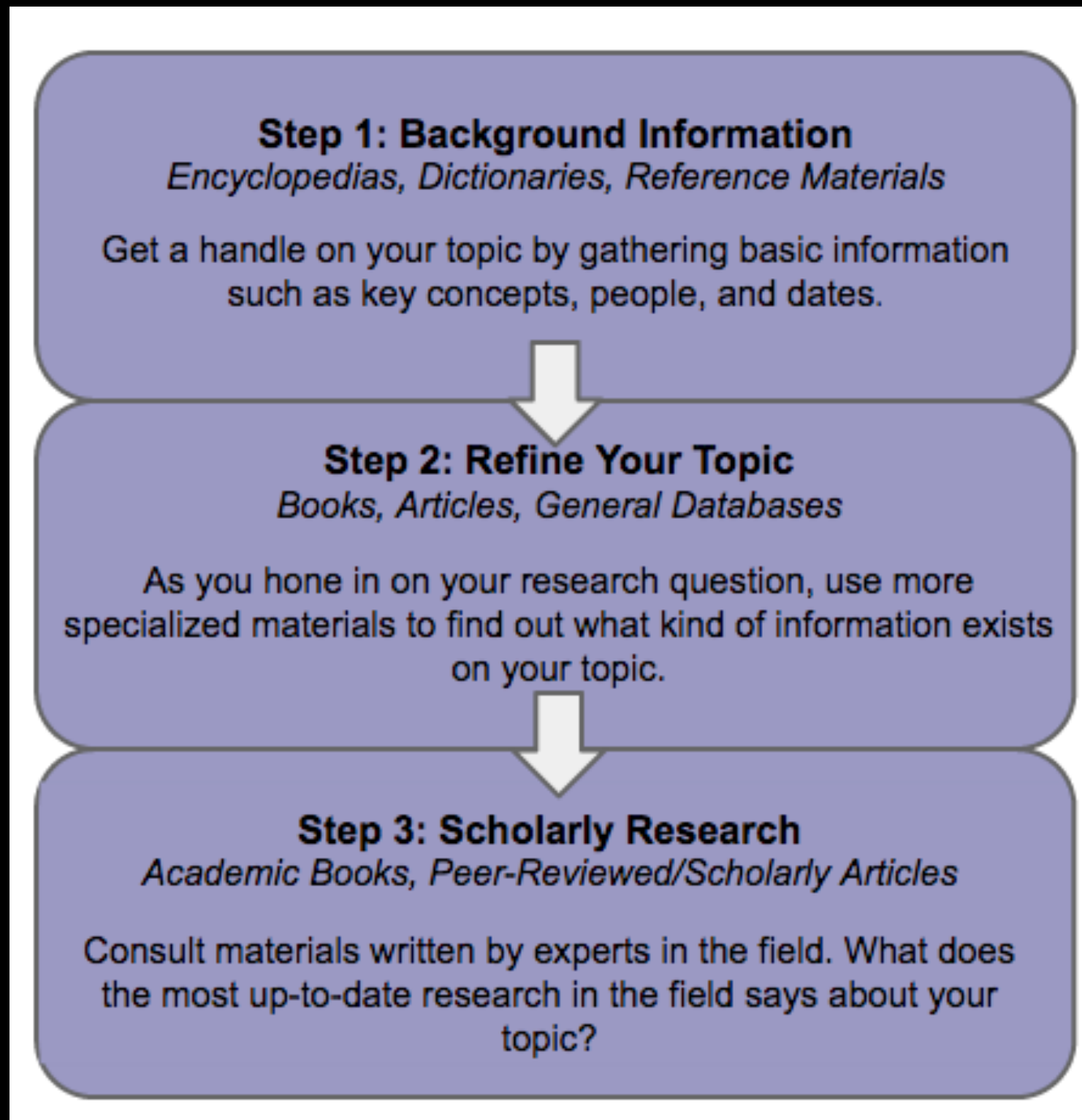


RESEARCH WORKSHOP I

You have a research topic – what do you do next?



Types of sources

PRIMARY SOURCES

Primary sources are materials that are eyewitness accounts or as close to the original event as possible.

- ▶ **What people said at the time:**
interviews, speeches, letters
- ▶ **What people wrote:**
autobiographies, personal journals or diaries, essays by artists, manifestos, newspapers
- ▶ **Documentations:** videos, photographs, drawings/sketches

SECONDARY SOURCES

Secondary sources are interpretations and analyses based on primary sources.

- ▶ Scholarly articles: historians, art historians, other scholars who have written about the topic
- ▶ Reports analysing the historical context
- ▶ Encyclopedias, documentaries, journal articles

Where can you look for sources?

