ARTHI 5155

Professor David Getsy
Department of Art History, Theory, and Criticism
School of the Art Institute of Chicago

Fall 2018 Graduate Seminar
Wednesdays 1-4pm
MC619

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Course description
Focusing on the origins of the modern artist in late-nineteenth-century Europe, this seminar will investigate the ways in which the performance of self and the construction of persona were constituent components of the narratives of modernity and of modern art. In addition to artists and writers whose personas rivaled the importance of their works (such as Auguste Rodin, Vincent Van Gogh, Paul Gauguin, and Oscar Wilde), the seminar will also investigate nineteenth-century performance practices outside of the realm of high art that also involved the exaggerated representation compulsory performance, or the masking of selfhood. Using detailed case studies, the seminar will pursue issues such as (1) the performance of volitional genders, (2) the signification of the newly-invented categories of sexuality (with both normative and rogue examples), (3) the compulsory performance and narratives of race, and (4) whether there was something that could be called “performance art” in nineteenth-century Europe. This is a reading-intensive, graduate-level seminar with long-form, research-heavy writing assignments.

Learning Goals
This graduate seminar aims to:
1. Provide students with a grounding in the study of nineteenth century art and in performance studies.
2. Enhance students’ ability to engage with concepts and to articulate this engagement in both verbal and written communication.
3. Through writing assignments, develop students’ ability to synthesize and to mobilize historical analysis.
4. Increase students’ awareness of methodological options and importance of in-depth research.

Course structure
Each three-hour session will focus primarily on the discussion of texts and images. Students will be evaluated on the basis of their preparation, attendance, and critical engagement with course readings and concepts.

The majority of the required readings will be supplied as PDFs via the “Files” section of Canvas. The list of required readings may be adapted throughout the semester in response to class discussions. Any new readings will be made available to students at least five days before the day they will be discussed.
**Evaluation**

All assignments must be completed on time in order to receive course credit (CR). In addition, work on all criteria should meet the standards of the course as established by the professor. There are no “extra credit” options. Students will be evaluated according to the following four criteria:

1. **Attendance and participation (15%)**
   
   *All students are expected to attend class meetings prepared to discuss the required readings.* This is a discussion-based class, and all students should regularly and productively contribute to class discussions. Participation is predicated on attendance, and the student will be evaluated on both. Mere attendance without participation is not considered adequate and does not warrant a passing grade for this criterion. Students should regularly, respectfully, and productively contribute to in-person class discussions.

   Should individual students or the class as a whole be unprepared to discuss the readings in detail and thus unable to participate at the expected level, additional required reading and writing assignments may be given in class. Any such new assignments must be completed in addition to previously outlined requirements in order to receive credit for the class, regardless of percentage of grade.

   Attendance at all class meetings is essential. Irrespective of the other evaluation criteria, **more than two missed classes may be grounds for a “no credit.”**

2. **Weekly written summaries of required readings (15%)**

   For each class, students must submit a hard copy of a typed summary the week’s readings. For each reading, provide:
   
   - An overview of the *thesis and argument* of the reading (*3 sentences maximum*)
   - Questions for class discussion (*5 for readings over 50 pages, 3 for all others*). Questions should be about the ideas or implications of the readings rather than merely factual.

   In order to receive credit for the course, **all reading summaries must be submitted.** Late summaries will not be accepted more than **two weeks** after their due date.

3. **Leading course discussion (20%)**

   Each week, teams of seminar participants will lead the discussion of the required readings. *This should not be organized as a summary of the readings.* Instead, it should be framed around common themes and discussion questions posed to the group. Teams are expected to prepare all visual materials and conduct background research necessary to lead course discussion. Teams may bring in the work of artists or writers not discussed in the readings, whom they feel help carry through the key concerns. Any new topics should be concisely introduced and be directly pertinent to the team’s presentation. (Contemporary artists are allowable, but only as a small proportion of the overall presentation.)

   For each presentation, students will be required to prepare a Powerpoint/Keynote document. Your image presentation must be fully-prepared and ready to go. The professionalism of your presentations will be considered as part of the evaluation of your work. Do not expect to just grab things off of Google Image at the last minute or in class.

4. **Research Project (50%)**

   The research project has three stages: (1) a draft, (2) a seminar presentation, and (3) a final seminar paper.

   **Presentation.** Following on the draft of the research paper, students will prepare a seminar presentation and discussion of their topics. Details of expected time length will be shared in class. All presentations should be fully organized and professionally prepared. Students will be evaluated on the quality of information delivered, and all presentations should be fully researched, well prepared, and informative. Whether delivered extemporaneously or read from a script, all presentations should present the central themes of the developing research paper in depth before opening the topic up to course discussion and questions.

