also unfold in real time and are ephemeral in order to leave space for participants to work through difficult ideas during discussions and to revise their thoughts and observations in the future. If you find you will not be able to attend a class meeting, please inform me of your absence as soon as possible. Please also make a plan for how you'll share your perspectives with the community as well as recapture viewpoints of other members of the community who will have contributed to the missed class discussion.

Final project + four image-based slide presentation (presentation due by the beginning of class on Thursday, 19 November; final project due on Thursday, 10 December, at 8 AM)

For your final project, develop a syllabus for a semester-long survey course designed to introduce intelligent but uninformed undergraduate students to the discipline of art history. Include on the syllabus identification of four key images for each class meeting. Imagine what you think students should learn about art history if the course is the only course in the discipline that they ever take. Also consider what foundation you would like to establish for students who decide to pursue additional study of art history. And remember to include assessments of your own design on the syllabus.

Please include with the syllabus you submit at least five sample syllabi for art history surveys offered at Emory or institutions comparable to Emory. Make sure the course title and instructor's name appear on each sample syllabus. If possible, also include the name of the institution where the course was offered and the semester for which the syllabus was designed. In addition, write a statement of no more than 2000 words that outlines how your syllabus compares and contrasts with the sample syllabi you consulted as you worked. Cite specific syllabi, relevant publications, and other pertinent sources in your statement.

I strongly encourage you to meet with me early in the semester to discuss approaches and selections as well as throughout the semester to discuss your progress on the assignment. As you're finalizing your project near the semester's end, you'll have an opportunity to share with the class a four image-based slide presentation about your syllabus. We will discuss additional parameters for the presentation, including the time limit, prior to the presentation deadline.

GRADING RUBRIC

Contributions to weekly art history digital news sheet	15%
Co-hosting of two weekly art history news sheet chats	15%
Pen-and-paper reflections	15%
Analytical responses and probing questions	15%
Class participation	15%
Final project + four image-based slide presentation	25%

Th, 20 Aug **INTRODUCTION**

Tu, 25 Aug **NEWS SHEET PLANNING + A MORE ETHICAL ART HISTORY**

Clark, Emily. 2019. "Ten Proposals for a More Ethical Art History: An Undergraduate Perspective," *Material Collective*, 19 June, accessible at <http://thematerialcollective.org/ten-proposals-for-a-more-ethical-art-history/>.

Santos, Laurie. 2019. "Season 1, Episode 1: You Can Change," *The Happiness Lab* podcast, 13 September, accessible at <https://www.happinesslab.fm/season-1-episodes/you-can-change-w6YOz>.

Th, 27 Aug **WHAT KINDS OF WORK CAN WE DO TO INVESTIGATE THE PAST? AND IS THE WORK OF ART HISTORIANS EVER RELEVANT TO REAL-WORLD SITUATIONS?**

8 AM *Analytical response and probing questions due on Canvas*

8 AM *Selection of dates for co-hosting of two weekly art history news sheet chats due via Calendly co-hosting sign-up*

Caro, Robert A. 2019. *Working*. New York: Alfred A. Knopf, also available in audio format.

Lewis, Sarah Elizabeth. 2020. "Where Are the Photos of People Dying of Covid?" *New York Times*, 1 May, accessible at <https://nyti.ms/2y80b7L>.

Wang, Michelle C. 2020. "The CDC's Misappropriation of a Chinese Textile, and Why It Matters," *Hyperallergic*, 11 May, accessible at <https://hyperallergic.com/562771/emerging-infectious-diseases/>.

Fr, 28 Aug

8 AM *Weekly news sheet due for circulation*

Tu, 1 Sep **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**

8 AM *Pen-and-paper reflection due on Canvas*

8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 2: The Unhappy Millionaire," *The Happiness Lab* podcast, 24 September, accessible at <https://www.happinesslab.fm/season-1-episodes/the-unhappy-millionaire>.

Th, 3 Sep

8 AM

WHAT IS ART? WHAT IS ART HISTORY?

Analytical response and probing questions due on Canvas

Preziosi, Donald. 1992. "The Question of Art History," *Critical Inquiry* 18, 2: 363-386.

Dean, Carolyn. 2006. "The Trouble with (the Term) Art," *Art Journal* 65, 2: 24-32.

Baines, John. 2015. "What is Art?" In *A Companion to Ancient Egyptian Art*, edited by Melinda K. Hartwig. Malden MA and Oxford UK: Wiley Blackwell, 1-21.

