

HAA 2005
Fall 2015 (2161)

Methods of the History of Art and Architecture

Wednesdays, 2:30-5:20pm
Frick Fine Arts Room 104

Faculty

Shirin Fozi
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Frick 235
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Office Hours: by appointment

Learning Outcomes

Each student is expected to...

- Choose an object in the city of Pittsburgh for study
- Teach the object to the class through open-ended discussion
- Articulate the humanistic value of the object/study/project
- Develop and apply a methods-informed research agenda

Graded Work

Final grades are based on...

- Class participation and presentations (25%)
- Object Dialogue in Pittsburgh (25%)
- Public Humanities Statement (25%)
- Final Paper, due Dec. 15 (25%)

Course Expectations

Class participation: Regular attendance is required for this course, and active participation is expected. If you must be absent for any meetings, please let Prof. Fozi know ASAP.

Object Dialogue: 20-minute discussion-based teaching exercise, in which each student will lead a class discussion in front of their research object. To be scheduled in October/early November.

Public Humanities Statement: 3-5 page statement outlining the public or humanistic value of the research object, prefaced by a 250-word abstract. To be presented in class on December 2.

Final Paper: 10-12 page essay presenting an object within a clearly articulated intellectual framework, informed by research but focused on developing a method of scholarly inquiry.

Class use of web-based resources

We will be using a group blog on **tumblr** throughout the semester in order to make posts and start discussions in advance of class. The tumblr site is closed to the public, and the posts are not graded or evaluated in any way. The tumblr site is a “judgment-free” zone where tentativeness, questioning, doubts, as well as insights and Eureka moments are expected and encouraged. In November, students will also co-author public posts on **constellations.pitt.edu** in response to the SECAC conference (details below).

CLASS CALENDAR

- September 2 **Introduction**
1) Classroom – opening discussion
2) Schenley Plaza (Object Dialogue – K Savage)
- Sept 6 (Sunday) Choose ONE publication that inspired you to apply to graduate programs, and post your choice on Tumblr.
- Write a 300-word “review” that unpacks the piece for the class, to be read aloud and discussed on Sept. 9.
- September 9 **Literature reviews**
1) Classroom – short presentations and discussion
- September 16 **Iconography / Signs**
1) Carnegie Museum – *Hall of Architecture* (Object Dialogue – S Fozi)
2) Classroom – short discussion of paper topics
- Reading:
Meyer Schapiro. “*Muscipula Diaboli*: The Symbolism of the Mérode Altarpiece,” *The Art Bulletin* 27.3 (Sept. 1945): 182-187.
- Michael Camille, “Mouths and Meanings: Towards an anti-iconography of medieval art,” *Iconography at the Crossroads* (Princeton, 1993): 43-57.
- Hugo van der Velden. “Petrus Christus’s *Our Lady of the Dry Tree*,” *Journal of the Warburg and the Courtauld Institutes* 60 (1997): 89-110.
- Sept 21 (Monday) Post on Tumblr an image of your chosen object of study and a paragraph or two explaining the methodological focus you intend to take with it.
- September 23 **Audiences / Consumers**
1) Cathedral of Learning – *Nationality Rooms*
2) Classroom – short discussion of object choices and organization of students into affinity groups.
- Reading:
Crinson, Mark. “Nation-building, Collecting and the Politics of Display: The National Museum, Ghana,” *Journal of the History of Collections* 13.2 (2001): 231-250.
- Wharton, Annabel. “Good and bad images from the synagogue of Dura Europos: Contexts, subtexts, intertexts,” *Art History* 17.1 (1994), 1-25.

Between Sept 23 and Oct 7: Affinity groups have two weeks to prepare for its discussion and presentation on Oct 7. Each group will develop a short list of readings chosen for their methodological significance and relevance to their group's objects. Outside class, the groups will meet to talk through their readings, and even more importantly, to discuss how core concepts from the readings will shape their inquiry into their objects. Prepare to discuss these core concepts and their relationship to your objects, first in a brief Tumblr post on Oct 5 followed by class discussion on Oct 7. Please also take advantage of this time to meet with the Fine Arts librarian Kate Joranson to brainstorm or refine your reading list.

September 30

Artists / Patrons

- 1) Carnegie Museums – *Ancient Materials* (Object Dialogue – E Peters)
- 2) Classroom – check-in time for affinity groups

Reading:

Lauren H. Petersen, “The Baker, His Tomb, His Wife, and Her Breadbasket: The Monument of Eurysaces in Rome,” *Art Bulletin* 85.2 (June 2003): 230-257.

Brigitte Buettner, “Past Presents: New Year’s Gifts at the Valois Courts, ca. 1400,” *Art Bulletin* 83.4 (December 2001): 598-625.

Oct 5 (Monday)

Each affinity group makes a short post on tumblr (300 words) outlining the key methodological concepts or insights on which your group plans to focus its class discussion. Include at least one image of each of your chosen objects.

October 7

Affinity Group Meetings

- 1) Classroom – Affinity Group discussions/presentations, approximately 30-40 minutes per group. Don’t think of these as lectures but as opportunities to follow up your tumblr post with probing discussion of the method-object relationship, and to spark feedback and discussion.
- 2) Classroom – short discussion of museum pedagogy and teaching strategies based on the Burnham reading.

Reading:

Rika Burnham, *Teaching in the Art Museum: Interpretation as Experience* (Getty, 2011), Chapters 6 and 7: 94-125; 67-78 also suggested.

October 14

Object Dialogues

October 21-24

SECAC – attendance required; no class. Each affinity group should look at the SECAC program together, and select relevant lectures/sessions to attend. Each group will co-author a blog entry (500-1,000 words), to be posted on *constellations.pitt.edu* by Nov. 2. Remember that these are public posts and should be respectful and constructive, not carping.

October 28	Object Dialogues
November 4	Object Dialogues
Nov 6 (Friday)	Affinity groups post co-authored blog posts about SECAC on <i>constellations.pitt.edu</i>
November 11	<p>Collections / Galleries</p> <p>1) Frick Art Historical Center 2) Short Discussion of Constellation Posts</p> <p>Reading: Esmee Quodbach, “‘I want this collection to be my monument’: Henry Clay Frick and the Formation of The Frick Collection,” <i>Journal of the History of Collections</i> 21/2 (2009): 229-40.</p>
November 18	<p>Museums / Identity</p> <p>1) Soldiers and Sailors Memorial and Museum</p> <p>Reading: Susan Stewart, <i>On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection</i> (Duke University Press, 1992), Chapter 5: Objects of Desire, pp. 132-165.</p> <p>Stephen Bann, “Historical Text and Historical Object: The Poetics of the Musée de Cluny,” <i>History and Theory</i> 17.3 (Oct. 1978): 251-266.</p>
November 25	Thanksgiving
Nov 30 (Monday)	Post on tumblr 250-word abstract of your public humanities statement.
December 2	<p>Public Humanities Statements</p> <p>Class discussion of statements. As time permits, affinity groups can meet to discuss individual work in progress.</p>
December 9	<p>Presentations of object research</p> <p>Each student will have approximately 25 minutes. Think of it as a 10-minute presentation followed by 15 minutes of class feedback and discussion. Since we already know your object well by this time, you can skip the usual background and get straight to the methodological core of your project – i.e. what methods have you used and what insights have they given you into the object of study?</p>
December 16	Presentations of object research
Dec 20 (Sunday)	Final papers due