To find books:

- ▶ Brooklyn College Library: library.brooklyn.cuny.edu (here's a guide on how to log in, search material etc. <https://libguides.brooklyn.cuny.edu/artresourceguide>)
- ▶ Interlibrary loan (if the book isn't available at CUNY): <https://libguides.brooklyn.cuny.edu/interlibraryloan>
- ▶ Finding a book at a library near you: <https://www.worldcat.org>
- ▶ Google books: <https://books.google.com> (often has sections or complete PDFs of books)



Register

Log in

Search ▾

Browse ▾

Tools ▾

Explore the world's knowledge, cultures, and ideas

All Content

Images

Advanced Search

Search journals, books, images, and primary sources



► <https://www-oxfordartonline-com.central.ezproxy.cuny.edu>

Oxford Art Online

GROVE ART ONLINE | BENEZIT DICTIONARY OF ARTISTS

Menu ▼

Browse



Advanced
search

Sign in ▼

Welcome to Oxford Art Online

- The gateway to Oxford's art reference works, including the peer-reviewed, regularly updated [Grove® Dictionary of Art](#) and the [Benezit Dictionary of Artists](#)
- Includes over 200,000 articles that span ancient to contemporary art and architecture, as well as over 19,000 images of works of art, structures, plans, and artist signatures

[Learn more](#)



MetPublications



Search

Title

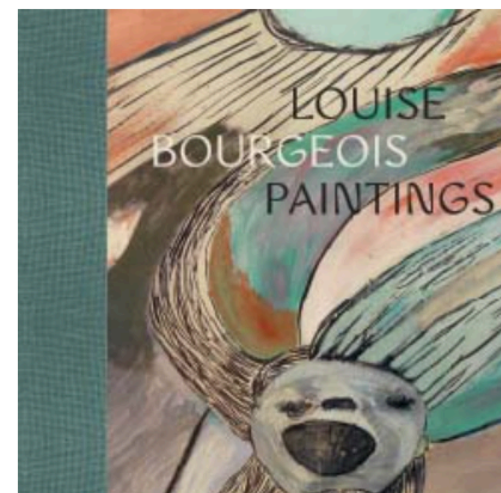
Author

Keyword

Publication type

Recently Published

[View All](#)



A

Q Search

▼


MENTIONS

LETTERS

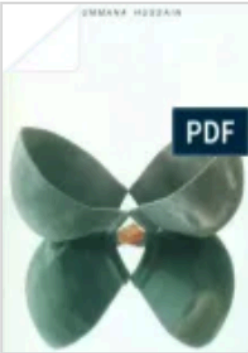
ANALYTICS

UPLOAD

TOOLS



Continue Reading
Revisit a paper from your recent reading history




FULL-TEXT PDF

Fragments/Multiples: Rummana Hussain

by Ashish Rajadhyaksha

405 Views




FULL-TEXT PDF


'Introduction' Towards a New Art History: Studies in Indian Art. Edited and I...

by Deeptha Achar


44 Views



Beril Altuğ has a paper related to a paper you read called "Ruptures, junctures, returns (un)lived histories, feminist propositions and Nilima Sheikh"



Treasures of the Aga Khan Museum Architecture in Islamic arts



Beril Altuğ

🏆 Top 4%

👁 4761 Views


📄 364 Pages

Download


Bulk Download

+ Save To Library

⋮




[Home](#) [Questions](#) [Jobs](#)



Khushmi, discover new research in your field

This is where you'll see updates from your network, including the people and publications you follow, as well as new research recommendations.

Suggested research from **your extended network**



[Alise Tifentale](#)
added an article


▼

●

Introduction to José Oiticica Filho's "Setting the Record Straighter"

Article

June 2019 · ARTMargins · 3 Reads

 Alise Tifentale

Request full-text

Save

Follow

Recommend

Share

Suggested research from **your extended network**

Where can you look for sources?

To find articles:

Here's a full list of databases you have access to through CUNY: <https://www.cuny.edu/libraries/e-resources/>

For art history specifically, these are some good databases:

- [jstor.org](https://www.jstor.org)
- <https://www-oxfordartonline-com.central.ezproxy.cuny.edu>
- <https://www.metmuseum.org/art/metpublications/>
- [academia.edu](https://www.academia.edu)
- [researchgate.net](https://www.researchgate.net)

What should you be looking for?

- ▶ **The depth of the source:** some sources, like smarthistory articles or museum labels may be credible, but are often intended to give an overview not an in-depth study of the work
- ▶ **Who the audience is:** it's important to judge who the work is written for, which would also affect the language and depth
- ▶ **Who the author is:** with online blogs for example, you might not even have the author listed. Is the author a recognized art historian or scholar?
- ▶ **Is it relevant to now?:** With a discipline like art history, some sources can be very dated, can have old arguments that have since been challenged- while you can still use older scholarship, it's important to be critical when doing so and think about how you might be responding to it today

What's a credible source?