The Kitchen. 2018. "The Racial Imaginary Institute: On Whiteness" (event webpage), accessible at <https://thekitchen.org/event/the-racial-imaginary-institute-on-whiteness>.

Ahmed, Sara. 2007. "A Phenomenology of Whiteness," *Feminist Theory* 8, 2: 149-168.

Fr, 4 Sep

8 AM

Weekly news sheet due for circulation

Tu, 8 Sep

8 AM

WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS

Pen-and-paper reflection due on Canvas

8 PM

News sheet chat (required for co-host(s), otherwise optional)

Santos, Laurie. 2019. "Season 1, Episode 3: A Silver Lining," *The Happiness Lab* podcast, 1 October, accessible at <https://www.happinesslab.fm/season-1-episodes/a-silver-lining>.

Th, 10 Sep

8 AM

HOW MIGHT WE THINK ABOUT TIME AND ART?

Analytical response and probing questions due on Canvas

Moxey, Keith. 2013. *Visual Time: The Image of History*. Durham: Duke University Press.

Didi-Huberman, Georges. 2003. "Before the Image, Before Time: The Sovereignty of Anachronism." In *Compelling Visuality: The Work of Art in and out of History*, edited by Claire Farago and Robert Zwijnenberg. Minneapolis: University of Minnesota Press, 31-44.

Milbourne, Karen E., with Mary Nooter Roberts and Allen F. Roberts. 2015. "Senses of Time: Video and Film-Based Arts of Africa," *African Arts* 48, 4: 72-84.

Fr, 11 Sep

8 AM

Weekly news sheet due for circulation

Tu, 15 Sep **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 4: Mistakenly Seeking Solitude," *The Happiness Lab* podcast, 8 October, accessible at <https://www.happinesslab.fm/season-1-episodes/mistakenly-seeking-solitude>.

Th, 17 Sep **WHAT ARE CLUES AND MYTHS, AND HOW DO WE WORK WITH THEM?**
8 AM *Analytical response and probing questions due on Canvas*

Ginzburg, Carlo. 2013[1986/1989]. *Clues, Myths, and the Historical Record*. Baltimore: The Johns Hopkins University Press.

Howell, Martha, and Walter Prevenier. 2001. "New Interpretive Approaches." In *From Reliable Sources: An Introduction to Historical Methods*. Ithaca: Cornell University Press, 88-118.

Lepore, Jill. 2020. "Episode 1: The Clue of the Blue Bottle," *The Last Archive* podcast, 14 May, accessible at <https://www.thelastarchive.com/season-1/episode-1-the-clue-of-the-blue-bottle>.

Lepore, Jill. n.d. "Making the Last Archive," *The Last Archive* podcast, accessible at <https://www.thelastarchive.com/making-the-last-archive>.

Fr, 18 Sep
8 AM *Weekly news sheet due for circulation*

Tu, 22 Sep **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 5: Caring What You're Sharing," *The Happiness Lab* podcast, 15 October, accessible at <https://www.happinesslab.fm/season-1-episodes/caring-what-youre-sharing>.

We, 23 Sep **MAP IT | LITTLE DOTS, BIG IDEAS LECTURE**
7.30 PM "Mapping the Discipline, Plotting the Data of the History of Art," a MAP IT lecture presented by art historian Nancy Um
For more information and to submit an rsvp, see:
<https://scholarblogs.emory.edu/dmh>.
NB: We do not anticipate recording the lecture.

Th, 24 Sep

WHAT VOICES DO WE INCLUDE AND EXCLUDE IN PRESENTATIONS OF ART? WHEN, WHERE, WHY, AND HOW DO WE INCLUDE OR EXCLUDE?

8 AM

Analytical response and probing questions due on Canvas

Nochlin, Linda. 2015[1971]. "From 1971: Why Have There Been No Great Women Artists?" *ARTnews*, 30 May, accessible at <https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/>.

Morgan, Tiernan, and Lauren Purje. 2017. "An Illustrated Guide to Linda Nochlin's 'Why Have There Been No Great Women Artists?'," *Hyperallergic*, 23 May, accessible at <https://hyperallergic.com/377975/an-illustrated-guide-to-linda-nochlin-why-have-there-been-no-great-women-artists/>.

Mott, Carrie, and Daniel Cockayne. 2017. "Citation Matters: Mobilizing the Politics of Citation toward a Practice of 'Conscientious Engagement,'" *Gender, Place & Culture: A Journal of Feminist Geography* 24, 7: 954-973.

