

**FALL 2021 ARTHIST 590R: Graduate Seminar in Art-Historical Methods:
Theories and Methods for a Twenty-First-Century Art History
Tuesdays, 4.15 PM to 7 PM, Tarbutton Hall 313**

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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 course is also designed for students and the instructor to work together in the co-creation of knowledge. Through this process, each participant may arrive at the person's own informed conclusions. This model of learning relies upon careful preparation before each class meeting as well as the active participation of each and every participant during each class meeting through attentive listening, engaged discussion, and mutual respect.

One aim of the course is to consider a variety of approaches to historical and art-historical inquiry. Another aim is to offer opportunities for emerging professionals to familiarize themselves with technologies for finding information and to locate relevant materials on their own. Yet another aim is to encourage methods for taking care of our 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 opportunity to read entire books in hard copy contributes to realizing this goal. Required texts for the course include Keith Moxey's *Visual Time* (Durham: Duke University Press, 2013); Diana Greenwald's *Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art* (Princeton: Princeton University Press, 2021); and The Museum of Modern Art's *Reconstructions: Architecture and Blackness in America* (New York: The Museum of Modern Art, 2021). Additional assignments are available via Emory Libraries or online. Please contact me if you have any questions about accessing materials.

COURSE POLICIES

Communication

Please contact me via email or meet with me when any matter arises that you think might impact your coursework. Please also be in touch with me if you have any other course-related questions or concerns. I will communicate with you regularly about course-related matters via email and Canvas. However, if you send me a message via Canvas, I may not see it.

If you send an email message to me at susan.e.gagliardi@emory.edu 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.

Submission Format + Late Work

Submit all work to Canvas in PDF format save for the analytical responses + questions. Analytical responses + questions submitted after the deadline will receive no credit. For other assignments submitted late, the final grade will reflect a full letter-grade deduction for the start of each twenty-four-hour period that lapses between the deadline and submission time marked by Canvas, excluding Saturdays and Sundays.

Community Norms

For all class meetings and individual conferences, eliminate distractions from your environment to the best of your ability. During in-person classes, I will at times ask you to keep all computers and other electronic devices off and out of reach so we can think and discuss with single focus.

Please do not audio- or video-record a class meeting without receiving prior authorization to record from me. If any 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 written 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.

Teaching and Learning during a Viral Pandemic

Remember that I cannot guarantee an identical experience for students not physically present in the classroom or an experience for students that matches experiences of pre-pandemic semesters. My primary aims as the course instructor working within the context of an ever-changing viral pandemic are to strive to find the best ways to realize teaching and learning, to treat all students in the course equitably, and to maintain clear, consistent, and fair expectations for all students.

Adhere to all university guidelines with respect to health and safety, including the expectations outlined in [Emory University's Community Compact](#). As the university explains, "Every Emory student, faculty member, and staff member has a role to play in adhering to community guidelines and helping others do so as well. This [attention] is important so we can all stay healthy and remain on campus."

As of the start of the semester, each person must keep their face mask on at all times when indoors on campus, and this policy applies in our classroom. Your face mask must cover your nose, mouth, and chin, and it should fit snugly. For more information, see [Emory's advice regarding fit and care of face masks](#). Due to the necessity of keeping a face mask on while indoors, eating and drinking is prohibited in the classroom. If someone in the classroom does not comply with the masking requirement, then I will need to ask the person to leave the classroom in order to promote the safety of everyone in the room. We must remember that some people in our community may not be vaccinated or may be immunocompromised, and Emory's campus masking policy aims to minimize risk without requiring any single person to disclose their personal situation.

If you start not to feel well, *stay at home* and reach out for a health consultation. Please consult the [Emory's Health FAQs](#) for additional information, including details about how to get a health consultation. Please also remember that Emory has adopted a multilayered approach to mitigate risk. As of the start of the semester, the approach includes the university's vaccine mandate, indoor face mask requirement, and contact tracing.

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

Note to self + final, low-stakes reflection (note to self due on 7 September, by 12 PM + final, low-stakes reflection due on 10 December, by 12 PM)

In the note to self that you will post to Canvas at the start of the semester, write a note to your end-of-semester self. Reflect on your values, and identify your goals for the semester, the academic year, and the more distant future. Think about the things you will aim to do in order to attend to your own wellbeing during the coming months. Note any concerns or questions you may have. Please note that while you should address the note to yourself, I will read it.

At the end of the semester, I will ask you to look back at your initial note to self and to reflect on your experience of the semester.