   **Draft and Final Paper.** Students must submit a draft by **31 October.** Final papers are due **12 December.** Drafts are considered a required assignment.
Undertake a research topic of your choice that relates to the themes of the course. All papers should be explicit in their theoretical investments and discuss chosen queer theoretical concepts and methods in detail. Papers that merely recount a story of a queer artist, for instance, are not adequate, and all papers should advance an interpretation that is their own rather than merely a summary of the artist’s stated intentions. Students may use this assignment to work on aspects of their Master’s thesis, providing that the work submitted is significantly different from papers submitted to other seminars. (Submitting the same paper — or one that significantly overlaps — to a different seminar falls under SAIC’s definition of “Academic Misconduct.”). Word count requirements: 2000 for draft, 4500-5000 for final paper for students from the following programs: Art History, Arts Administration, New Arts Journalism, Visual & Critical Studies; for those from other programs, the final paper word count requirement is 4000 words.

Papers should be standard, double-spaced typed pages. Word counts listed above are exclusive of bibliography, captions, and endnotes. Paper bibliographies must contain at least 20 items from valid sources. Acceptable sources are books, exhibition catalogues, and articles from scholarly journals only. A good place to start (with access to online journals and other texts) is the “Art History Research Guide” at http://libraryguides.saic.edu/arthistory. Websites, blogs, or encyclopedias (online or otherwise) are not acceptable sources (though they may be objects of interpretation). Overall, your research should evidence your use of the Flaxman Library, the Ryerson Library, and their vetted online resources (e.g., the full-text access to scholarly journals).

Accommodations for Students with Disabilities Registered with the DLRC
SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule an appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located within the Wellness Center on the 13th floor of 116 S Michigan Ave. and can be reached via phone at 312.499.4278 or email at dlrc@saic.edu.

Classroom behavior
Smartphones should not be used during class time at any time. If you need your phone for translation or other accommodations reasons, you must have that approved in advance.

Laptops: Students will be allowed to use laptops for taking notes, but they should not use it for other purposes during lectures. Any student who does so will be considered “absent/non-participating” for the class session. More than two absences (for any reason) are grounds for No Credit.

Tardiness, especially repeated tardiness, may be considered “absent/non-participating.” More than two absences (for any reason) are grounds for No Credit.

Plagiarism and Academic Misconduct
Any degree of plagiarism will result in “No Credit” for the course and additional institutional disciplinary action. Academic integrity is expected in all coursework, including online learning. It is assumed that the person receiving the credit for the course is the person completing the work. SAIC has processes in place that protect student privacy and uses LDAP authentication to verify student identity.

The SAIC Student Handbook defines Academic Misconduct as follows: “Academic misconduct includes both plagiarism and cheating; and may consist of: the submission of the work of another as one’s own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources.
Academic misconduct extends to all spaces on campus, including satellite locations and online education.

Plagiarism is a form of intellectual theft. One plagiarizes when one presents another's work as one's own, even if one does not intend to. The penalty for plagiarizing may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the financial aid, merit scholarships, etc.), and repeat offenses can lead to expulsion from the School. Specific procedures for faculty to follow in the case of academic misconduct are detailed in the Student Handbook. For more guidance see the Flaxman Library’s Quick Guide “Avoid Plagiarism” at http://www.saic.edu/webspaces/library/plagiarism_quickguide.pdf.

COURSE CALENDAR

29 August
Course overview and introduction of aims
Museum visit

5 September
Myths of Madness: Vincent Van Gogh and Camille Claudel


Review

1. “The Illness of Van Gogh” website
   http://www2.med.wayne.edu/elab/vangogh/MainIndex.htm
2. Lust for Life (1958)
   https://www.youtube.com/watch?v=yHoLni-W3QU
12 September

Role playing: Paul Gauguin and Primitivism

Review
1. Trailer for Wolf at the Door (1986) https://www.youtube.com/watch?v=_l63pBl7C_s

19 September

Performance on Trial I: Whistler v. Ruskin

26 September

Sarah Bernhardt, Oscar Wilde, and Salome


3 October

Performance on Trial II: Oscar Wilde


Review


10 October

Performance and Survival: Trans Subjects in the Nineteenth Century


17 October

Spectacles of Difference I: Saartjie Baartman


24 October

Spectacles of Difference II: Disability and Performance in P. T. Barnum’s Circus


Review

1. https://www.britannica.com/biography/P-T-Barnum

2. P.T. Barnum Digital Collection at the University of Connecticut https://collections.ctdigitalarchive.org/islandora/object/60002%3APTBarnumDigitalCollection


31 October

PRESENTATIONS

7 November

PRESENTATIONS

14 November

PRESENTATIONS

21 November

THANKSGIVING BREAK / NO CLASS
28 November

**PRESENTATIONS**

5 December

**CRITIQUE WEEK**

*Final papers due in class 12 December.*

12 DECEMBER

**Performance as Historical Revision: the Case of Colette / Justine / Colette is Dead Co / Colette Lumiere in the 1970s and 1980s**

*Readings TBA*