Nelson, Steven. 2018. "Issues of Intimacy, Distance, and Disavowal in Writing about Deana Lawson's Work," *Hyperallergic*, 4 June, accessible at <https://hyperallergic.com/444883/issues-of-intimacy-distance-and-disavowal-in-writing-about-deana-lawsons-work/>.

FitzPatrick Sifford, Elena, and Ananda Cohen-Aponte. "A Call to Action," *Art Journal* 78, 4: 118-122.

Fr, 25 Sep

8 AM

Weekly news sheet due for circulation

Tu, 29 Sep

8 AM

WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS

8 PM

*Pen-and-paper reflection due on Canvas**

News sheet chat (required for co-host(s), otherwise optional)

Santos, Laurie. 2019. "Season 1, Episode 6: Don't Think of the White Bear," *The Happiness Lab* podcast, 22 October, accessible at <https://www.happinesslab.fm/season-1-episodes/dont-think-of-a-white-bear>.

* NB: The pen-and-paper reflection should address the MAP IT lecture as well as the materials assigned for the class meeting on Thursday, 24 September.

Th, 1 Oct **HOW DID A REVOLUTIONARY ART BECOME OFFICIAL CULTURE?**
8 AM *Analytical response and probing questions due on Canvas*

Coffey, Mary K. 2012. *How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State*. Durham: Duke University Press.

Fr, 2 Oct
8 AM *Weekly news sheet due for circulation*

Tu, 6 Oct **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 7: Don't Accentuate the Positive," *The Happiness Lab* podcast, 29 October, accessible at <https://www.happinesslab.fm/season-1-episodes/dont-accentuate-the-positive>.

Th, 8 Oct

WHAT MIGHT CULTURAL COMPETENCY IN MUSEUMS AND OTHER ARTS INSTITUTIONS LOOK LIKE?

8 AM

Analytical response and probing questions due on Canvas

Pogrebin, Robin. 2018. "Met's Leaders Move Ahead with Modern and Rockefeller Wings," *New York Times*, 18 November, accessible at <https://www.nytimes.com/2018/11/18/arts/design/mets-leaders-move-ahead-with-modern-and-rockefeller-wings.html>.

Yantrasast, Kulapat, and Lana Hum. 2019. "Beyond the White Wall," *MoMA Magazine*, 26 April, accessible at <https://www.moma.org/magazine/articles/55>.

Lena, Jennifer C. 2019. "The Museum of Primitive Art, 1940-1982." In *Entitled: Discriminating Tastes and the Expansion of the Arts*. Princeton: Princeton University Press, 41-69.

Cotter, Holland. 2020. "America's Big Museums on the Hot Seat," *The New York Times*, 18 March, accessible at <https://www.nytimes.com/2020/03/18/arts/design/how-to-save-museums.html>.

Reilly, Maura. 2019. "MoMA's Revisionism Is Piecemeal and Problem-Filled: Feminist Art Historian Maura Reilly on the Museum's Rehang," *ARTnews*, 31 October, accessible at <https://www.artnews.com/art-news/reviews/moma-rehang-art-historian-maura-reilly-13484/>.

Guerrero, Naiomy. 2020. "Diversity-Inspired Museum Fellowships are Noble—But Do They Lead to Success?" *ARTnews*, 15 June, accessible at <https://www.artnews.com/art-news/news/art-museum-diversity-curatorial-fellowships-1202691076/>.

Tennessee State Museum. 2020. "Juneteenth Reflections: Museums and Cultural Competency," discussion with Brigette Jones, Learotha Williams, Tamar Smithers, Noelle Trent, 19 June, 1:00:34, accessible at <https://www.youtube.com/watch?v=1HpZOG34OK4>.

Fr, 9 Oct

8 AM

Weekly news sheet due for circulation

Tu, 13 Oct **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
10 AM *Class discussion with art historian Dr. Linda Kim regarding art history, gender, and race*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 8: Choice Overload," *The Happiness Lab* podcast, 5 November, accessible at <https://www.happinesslab.fm/season-1-episodes/choice-overload>.

Th, 15 Oct **WHAT IS DIGITAL ART HISTORY? WHAT ARE SOME OF ITS POSSIBILITIES AND LIMITATIONS?**
8 AM *Analytical response and probing questions due on Canvas*

Jaskot, Paul B. 2020. "Digital Methods and the Historiography of Art." In *The Routledge Companion to Digital Humanities and Art History*, edited by Kathryn Brown. New York: Routledge, 9-17.