Class participation (ongoing)

You will receive full credit for class participation if you complete all assignments prior to class and engage meaningfully in class discussions. You are expected to listen attentively to each class member when the person speaks as well as contribute to discussions with thoughtful comments, questions, or presentations. If for any reason a class meeting happens online, you are expected to join the group in the manner that best maximizes your abilities to be fully present, listen, discuss, and otherwise contribute to dynamic discussion given the particular strengths and limitations of your options for connecting.

The success of the course depends on each participant's commitment to the course 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 allow opportunities for participants to work through difficult ideas during discussions and to revise their thoughts and observations in the future.

If you find that you will not be able to attend a class meeting, please inform me of your absence as soon as possible. In order to be eligible to receive full credit for class participation when you miss a class, follow the guidelines here to write and upload to Canvas within one calendar week of your absence a detailed statement of no more than two, double-spaced pages in twelve-point font. Make sure you note the date of your absence at the top of the submitted statement. Before you write the statement, review all posts to Canvas for the class meeting that you missed and then contact your course partner. Discuss the posts with your partner, and ask your partner questions about the content and conversations that you missed. After you meet with your partner, write a clear, concise, yet detailed statement that identifies your own informed thoughts on the materials assigned for the meeting you missed and that relates your thoughts to the perspectives of other students in the course as made available to you through their Canvas posts and your meeting with your course partner.

Analytical responses + probing questions (due most Tuesdays by 12 PM)

After you complete the materials assigned for each week, write an analytical response to the art- or architecture-related assignments and generate five related probing questions. 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. Assignments submitted late will not receive credit. Also, when you post your response and questions, include the word count for the response only within parentheses somewhere in the submission.

Visualizing art history assignments (Part I due 5 October by 12 PM; peer review of visualizations due 23 November by 7 PM; and Part II due 30 November by 12 PM)

You will receive additional information about the visualizing art history assignments throughout the semester. The complete set of assignments will provide you with opportunities to experiment with digital methods for the study of art and of art history.

Final project + four image-based slide presentation (presentation due by the beginning of class on 7 December; final project due on 10 December by 12 PM)

For your final project, develop a syllabus for a semester-long 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 introductory art history courses offered at Emory and 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. 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

Note to self + final, low-stakes reflection	05%
Class participation	15%
Analytical responses + probing questions	20%
Visualizing art history project	25%
Final project + four image-based slide presentation	35%

Tu, 31 Aug

INTRODUCTION

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

Fiore, Julia. "Three Ways Art History Needs to Change in 2019," *Artsy*, 10 January 2019, accessible at <https://www.artsy.net/article/artsy-editorial-three-ways-art-history-change-2019>.

Smee, Sebastian, with Helen Molesworth. "Curator Offers a Diagnosis for What's Ailing Art Museums – and How They Can Recover," *Washington Post*, 24 November 2020, accessible at https://www.washingtonpost.com/entertainment/museums/curator-helen-molesworth-museums-in-crisis/2020/11/23/ca6245fe-2b3f-11eb-8fa2-06e7cbb145c0_story.html.

Schabram, Kira, and Yu Tse Heng. "Educators and Students are Burned Out. These Strategies Can Help," *Harvard Business Publishing*, 29 April 2021, accessible at <https://hbsp.harvard.edu/inspiring-minds/educators-and-students-are-burned-out-these-strategies-can-help>.

Walker, Cameron. "How to Get Things Done When You Don't Want to Do Anything," *The New York Times*, 28 July 2021, accessible at <https://www.nytimes.com/2021/07/28/well/live/motivation-energy-advice.html>.

NB: For information about how to gain online and mobile access to the *New York Times* via Emory, see: <https://guides.libraries.emory.edu/c.php?g=154317&p=1013065>.

Tu, 7 Sep

HOW MIGHT WE THINK ABOUT THE STATE OF ART HISTORY TODAY AND ITS RELEVANCE TO REAL-WORLD SITUATIONS? ALSO, WHAT CAN ART HISTORIANS LEARN FROM OTHER THINKERS ABOUT STUDYING THE PAST?

12 PM

Note to self due on Canvas

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>.

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

Um, Nancy. "What Do We Know about the Future of Art History? Part 1: Let's Start by Looking at Its Past, Sixty Years of Dissertations," *Caa.reviews*, 18 August 2020, accessible at http://www.caareviews.org/reviews/3797#.YRgP_lhKiUk.