WIKIPEDIA
The Free Encyclopedia

[Main page](#)
[Contents](#)
[Current events](#)
[Random article](#)
[About Wikipedia](#)
[Contact us](#)
[Donate](#)

[Contribute](#)

[Help](#)
[Learn to edit](#)
[Community portal](#)
[Recent changes](#)
[Upload file](#)

[Tools](#)

[What links here](#)
[Related changes](#)
[Special pages](#)
[Permanent link](#)
[Page information](#)
[Cite this page](#)
[Wikidata item](#)

Not logged in [Talk](#) [Contributions](#) [Create account](#) [Log in](#)

Article

[Talk](#)

Read

[View source](#)

[View history](#)



Vincent van Gogh



From Wikipedia, the free encyclopedia

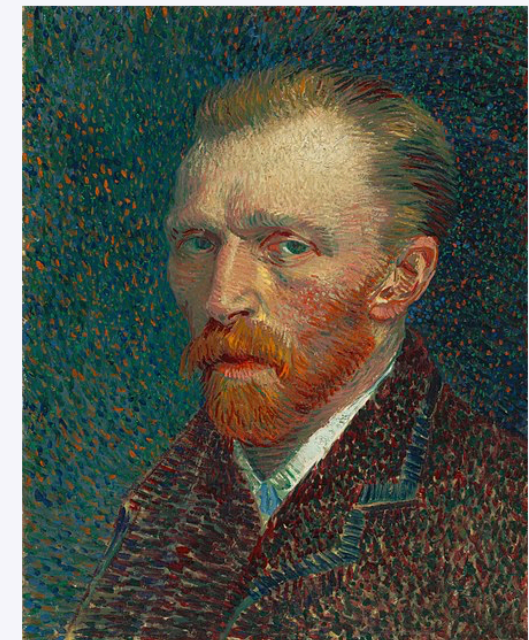
"Van Gogh" redirects here. For other uses, see [Van Gogh \(disambiguation\)](#) and [Vincent van Gogh \(disambiguation\)](#).

In this [Dutch name](#), the [surname](#) is van Gogh, not Gogh.

Vincent Willem van Gogh (Dutch: [ˈvɪnsənt ˈvɪləm van ˈɣɔx] (ⓘ)listen^[*note* 1] 30 March 1853 – 29 July 1890) was a Dutch [Post-Impressionist](#) painter who posthumously became one of the most famous and influential figures in [Western art](#) history. In a decade, he created about 2,100 artworks, including around 860 [oil paintings](#), most of which date from the last two years of his life. They include [landscapes](#), [still lifes](#), [portraits](#) and [self-portraits](#), and are characterised by bold colours and dramatic, impulsive and expressive [brushwork](#) that contributed to the foundations of [modern art](#). Not commercially successful, he struggled with [severe depression](#) and poverty, eventually leading to his [suicide](#) at age thirty-seven.

Born into an upper-middle-class family, Van Gogh drew as a child and was serious, quiet, and thoughtful. As a young man, he worked as an [art dealer](#), often traveling, but became depressed after he was transferred to London. He turned to religion and spent time as a [Protestant](#) missionary in southern Belgium. He drifted in ill health and solitude before taking up painting in 1881, having moved back home with his parents. His younger brother [Theo](#) supported him financially; the two kept a [long correspondence by letter](#). His early works, mostly [still lifes](#) and depictions of [peasant labourers](#), contain few signs of the vivid colour that distinguished his later work. In 1886, he moved to Paris,

Vincent van Gogh



Self-Portrait, 1887, [Art Institute of Chicago](#)

Born

Vincent Willem van Gogh
30 March 1853
[Zundert](#), [Netherlands](#)

