

Framework-based Instruction in Art History: From the First-Year Survey to the Senior Seminar

ARH 112 *Survey of Non-Western Art* Authority is Constructed and Contextual

- Writing intensive section of global art survey; formal writing assignment asking students to examine the construct of "primitive art" as it relates to the concept of primitivism in Western art
- Students need to navigate between early description and analysis of "primitive art" that uses the construct uncritically, and the current scholarly conversation that problematizes earlier uses as lacking historicity, cultural specificity, or acknowledgement of creators, master artists, and stylistic progression (Antliff & Leighton, 2003)¹
- Library instruction focuses on evaluation exercises asking students to interrogate ostensible authorities on African sculpture, fiber art, and mask art in different contexts



Images from exhibition catalog courtesy of MoMA, see: <https://www.moma.org/calendar/exhibitions/907>

Think about your readings. Within the context of art history, would you consider this source to be a representation of current thought on non-western art or primitivism? Why or why not?

4 responses

she only uses the word primitive once to say that americans have fantasies about africa being a primitive world free from the stress of modern life. the readings explain primitive should not be used to describe about nonwestern art anymore. she doesnt do that, so yes.

No for one thing its really old and uses the "n" word (the one that ends in "oes") to talk about African people. It also doesn't talk about any artists just tribes and who donated the sculptures to the msuem. The ending says that when primitive races gain civilization their art will lose spontaity but that they look better wehn shown in a msueum with western art.

This is from 2007 so it is pretty current.

No definitely not. Shes talking like primitive art is a real thing when its just a bad label.

¹ Antliff, M., & Leighton, P. (2003). Primitive. In R. S. Nelson & R. Shiff (Eds.), *Critical Terms for Art History*, Second Edition (2nd ed., pp. 27–33). Chicago, IL: University of Chicago Press.



Image of 'John Brown' by William Gropper courtesy of the Weatherspoon Museum, see: <http://weatherspoon.uncg.edu>



ARH 347 *American Art* Information Creation as a Process

- Instruction focuses on asking students consider the creation process of disparate items comprising personal "papers," the creation process of an archive, and the process of constructing and negotiating knowledge about an artist's life and works as part of primary source analyses of items in Edward Gropper's digitized papers
- Students are asked to reflect on how the process of cataloging and describing art works is an act of information creation (using Dublin Core, controlled vocabularies, and collaboratively authored labels for folklore lithographs) for a final class exhibit in Omeka

ARH 219 *Sophomore Seminar in Art History* Searching as Strategic Exploration

- Sophomore seminar requires students to engage in a scaffolded, semester-long research project about a topic related to American ceramics
- Library instruction introduces students to scholarly research methods situated in the discipline of art history and focuses on developing a range of strategic approaches for identifying and accessing potential sources
- This includes knowing how and when to search and navigate between Google Books, WorldCat, ILLiad, artist's websites, databases, Google Scholar, museum catalogs, printed exhibition catalogs, and collections in museum libraries

ARH 405 *Art History Research Seminar* Research as Inquiry

- Capstone seminar for senior art history majors that requires students to identify and pursue a topic of personal interest in a semester-long researched writing project
- Library instruction focuses on helping students brainstorm possible topics by framing research as a process of inquiry and iteration
- Students participate in reflective writing about their research processes, interests, and motivations, and complete scaffolded exercises that push students to articulate new questions at each stage of research

ARH 219
Course Research Guide:
uncglibguides.com/art219
Library Website:
library.uncg.edu
My topic ideas:

Reference Sources
Dictionaries, subject overviews, and topic overviews. Good for background information, movements, materials, etc.!

Web Sites
Can be good for artist info or museum collection info, as well as finding online archives of primary sources. Evaluate carefully.

Scholarly Books/ eBooks
Typically cover a topic in great depth. Scholar's dissertation often become books. Good source of info and images you often won't find elsewhere.

Scholarly Journal Articles
Written by scholars and subject experts. Typically cover a specific topic more closely. Good for more general audiences.

Magazine & News Articles
Good for national and current information, such as exhibitions reviews and interviews. Written for a more general audience.

Interlibrary Loan
A free service for requesting items not available through UNC Libraries.



What is one thing you like about doing research?

6 responses

It can be exciting to get into researching a topic and then the results take you in a whole new direction as you're doing it.

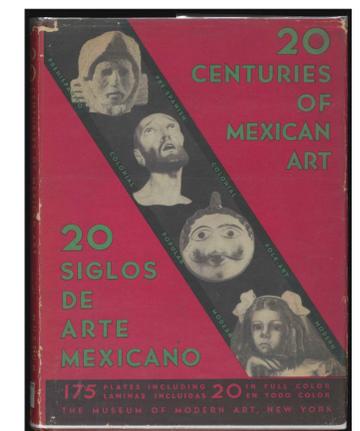
learning new information

I enjoy learning new things and seeing photographs of artwork and artifacts that I otherwise would not be able to see in person.

Learning new things, finding academic resources to support or negate a thesis.

Finding images that bring to life moments in history that I've read about, but never really connected with intellectually.

I enjoy the breadcrumb trail of information that you can follow throughout the process. Learning various facts that you may not have considered beforehand.



Exhibition catalog cover courtesy of MoMA, see: <https://www.moma.org/calendar/exhibitions/2985>