Um, Nancy, and Emily Hagen. "What Do We Know about the Future of Art History? Part 2: Dissertations since 1980," *Caa.reviews*, 28 June 2021, accessible at http://caareviews.org/reviews/3924#.YRgP_ohKiUk.

Tuerk, Stephanie. "Art History Jobs, 2011-2020," *Observable*, 19 December 2020, accessible at <https://observablehq.com/@stephanietuerk/art-history-jobs-2011-2020>.

Caro, Robert A. "The Secrets of Lyndon Johnson's Archives," *New Yorker*, 21 January 2019, accessible at <https://www-newyorker-com.proxy.library.emory.edu/magazine/2019/01/28/the-secrets-of-lyndon-johnsons-archives>.

Lepore, Jill. "Will Trump Burn the Evidence?" *New Yorker*, 16 November 2020, accessible at <https://www-newyorker-com.proxy.library.emory.edu/magazine/2020/11/23/will-trump-burn-the-evidence>.

Fitzpatrick, Kathleen. "Preface" and "Introduction," in *Generous Thinking: A Radical Approach to Saving the University*. Baltimore: Johns Hopkins University Press, 2019, xi-xii, 1-45.

Tu, 14 Sep
12 PM

WHAT IS ART? WHAT IS ART HISTORY?

Analytical response and probing questions due on Canvas

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

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

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

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

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

Tu, 21 Sep
12 PM

HOW AND WHY DO WE CLASSIFY?

Analytical response and probing questions due on Canvas

Loukissas, Yanni Alexander. "Preface" and "Introduction," in *All Data Are Local: Thinking Critically in a Data-Driven Society*. Cambridge and London: The MIT Press, 2019, xi-xvi, 2-11, 196-200.

Turner, Hannah. "Introduction: 'The Making of Specimens Eloquent'," in *Cataloguing Culture: Legacies of Colonialism in Museum Documentation*. Vancouver and Toronto: UBC Press, 2020, 3-27, 194-198.

D'Ignazio, Catherine, and Lauren F. Klein. "Introduction: Why Data Science Needs Feminism" and "The Power Chapter," in *Data Feminism*. Cambridge and London: The MIT Press, 2020, 1-19, 21-48, 235-252.

Fowler, Caro, with Caitlin Woolsey and Samantha Page. "'A Database is an Argument': Anne Helmreich on Digital Humanities and Art History," *In the Foreground* podcast [46:05], 2 March 2021, accessible at <https://www.clarkart.edu/Research-Academic/Podcast/Season-2/Anne-Helmreich>.

Tu, 28 Sep
12 PM

HOW MIGHT WE THINK ABOUT TIME AND ART?
Analytical response and probing questions due on Canvas

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

Didi-Huberman, Georges. "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, 2003, 31-44.

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

Tu, 5 Oct

**VISUALIZING ART HISTORY, PART I:
SELECTING A SYLLABUS AND A TEXTBOOK,
THEN CREATING SPREADSHEETS FOR EACH**

12 PM

Spreadsheets and one-page analysis of each one due on Canvas

Tseng, Lillian Lan-ying, and Milette Gaifman. "Forward-Looking Art History," *The Art Bulletin* 103, 2 (2021): 6-7.

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

Pugh, Emily. "Art History Now: Technology, Information, Practice," *International Journal for Digital Art History*, 4 (2019): 3.47-3.59, accessible at <https://doi.org/10.11588/dah.2019.4.63448>.

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

Whiteman, Stephen H. "Beyond the Perspectival Paradigm: Early Modern Pictorial Space and Digital Challenges to the Field," *The Art Bulletin* 103, 2 (2021): 8-23.

Th, 7 Oct
7 PM

MONUMENTS: Lecture by Masud Olufani (in-person + online)

Tu, 12 Oct **FALL BREAK**

Tu, 19 Oct **WHAT IS ART HISTORY WITH OR WITHOUT BORDERS?**
12 PM *Analytical response and probing questions due on Canvas*

Tseng, Lillian Lan-ying, and Milette Gaifman. "Art History with or without Borders," *The Art Bulletin* 102, 4 (2020): 6.

Gnisci, Jacopo. "Constructing Kingship in Early Solomonic Ethiopia: The David and Solomon Portraits in the Juel-Jensen Psalter," *The Art Bulletin* 102, 4 (2020): 7-36.

Russo, Alessandra. "Lights on the Antipodes: Francisco de Holanda and an Art History of the Universal," *The Art Bulletin* 102, 4 (2020): 37-65.