but- you can look at the sources cited at the end

Sources

- Arnold, Wilfred Niels (1992). *Vincent van Gogh: Chemicals, Crises, and Creativity*. Birkhäuser. ISBN 978-3-7643-3616-5.
- Arnold, Wilfred Niels (2004). "The illness of Vincent van Gogh" [↗](#). *Journal of the History of the Neurosciences*. **13** (1): 22–43. doi:10.1080/09647040490885475 [↗](#). PMID 15370335 [↗](#). Archived [↗](#) from the original on 23 October 2018. Retrieved 23 October 2018.
- Blumer, Dietrich (2002). "The Illness of Vincent van Gogh" [↗](#). *American Journal of Psychiatry*. **159** (4): 519–526. doi:10.1176/appi.ajp.159.4.519 [↗](#). PMID 11925286 [↗](#).
- Callow, Philip (1990). *Vincent van Gogh: A Life* [↗](#). Ivan R. Dee. ISBN 978-1-56663-134-1.
- Channing, Laurence; Bradley, Barbara J. (2007). *Monet to Dalí: Impressionist and Modern Masterworks from the Cleveland Museum of Art*. Cleveland Museum of Art. ISBN 978-0-940717-90-9.
- Cohen, Ben (2003). "A Tale of Two Ears" [↗](#). *Journal of the Royal Society of Medicine*. **96** (6): 305–306. doi:10.1258/jrsm.96.6.305 [↗](#). PMC 539517 [↗](#). PMID 12782701 [↗](#).
- Davies, Christopher (2007). *Divided by a Common Language: A Guide to British and American English* [↗](#). Houghton Mifflin Harcourt. ISBN 978-0-547-35028-8. Archived [↗](#) from the original on 7 March 2017. Retrieved 20 October 2016.
- Doiteau, Victor; Leroy, Edgard (1928). *La Folie de Vincent Van Gogh* (in French). Éditions Aesculape. OCLC 458125921 [↗](#).
- Dorn, Roland (1990). *Décoration: Vincent van Gogh's Werkreihe für das Gelbe Haus in Arles [Décoration: Vincent van Gogh's Series of Works for the Yellow House in Arles]* (in German). Olms Verlag. ISBN 978-3-487-09098-6.
- Dorn, Roland; Leeman, Fred (1990). "(exh. cat.)". In Költzsch, Georg-Wilhelm (ed.). *Vincent van Gogh and the Modern*
- Hughes, Robert (2002). *The Portable Van Gogh*. Universe. ISBN 978-0-7893-0803-0.
- Hulsker, Jan (1980). *The Complete Van Gogh*. Phaidon. ISBN 978-0-7148-2028-6.
- Hulsker, Jan (1990). *Vincent and Theo Van Gogh: A Dual Biography*. Fuller Publications. ISBN 978-0-940537-05-7.
- Lubin, Albert J. (1972). *Stranger on the Earth: A Psychological Biography of Vincent van Gogh* [↗](#). Holt, Rinehart and Winston. ISBN 978-0-03-091352-5.
- McQuillan, Melissa (1989). *Van Gogh* [↗](#). Thames and Hudson. ISBN 978-0-500-20232-6.
- Naifeh, Steven W.; Smith, Gregory White (2011). *Van Gogh: The Life*. Random House. ISBN 978-0-375-50748-9.
- Nemeczek, Alfred (1999). *Van Gogh in Arles*. Prestel Verlag. ISBN 978-3-7913-2230-8.
- Perry, Isabella H. (1947). "Vincent van Gogh's illness: a case record". *Bulletin of the History of Medicine*. **21** (2): 146–172. PMID 20242549 [↗](#).
- Pickvance, Ronald (1974). "(exh. cat)". *English Influences on Vincent van Gogh*. Arts Council. University of Nottingham, 1974/75.
- Pickvance, Ronald (1984). "(exh. cat)". *Van Gogh in Arles*. Abrams. ISBN 978-0-87099-375-6. Metropolitan Museum of Art.
- Pickvance, Ronald (1986). "(exh. cat)". *Van Gogh in Saint-Rémy and Auvers* [↗](#). Abrams. ISBN 978-0-87099-477-7. Metropolitan Museum of Art.
- Pomerans, Arnold (1997). *The Letters of Vincent van Gogh*. Penguin Classics. ISBN 978-0-14-044674-6.
- Rewald, John (1978). *Post-Impressionism: From van Gogh to Gauguin*. Secker & Warburg. ISBN 978-0-436-41151-9.
- Rewald, John (1986). *Studies in Post-Impressionism*. Abrams. ISBN 978-0-8109-1622-6.



Arts and
humanities › AP®/College
Art History › Later Europe
and Americas: 1750-1980
C.E. › Modern and
contemporary art

▶ Van Gogh, The Starry
Night

📖 Van Gogh, The Starry
Night

📖 Cassatt, The Coiffure

📖 Munch, The Scream

📖 Gauguin, Where do we
come from? What are we?
Where are we going?