Langmead, Alison. 2018. "Art and Architectural History and the Performative, Mindful Practice of the Digital Humanities," *The Journal of Interactive Technology & Pedagogy*, 12, 21 February, accessible at <https://jitp.commons.gc.cuny.edu/art-and-architectural-history-and-the-performative-mindful-practice-of-the-digital-humanities/>.

Hidalgo Urbaneja, Maribel. 2020. "Defining Online Resources Typologies in Art Museums: Online Exhibitions and Publications," *International Journal for Digital Art History*, 4, 3.28-3.45, accessible at <https://doi.org/10.11588/dah.2019.4.52672>.

Drucker, Johanna, and Claire Bishop. 2019. "A Conversation on Digital Art History." In *Debates in the Digital Humanities 2019*, edited by Matthew K. Gold and Lauren F. Klein. Minneapolis: University of Minnesota Press, accessible at <https://dhdebates.gc.cuny.edu/read/untitled-f2acf72c-a469-49d8-be35-67f9ac1e3a60/section/3aedfd2c-280f-4029-b3f1-3e9a11794c01>.

Fr, 16 Oct
8 AM *Weekly news sheet due for circulation*

Tu, 20 Oct **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 9: Make 'Em Laugh," *The Happiness Lab* podcast, 15 November, accessible at <https://www.happinesslab.fm/season-1-episodes/make-em-laugh>.

Th, 22 Oct **WHAT IS TECHNICAL ART HISTORY? WHAT ARE SOME OF ITS
POSSIBILITIES AND LIMITATIONS?**
8 AM *Analytical response and probing questions due on Canvas*

Ainsworth, Maryan W. 2005. "From Connoisseurship to Technical Art History: The Evolution of the Interdisciplinary Study of Art," *The Getty Conservation Institute Newsletter* 20, 1, accessible at https://www.getty.edu/conservation/publications_resources/newsletters/20_1/feature.html.

Hermens, Erma. 2012. "Technical Art History: The Synergy of Art, Conservation, and Science." In *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks*, edited by Han van Ruler. Leiden: Brill, 151-166.

Baxandall, Michael. 2012. "Is Durability Itself Not also a Moral Quality?" *Common Knowledge* 18, 1: 22–31.

Fowler, Caroline. 2019. "Technical Art History as Method," *The Art Bulletin* 101, 4: 8-17.

Fr, 23 Oct
8 AM *Weekly news sheet due for circulation*

Tu, 27 Oct **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2019. "Season 1, Episode 10: Making the Grade," *The Happiness Lab* podcast, 19 November, accessible at <https://www.happinesslab.fm/season-1-episodes/making-the-grade>.

Th, 29 Oct

WHAT MIGHT WE LEARN WHEN WE SEE HUMOR AND VIOLENCE IN CENTRAL AFRICAN ART?

8 AM

Analytical response and probing questions due on Canvas

10.15 AM

Class discussion with art historian Professor Z. S. Strother about her book Humor and Violence: Seeing Europeans in Central African Art

Strother, Z. S. 2016. *Humor and Violence: Seeing Europeans in Central African Art*. Bloomington: Indiana University Press.

Nelson, Steven. 2019. "Reviews: Traces of Violence, Signs of Change; *Humor and Violence: Seeing Europeans in Central African Art*, by Z. S. Strother," *The Art Bulletin* 101, 1: 122-124.

Ola, Yomi. 2019. "*Humor and Violence: Seeing Europeans in Central African Art* by Z. S. Strother (review)," *African Arts* 52, 4: 95-96.

Fr, 30 Oct

8 AM

Weekly news sheet due for circulation

Tu, 3 Nov

WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS

8 AM

Pen-and-paper reflection due on Canvas

9.40 AM

No class meeting via Zoom

8 PM

No weekly news sheet chat via Zoom

Santos, Laurie. 2020. "Season 2, Episode 6: Dial D for Distracted," *The Happiness Lab* podcast, 1 June, accessible at happinesslab.fm/season-2-episodes/episode-6-dial-d-for-distracted.

Th, 5 Nov

8 AM

WHY DESTROY ART? WHO DOES SO? WHEN? WHERE? HOW?