Park, Jessie. "Made by Migrants: Asian Ivories for Local and Global Markets, ca. 1590-1640," *The Art Bulletin* 102, 4 (2020): 66-89.

Coffey, Mary K. "José Clemente Orozco's *Dancing Indians*: Performing Mexicanness for the Trans-American Market," *The Art Bulletin* 102, 4 (2020): 90-120.

Kersey, Kristopher W. "The Afterlife of the Western Canon: Archive and Eschatology in Contemporary Japan," *The Art Bulletin* 102, 4 (2020): 121-145.

Lum, Julia, and Kailani Polzak. "The Time of Captain Cook: A Conversation," *Journal 18*, April 2020, accessible at <https://www.journal18.org/4981>.

Tu, 26 Oct

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

12 PM

Analytical response and probing questions due on Canvas

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

Morgan, Tiernan, and Lauren Purje. "An Illustrated Guide to Linda Nochlin's 'Why Have There Been No Great Women Artists?'," *Hyperallergic*, 23 May 2017, 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. "Citation Matters: Mobilizing the Politics of Citation toward a Practice of 'Conscientious Engagement,'" *Gender, Place & Culture: A Journal of Feminist Geography* 24, 7 (2017): 954-973.

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

Petrovich, Dushko. "Intimacy, Distance, and Disavowal in Art Publishing: Conversations with Dushko Petrovich," *Art Journal Open*, 16 August 2018, accessible at <http://artjournal.collegeart.org/?p=10169>.

"Hrag Vartanian Interview," http://artjournal.collegeart.org/?page_id=10176.

"Steven Nelson Interview," http://artjournal.collegeart.org/?page_id=10182.

"Anastasia Karpova Tinari Interview," http://artjournal.collegeart.org/?page_id=10179.

"Seph Rodney Interview," http://artjournal.collegeart.org/?page_id=10165.

"Nick Chapin & Jennifer Higgie Interview," http://artjournal.collegeart.org/?page_id=10167.

FitzPatrick Sifford, Elena, and Ananda Cohen-Aponte. "A Call to Action," *Art Journal* 78, 4 (2019): 118-122.

Tu, 2 Nov **WHAT COULD ANTI-RACIST ARCHITECTURE LOOK LIKE?**
12 PM *Analytical response and probing questions due on Canvas*
4.30 PM *Professor Emanuel Admassu in conversation with Professor Christina Crawford*

Anderson, Sean, and Mabel Wilson, eds. *Reconstructions: Architecture and Blackness in America*. New York: The Museum of Modern Art, 2021.

Kimmelman, Michael. "How Can Blackness Construct America?" *The New York Times*, 11 March 2021, accessible at <https://www.nytimes.com/2021/03/11/arts/design/black-architecture-moma.html>.

Th, 4 Nov **MONUMENTS: Lecture by Michael Rakowitz**
7 PM

Tu, 9 Nov **WHAT COULD A DATA-DRIVEN ART HISTORY LOOK LIKE?**
12 PM *Analytical response and probing questions due on Canvas*

Greenwald, Diana. *Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art*. Princeton: Princeton University Press, 2021.

Tu, 16 Nov **WHAT IS TECHNICAL ART HISTORY? WHAT ARE SOME OF ITS
POSSIBILITIES AND LIMITATIONS?**
12 PM *Analytical response and probing questions due on Canvas*

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

Hermens, Erma. "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, 2012. 151-166.

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

Tu, 23 Nov **PEER REVIEW OF VISUALIZATIONS AND DIGITAL MAPS**

Tu, 30 Nov	VISUALIZING ART HISTORY, PART II: VISUALIZING VOICES + GENERATING DIGITAL MAPS
12 PM	<i>Links to and screen captures of data visualizations and screen captures of a digital map or maps as well as one-page analysis of the visualizations due on Canvas</i>
4.15 PM	<i>Alt-text workshop with art historian Dr. Caitlin Glosser</i>
6 PM	<i>Present-versus-past perspectives on methods with art historian Professor Cordula Grewe</i>
Tu, 7 Dec	FOUR-SLIDE PRESENTATIONS + WRAP-UP
4.15 PM	<i>Four-slide presentation due during class</i>
Fr, 10 Dec	FINAL PROJECT + FINAL, LOW-STAKES REFLECTION DUE
12 PM	<i>Final project due on Canvas</i>
12 PM	<i>Final, low-stakes reflection due on Canvas</i>