📖 Sullivan, Carson, Pirie,
Scott Building

▶ Cézanne, Mont Sainte-
Victoire

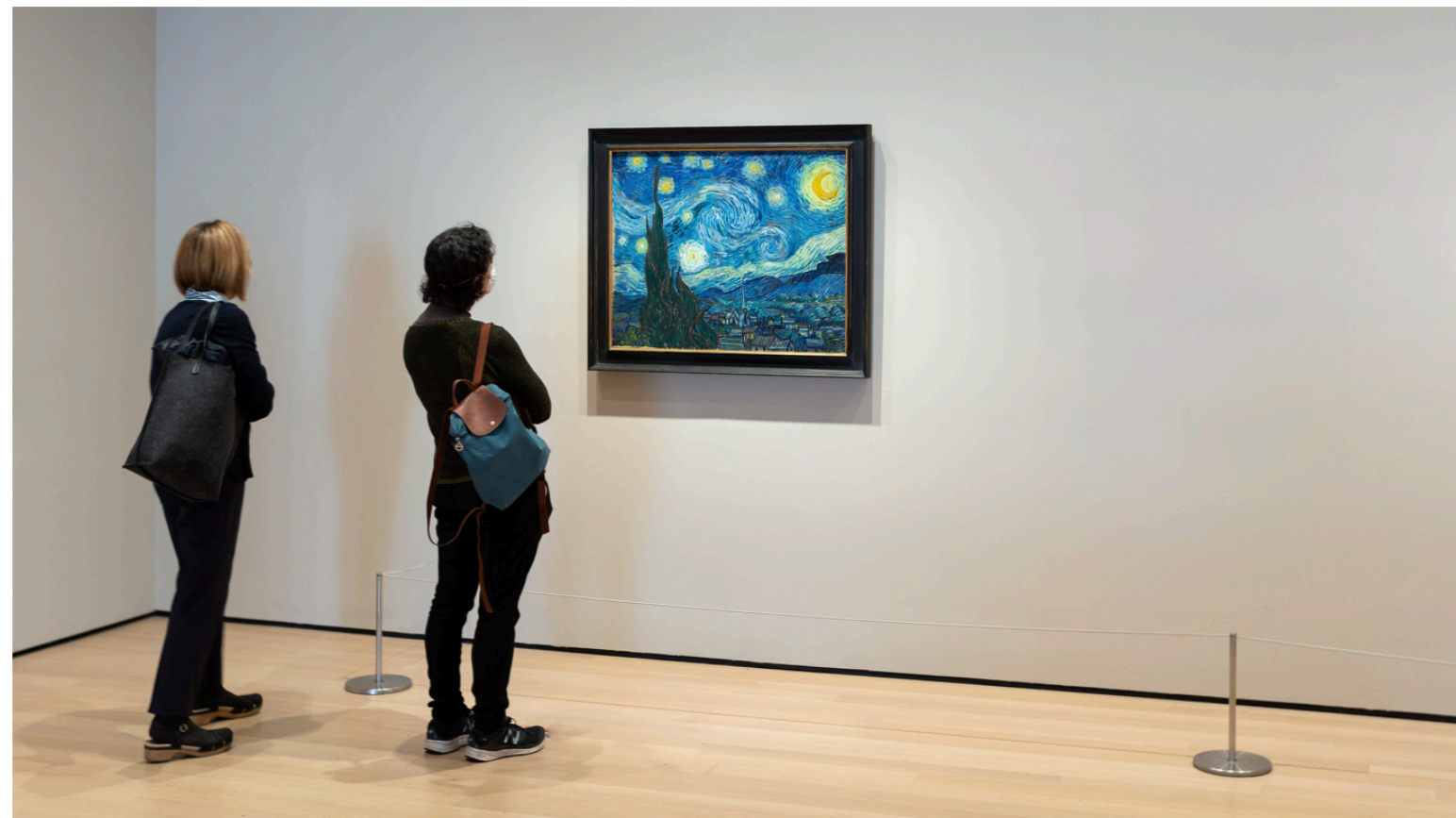
Van Gogh, The Starry Night

👤 Google Classroom

📘 Facebook

🐦 Twitter

✉ Email



Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, 73.7 x 92.1 cm
(The Museum of Modern Art; photo: [Steven Zucker](#), CC BY-NC-SA 2.0)

[Plan your visit](#) [What's on](#) [Art and artists](#) [Store](#) [Q](#)

vincent van Gogh

The Starry Night

Saint Rémy, June 1889

New on view

MoMA, Floor 5, 502

The Alfred H. Barr, Jr. Galleries

Vincent van Gogh has 6 works online.

There are 2,396 paintings online.

In creating this image of the night sky—dominated by the bright moon at right and Venus at center left—van Gogh heralded modern painting's new embrace of mood, expression, symbol, and sentiment. Inspired by the view from his window at the Saint-Paul-de-Mausole asylum in Saint-Rémy, in southern France, where the artist spent twelve months in 1889–90 seeking reprieve from his mental illnesses, *The Starry Night* (made in mid-June) is both an exercise in observation and a clear departure from it. The vision took place at night, yet the painting, among hundreds of artworks van Gogh made that year, was created in several sessions during the day, under entirely different atmospheric conditions. The picturesque village nestled below the hills was based on other views—it could not be seen from his window—and the cypress at left appears much closer than it was. And although certain features of the sky have been reconstructed as observed, the artist altered celestial shapes and added a sense of glow.

Van Gogh assigned an emotional language to night and nature that took them far from their actual appearances. Dominated by vivid blues and yellows applied with gestural verve and immediacy, *The Starry Night* also demonstrates how inseparable van Gogh's vision was from the new procedures of painting he had devised, in which color and paint

Er zijn menschen met waar die schilders in den tijd dat zij nog
 niet verdienen protegenen - goed -
 Maar hoe dikwijls gebeurt het niet dat zulke beswerd eindigt - voor
 beide partijen on aangenaam. Eenzijdig omdat de protecteur
 onvoldoende is over geld dat gansch in water is of althans
 schijnt. Anderzijdig omdat de schilders meer verhooven
 meer gebald ^{en belangenstelling} meent te mogen vergen dan men geven wil.
 Maar in de meeste gevallen is het door nonchalance
 van beide zijden dat de misstanden ontstaan.
 Ik hoop dat het tusschen ons niet het geval zal wezen -
 En ik hoop dat langzamerhand mijn studies u wat nieuwe
 moed zullen geven. Noch gy noch ik zijn tijdgenooten
 van dat geslacht dat begooft dat lach dat ik van u. lus leest
 "les vaillants" noemt.
 Maar in dezen tijd het enthousiasme van loen te hoeden
 is niet te min geraden naar my voorkomt want dat
~~het~~ het geluk de dapperen begunstigt en loch wil dikwijls
 waar en wat daar ook van zij ^{of in de faardecivie} kan het geluk namelijk -
 men moet werken en durven wil men wezenlyk leven.
 En ik zeg laat ons veel schilderen en
 productief zijn en ons zelf zijn met
gebreken en kwaliteiten - ik zeg ons - omdat
 het geld van u ~~te~~ dat ik weet u moet genoege
 kost me te verschaffen u reyt geeft om als in
 als goed en mijn werk komt het ~~ge~~ voor de
 helft als u eigen creatie ~~te~~ te beschouwen.
 Tracht eens iemand van te chat naar te speken
 en te vragen of zy een krabbel van ^{mensen}
 die ~~te~~ aardappeleters willen en op
 welke grootte. want dat is me onverschillig.
 Gegrut, met een handdruk