Analytical response and probing questions due on Canvas

Rea, Naomi. 2020. "Protesters Topple Colonialist Monuments in England and Belgium as Black Lives Matter Demonstrations Spread across Europe," *ArtNet News*, 8 June, accessible at <https://news.artnet.com/art-world/colonial-monuments-topple-europe-1880991>.

Mitchell, Tia. 2019. "Marker Supplies Historical Context for DeKalb's Confederate Monument," *Atlanta Journal Constitution*, 17 September, accessible at <https://www.ajc.com/news/local/marker-supplies-historical-context-for-dekalb-confederate-monument/3mGyZ6ITzCEGVgz785O1zJ/>.

Estep, Tyler, and Amanda C. Coyne. 2020. "The Confederate Monument in Decatur Comes Down," *Atlanta Journal Constitution*, 19 June, accessible at <https://www.ajc.com/news/local/breaking-confederate-monument-decatur-appears-coming-down/1SfeR7g7YZdScfGI5NVfSJ/>.

Coyne, Amanda C. 2020. "DeKalb to Mark Its Own History after Confederate Monument Removal," *Atlanta Journal Constitution*, 19 June, accessible at <https://www.ajc.com/news/local/dekalb-mark-its-own-history-after-confederate-monument-removal/gpWh1OkvrXG27BLDFekVgN/>.

Taussig, Michael. 1999. "Prologue" and "Sacrilige." In *Defacement: Public Secrecy and the Labor of the Negative*. Stanford: Stanford University Press, 1-45.

Flood, Finbarr Barry. 2002. "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," *The Art Bulletin*, 84, 4: 641-659.

Fr, 6 Nov

8 AM

Weekly news sheet due for circulation

Tu, 10 Nov **WEEKLY NEWS SHEET PLANNING + PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Santos, Laurie. 2020. "2020 Mini Season, Episode 2: Grateful Expectations," 13 January, *The Happiness Lab* podcast, accessible at <https://www.happinesslab.fm/2020-mini-season-episodes/reasons-to-be-grateful>.

We, 11 Nov **JPE: ETHICAL APPROACHES TO THE HUMANITIES (optional)**
7.30 PM Laney Graduate School-hosted Jones Program in Ethics discussion with Dr. Kailani Polzak about ethical approaches to the humanities from the perspective of an art historian
NB: The discussion will not be recorded.

Th, 12 Nov **HOW HAVE ART HISTORIANS REACHED BROADER PUBLICS?**
8 AM *Analytical response and probing questions due on Canvas*

Vowell, Sarah. 2006. *Assassination Vacation*. New York: Simon & Schuster, also available in audio format.

Lewis, Sarah Elizabeth. "Which Is the Real Confederate Flag?" *New York Times*, 25 June 2017, accessible at <https://www.nytimes.com/2017/06/25/us/confederate-flag-civil-war.html>.

Halbfinger, David M. "Georgia Lawmakers Drop Rebel Cross From the Flag," *New York Times*, 27 April 2003, accessible at <https://www.nytimes.com/2003/04/27/us/georgia-lawmakers-drop-rebel-cross-from-the-flag.html>.

Fr, 13 Nov
8 AM *Final weekly news sheet due for circulation*

Tu, 17 Nov **PEN-AND-PAPER REFLECTIONS**
8 AM *Pen-and-paper reflection due on Canvas*
8 PM *News sheet chat (required for co-host(s), otherwise optional)*

Lewis, Sarah Elizabeth. 2015. *The Rise: Creativity, the Gift of Failure, and the Search for Mastery*. New York: Simon & Schuster, also available in audio format.

Santos, Laurie. 2020. "2020 Mini Season, Episode 3: Think Yourself Happy (LIVE from Yale)," 20 January, *The Happiness Lab* podcast, accessible at <https://www.happinesslab.fm/2020-mini-season-episodes/meditation-and-mindfulness>.

Th, 19 Nov **FOUR-SLIDE PRESENTATIONS**

Tu, 24 Nov **FINAL PEN-AND-PAPER REFLECTIONS + SLEEPING RIGHT**
8 AM *Pen-and-paper reflection due on Canvas*

Santos, Laurie. 2020. "2020 Mini Season, Episode 4: Sleep Right," *The Happiness Lab* podcast, 27 January, accessible at <https://www.happinesslab.fm/2020-mini-season-episodes/sleep-right>.

Th, 10 Dec **FINAL PROJECT DEADLINE**
8 AM *Final project due on Canvas*