What are the goals of the course?

• to actively engage with works of European and American art from classical antiquity to the present
• to understand different art historical approaches
• to improve skills in writing and thinking about art

What is a Proseminar?

Unlike the traditional art history survey that presents information in large lectures that students memorize for tests, in this class you will be responsible for acquiring most of the information before the class meetings. The classes will be devoted to discussion.

How will we do this?

I have provided a set of study questions on Blackboard to go along with the readings for each class meeting. We will begin our classroom conversations with these.

What is Blackboard?

Blackboard is an educational management system that you can access through the Hamilton College web site. On Blackboard you will find all essential information for this course, images, required supplementary readings, and assignments.

What is a “writing-intensive” course?

The writing-across-the-curriculum program at Hamilton was originally based on the notion that we can all work to improve our writing. Writing about art is a way of thinking about art; if we can improve our writing we will probably also change our thinking.

The amount of work will be manageable: there will be 3 short (4-5 page) papers and a 10-page research paper. You can expect extensive feedback on your papers and there will be opportunities for peer review, revision or rewriting on the first three assignments. We will also set aside class time to talk about various aspects of writing.

The course will also require occasional quizzes and presentations.

How will our grades be determined?

Grades will be based on the four papers (20% each) and classroom participation and quizzes (20%).
What textbooks are required?

The two textbooks are Laurie Schneider Adams, *A History of Western Art* (Fifth Edition) and Sylvan Barnet, *A Short Guide to Writing about Art* (Tenth Edition). Additional readings are posted on Blackboard.

Please: no computers in class.

Contact information:

John McEnroe  
Molly Root House 216  
Office: x4230  
Cell: 315-796-3004

I’m in my office every morning (when I’m not in class). Please stop by.

*A NOTE ON THE SYLLABUS*

You will find a web-based version of this syllabus on Blackboard under “Course Documents.” All the images and supplementary readings mentioned in the syllabus are attached to that web-based syllabus. Please pay particular attention to the Study Questions and come to class prepared to discuss them.

PART I: LOOKING AT ART

Aug. 30 Introduction

Sept. 2 Looking at Paintings  
• Reading: Adams, Ch. 2; Barnet Ch. 3, pp. 47-76, and 269-271.

Sept. 4 Looking at Paintings  
• Reading: Barnet, Ch. 4.

Sept. 6 WRITING AN ESSAY  
• Reading: Barnet, pp. 212-219 (on introductory and concluding paragraphs) and pp.269-271 (on the thesis).

Sept. 9 Looking at Sculpture  
• Reading: Barnet, Ch. 3, pp. 76-87.
PART II: CLASSICAL ART

Sept. 16 Greek Sculpture
• Reading: Adams, Ch 7, pp. 88-94

First Paper Due.

Sept. 18 The Parthenon
• Reading: Ch. 2; Adams, Ch. 7, pp. 94-105; Plutarch, Life of Pericles (Excerpt)

Sept. 20 The Parthenon Marbles
• Reading: http://www.uk.digiserve.com/mentor/marbles/

Sept. 23 The Cultural Property Debate
• Reading: Michael Kimmelman's NY Times video on the cultural property debate, Culture and Patrimony: Who owns the art?

Sept. 25 Greek Pottery.
• Reading: Adams, Ch. 7, pp. 81-88; Getty Museum video on making Greek vases at: http://www.getty.edu/art/gettyguide/videoDetails?segid=373

Sept. 27 Hellenistic Art
• Reading: Adams, last sections of Ch. 7

Sept 30 Roman Portraits
• Reading: Nodelman, “How to Read a Roman Portrait”

PART III: MEDIEVAL ART

Oct. 2 STYLE IN WRITING
• Reading: Barnet, Chapter 9

Oct. 4 Augustus and Justinian.
• Reading: Adams, Ch. 10.

Oct. 7 Medieval Architecture.
• Reading: Adams, Ch 12 and 13.

Second paper due.

Oct. 9 Medieval Manuscripts
• Reading:
  http://www.fitzmuseum.cam.ac.uk/pharos/sections/making_art/manuscript.html

Oct. 11 Iconography

Oct. 14 Iconography II.
• Reading: Adams, Ch. 15, section entitled “Fifteenth-century Painting in the Netherlands”

Oct. 16 Comparing Early Renaissance and High Renaissance
• Reading: Adams, Ch. 15 and 16

Oct 18 FALL BREAK

PART IV: RENAISSANCE AND BAROQUE ART

Oct. 21 Renaissance Printmaking
• Reading: sections on Albrecht Dürer and printmaking in Adams, Ch. 18

Oct. 23 Prints in the Hamilton College Collection

Oct. 25 HOW TO WRITE A RESEARCH PAPER IN ART HISTORY
• Reading: Barnet, Chapter 12

Oct. 28 Connoisseurship and Attributions
• Reading: “Morelli, Freud and Sherlock Holmes”

Oct. 30 Renaissance and Baroque

• Reading: H. Wölfflin, “The Double Roots of Style” from Principles of Art History
Nov. 1 Class Presentations on Print

PART V: MODERN ART
Nov. 4 Manet.
• Reading: Adams, Ch. 23.

Nov. 6 van Gogh and the Concept of “Genius”
• Reading: Adams. Ch. 25; Gombrich on van Gogh; Van Gogh at Denver.

Nov. 8 Cezanne and van Gogh
• Reading: Adams, Ch. 25.

Nov. 11 Picasso
• Adams, Ch. 27, particularly the section on Picasso.

Nov. 13 Bauhaus and Our House
• Reading: Barnet, Ch. 12

Nov. 15 Jackson Pollock and Abstract Expressionism
• Reading: Adams, Ch. 29.
• 10-page research paper due

Nov. 18 The Role of the Critic
• Reading: T. Wolfe, from The Painted Word.

Nov. 20 Minimalism and the Role of the Spectator

Nov. 22 Warhol: Commodities as Art; Art as Commodity
• Reading: Adams, Ch. 30.

Dec. 2 Art and the Art Market
• Reading: Schjeldahl, “All's fair.”

Dec. 4 Museums
• Reading: H. Kramer, “Has Success Spoiled the Art Museum?”
  C. Duncan “The Museum as Ritual Experience”

Dec. 6 The Ruth and Elmer Wellin Museum of Art

Dec. 9 Exhibitions at the Wellin Museum
• Reading TBA

Dec. 11 WRITING A REVIEW OF AN EXHIBITION
• Reading: Barnet, Chapter 7

Dec. 13 Conclusion.