6.1

Vincent

Waarde Theo, het heeft my eenigzins verwonderd nog
 niet eens een woordje van u ontvangen te hebben.
 Gezult zeggen ge hadt het nu te druk daaraan
 te denken - en dat kan ik den ook wel
 begrypen -
 Het is reeds laat - maar ik wilde u nog eens zeggen
 dat ik reyt hartelyk hoop dat voortaan de
 correspondentie weer wat levendiger zal worden
 dan ze den laatste tijd wel was -
 Meerly gaen twee krabbeln naar een
 paar studies die ik maakte terwyl ik tevens
 bezig ben op nieuw aan die boeren om
 een schotel aardappels.
 Ik kom en daarnet van thuis - en heb by het
 lamplicht nog gewerkt en aan - afschaan
 ik het by dag defmaale heb aangezet.



Ziehier hoe de compositie nu gevorderd is
 Ik heb het op een vrij groot doek geschilderd ~~en~~
~~en~~ en zoover de schets nu is zal geleuf ik u veel
 leren is -

JOURNAL ARTICLE

Van Gogh's "Bedrooms at Arles": The Problem of Priority

Richard R. Brettell and Van Gogh



Art Institute of Chicago Museum Studies
Vol. 12, No. 2, The Helen Birch Bartlett Memorial Collection (1986), pp. 136-151 (16 pages)

Published by: [The Art Institute of Chicago](#)

< [Previous Item](#) | [Next Item](#) >

<https://doi-org.ezproxy.gc.cuny.edu/10.2307/4115938>

Stable URL 



1 of 16 pages



Van Gogh's Bedrooms at Arles: The Problem of Priority

RICHARD R. BRETTELL,
Searle Curator of European Painting



HEN Vincent van Gogh's *Bedroom at Arles*

You found a credible source . . . now what?

Highlight, underline, take notes, add comments

- ▶ What is the main topic? What is the purpose of this text?
- ▶ What is the author's main argument? (underline what you think is the thesis statement)
- ▶ Underline or highlight key sentences that might be useful to your own topic
- ▶ Jot down comments you have or questions that come up when reading- what is the author not addressing? What do you make of their argument?
- ▶ What kind of information can you use from the reference? Remember that not all details of the text will be relevant to your argument.

How do you use the sources for your paper?

- ▶ **Be selective:** Only include information that pertains to your paper. Not all information from the source will be relevant or serve your purpose
- ▶ **Use quotes effectively:** think about what directly quoting the author does for your argument- does it have a crucial idea of thesis original to the author? Is it from a primary source that provides new insight?
- ▶ **Always analyse the quotes:** What is your contribution to this discussion? How are you interpreting the quote? It's not enough to just insert a direct quote without telling the reader why or how it's important to your paper.
- ▶ **Read with a critical lens:** Remember that you are allowed to agree or disagree with the source, as long as you explain why. First identify what the author's argument is- are you adding to this, proposing a different take etc., providing a new framework by which to look at this?

Why should you cite your sources?

To credit the ideas to the authors of your sources, to show the reader the credibility of your work, to place your writing within the discipline

What counts as plagiarism?

If you use the **words or ideas** of another writer without acknowledging that writer it is considered plagiarism.

As I read your paper, I will be asking "How do they know this information?"

