RESEARCH WORKSHOP 1
You have a research topic — what do you do next?

**Step 1: Background Information**
*Encyclopedias, Dictionaries, Reference Materials*

Get a handle on your topic by gathering basic information such as key concepts, people, and dates.

**Step 2: Refine Your Topic**
*Books, Articles, General Databases*

As you hone in on your research question, use more specialized materials to find out what kind of information exists on your topic.

**Step 3: Scholarly Research**
*Academic Books, Peer-Reviewed/Scholarly Articles*

Consult materials written by experts in the field. What does the most up-to-date research in the field say about your topic?
# 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)
Explore the world’s knowledge, cultures, and ideas
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
Treasures of the Aga Khan Museum Architecture in Islamic arts

Beril Altuğ

Top 4%  4761 Views  364 Pages
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-oxfordartonline-com.central.ezproxy.cuny.edu
- https://www.metmuseum.org/art/metpublications/
- academia.edu
- 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?

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: [ˈvɛnsənt ˈvɪlɛm 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,
Sources


- Dorn, Roland; Leeman, Fred (1990). "(exh. cat.)". In Költzsch, Georg-Wilhelm (ed.). *Vincent van Gogh and the Modern...* AAAA ABBBC.


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)
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
En je meningen waren voor de schetsers in een hulp dat zij nog niet konden verwerken — goed —

maar het nog open te laten met het streven bewust gedacht voor beide partijen onvermoeiend. Eenzelfde onder het protecteren, ontschoten onder geest dat geweld en twijfel is of anderzijds schijn. Anderezijds met de schetsen meer verwezen, meer gedacht wel gevolgen vragen ons gedachte, met als en de meeste geschriften is het door noodzakelijk van beide jaren dat de verschillende ontbreken.

Ik hoop dat de bedoelingen ons met het gezicht zal wegen en ik hoop dat langzamerhand mijn studie is met nieuwe nodige zitten geven. Nog zijn er bij zijn tot genezing van dat gedicht dat begonnen dat heft t en aan ons lied is bezien in eenmaal.

Maar in den tijd het emotioneel van lezen te houden en met meer gezonde een' toegezonden ware dat

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wonde grootte worden dat is om onrechtvol.

Zegrij n, met een liefde

http://vangoghletters.org/vg/letters/let001/letter.html
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


Stable URL 🌐
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 of 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.
"Should I Cite This?"
A Visual Guide from the Purdue OWL

Start here.

Is the information, data, or opinion your idea?

Yes

Have you published the info before?

No

Don't need to cite!

No

Is the info common knowledge (i.e., do at least 5 credible sources have the info without citation)?

Yes

Don't need to cite!

No

Are you copying the source exactly, putting it in your own words sentence by sentence, or reporting a lot of info in a few lines?

Copying exactly: cite as a quotation! See our citation guides for more info on how to do this.

Your own words, line by line: cite as a paraphrase! See our citation guides for more info on how to do this.

Your own words, reporting a lot of info in a few lines: cite as a summary! See our citation guides on how to do this.

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://mehta1010.commons.gc.cuny.edu/citation-guide/)

[https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html](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 your prefer as long as you as 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:


Journal or magazine articles:


• "Business: Global Warming's Boom Town; Tourism in Greenland." *The Economist*, 26 May 2007, p. 82.

Article in scholarly journal:


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:

Finally, Accurate image captions are crucial for art history!

**Artist’s name**

**Title of Artwork**

**date**

**medium**

**Museum collection (if available)**

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**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
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

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