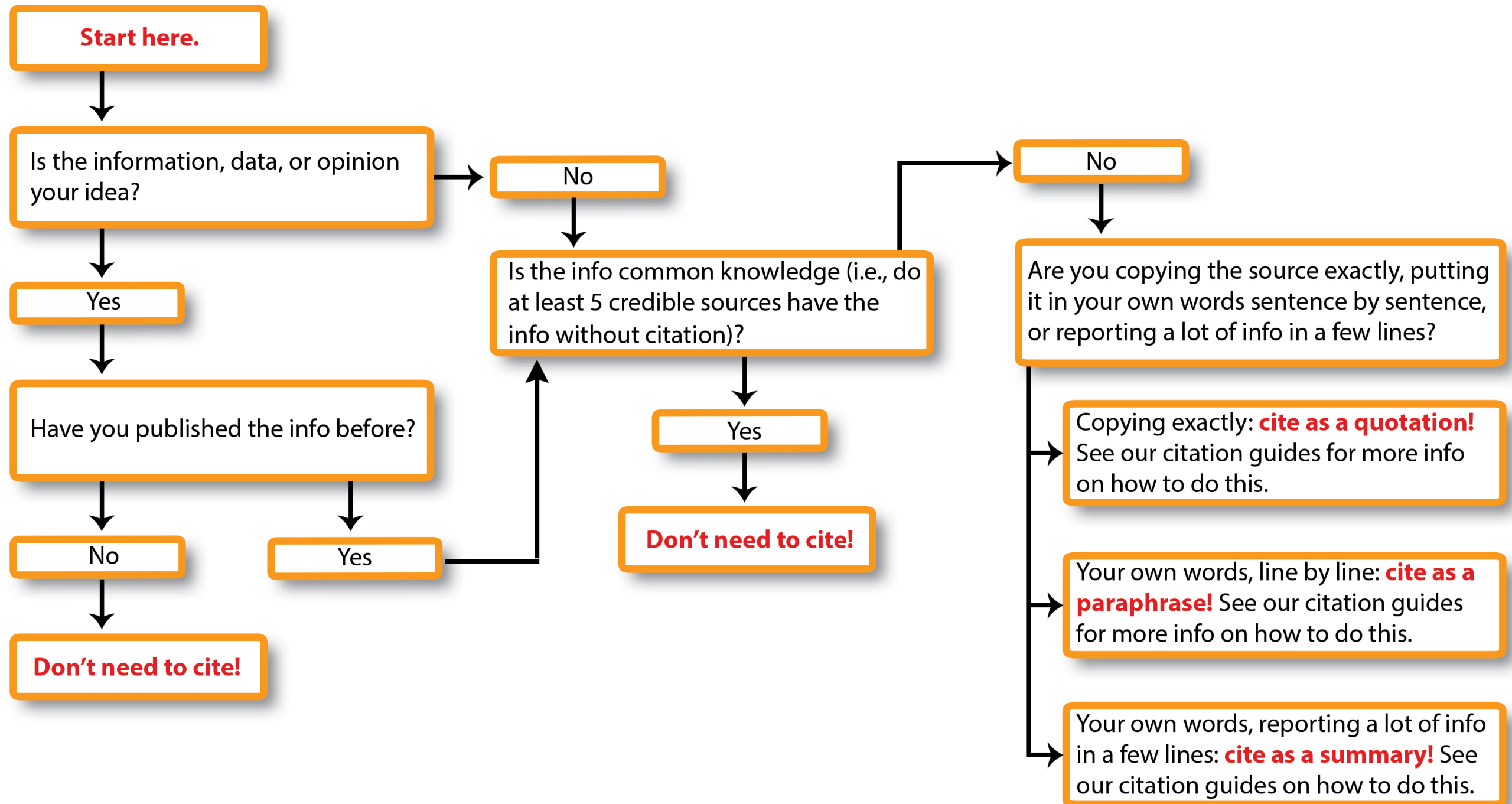
When are citations required?

For every statement that contains a fact that is not general knowledge:

- ▶ "Brooklyn College is in Brooklyn, New York" – does not need citation
- ▶ "Benjamin West's painting *Agrippina Landing at Brundisium With the Ashes of Germanicus* is an example of Neoclassicism during the Age of Enlightenment" – needs citation

All direct quotations

Any time that you are paraphrasing information or an argument you found in another source.



For more information about this and other important citation resources, visit the Purdue OWL's citation style guides.

APA: https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_style_introduction.html

MLA: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

Chicago: https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html

...and more!

How should you cite your sources?

What's important is consistency, sufficient number of sources and complete citations

More guidelines here: <https://mehta1010.commons.gc.cuny.edu/citation-guide/>

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html

- ▶ Humanities disciplines commonly use an **MLA style**, which is what I recommend for this class (but you can choose a different style if you prefer as long as you are consistent throughout)
- ▶ Either footnotes or in text citations (depending on the citation style you are using) following all quotes or paraphrased ideas in the body of the text. MLA uses in-text citation for secondary sources (Author's last name, page number)
- ▶ A complete bibliography of all sources referenced at the end of the paper

Examples of citations (MLA)

Books with one author:

- ▶ Gleick, James. *Chaos: Making a New Science*. Penguin, 1987.

Journal or magazine articles:

- ▶ Poniewozik, James. "TV Makes a Too-Close Call." *Time*, 20 Nov. 2000, pp. 70-71.
- ▶ "Business: Global Warming's Boom Town; Tourism in Greenland." *The Economist*, 26 May 2007, p. 82.

Article in scholarly journal:

- ▶ Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's *Bashai Tudu*." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

Note, if you are citing an article that you found on a database like jstor, you should cite the original article, not cite jstor as a web source

Website or other online source:

- ▶ Lundman, Susan. "How to Make Vegetarian Chili." eHow, www.ehow.com/how_10727_make-vegetarian-chili.html. Accessed 6 July 2015.

Finally, Accurate image captions are crucial for art history!

Artist's name

Title of Artwork

date

medium

Museum collection (if available)

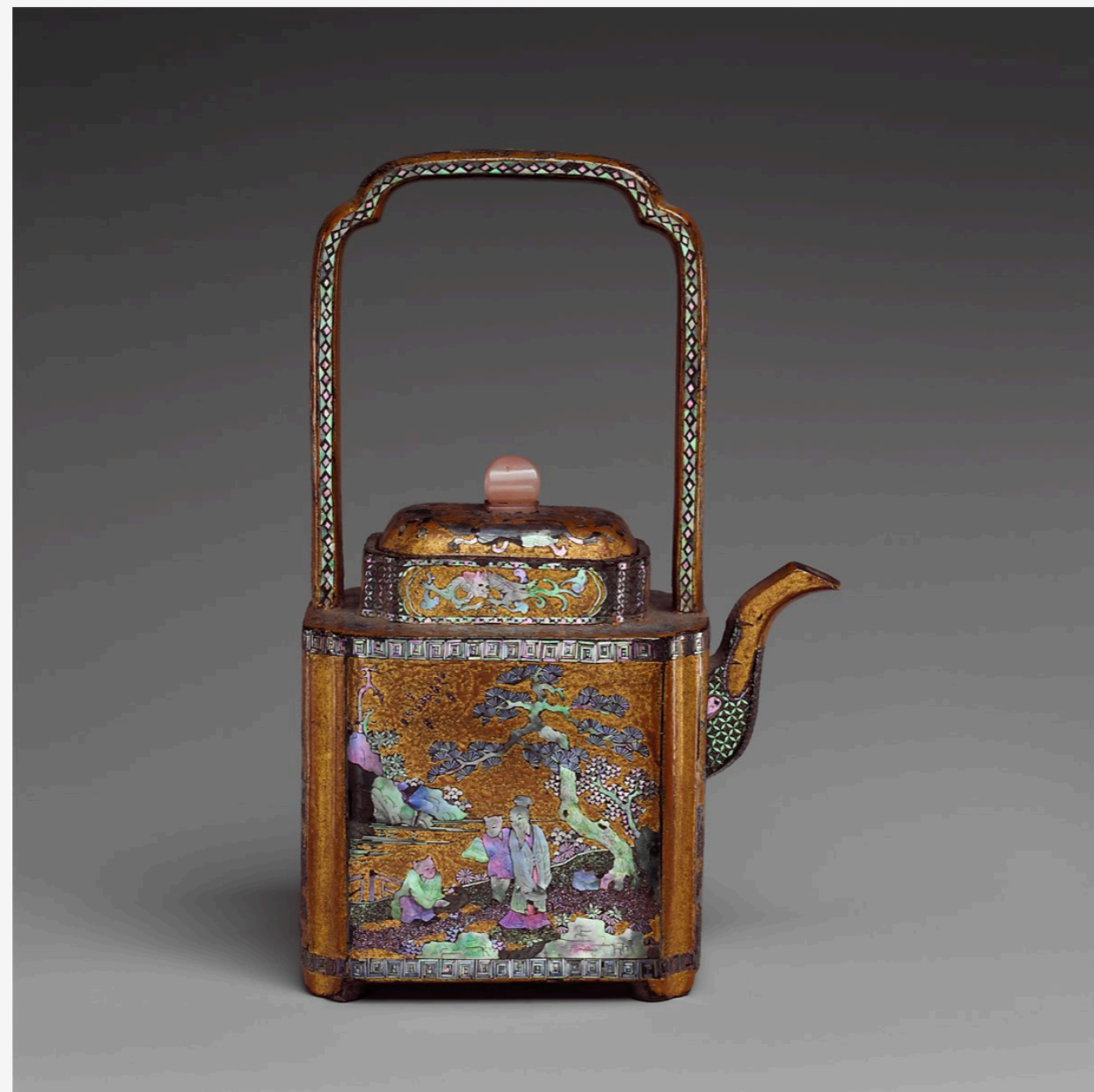
Wine pot with figures in a landscape

18th century

China

📍 On view at The Met Fifth Avenue in [Gallery 210](#)

On view January 31–August 14, 2022





Kara Walker (American, born 1969). *Keys to the Coop*, 1997. Linocut on paper, 46 1/4 x 60 1/2 in. (117.5 x 153.7 cm). Brooklyn Museum, Robert A. Levinson Fund, 1997.152. © artist or artist's estate (Photo: Brooklyn Museum, 1997.152_SL3.jpg)



[DOWNLOAD](#) ↓

Keys to the Coop

Kara Walker

CONTEMPORARY ART

Kara Walker has succeeded in developing a signature visual vocabulary that is instantly recognizable for its engagement with both nineteenth-century imaging techniques and the historical period of the American antebellum South. In *Keys to the Coop*, Walker depicts a young African American girl in bold silhouette, holding the decapitated head of a chicken in one hand, while in the other she nonchalantly twirls a large key. Walker portrays a self-empowered anti-heroine who possesses the key to her own salvation, in stark black-and-white. This image also provocatively alludes to food, gender, and racial mythologies, subjects that Walker often foregrounds in her work.

ARTIST [Kara Walker, American, born 1969](#)

MEDIUM Linocut on paper

DATES 1997

DIMENSIONS 46 1/4 x 60 1/2 in. (117.5 x 153.7 cm) ([show scale](#))

SIGNATURE Signed upper right: "KW '97"

INSCRIPTIONS Inscribed upper left in graphite: "Keys to the Coop"

COLLECTIONS [Contemporary Art](#)

MUSEUM LOCATION This item is not on view

EXHIBITIONS

- [Burning Down the House: Building a Feminist Art Collection](#)
- [Diverse Works: Director's Choice, 1997-2015](#)

ACCESSION NUMBER 1997.152

CREDIT LINE Robert A. Levinson Fund

RIGHTS STATEMENT © [Kara Walker](#)