ART RESEARCH METHODOLOGY, BIBLIOGRAPHY, AND HISTORIOGRAPHY

Selected Reference Sources

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I. INTRODUCTION

The sources listed below provide methodological, bibliographic, and historiographic information and strategies for the beginnings of art research. Further information can be found in the sources listed in the other guides in the Art Bibliography Series relating to formats, such as Art Serials, Periodicals, Indexes, and Abstracts; historical periods, such as Ancient Art and Architecture; and topics, such as Art Materials, Techniques, Conservation, and Restoration.

A fundamental premise underlying this and the other guides in the Art Bibliography Series is that the entire Art Library collection--as well as the collections of the Main, Conservatory, Science, and Physics libraries--should be seen as a Reference collection. Nevertheless, for space considerations, the majority of sources listed in this and the other Art guides are found in the Reference collection of the Clarence Ward Art Library. The locations of non-Art Library titles are noted.

For further related material, see titles in the Main Library's Reference Bibliography Series--such as Philosophy; African Studies; American History; and Religion--available at the Art and Main libraries.

II. OBIS -- THE OBERLIN BIBLIOGRAPHIC INFORMATION SYSTEM

A major resource for any research conducted in the libraries is OBIS, the online catalog. "A Guide to OBIS", which describes how to search the system, is available at the Circulation counter. When searching OBIS by subject, consult the red volume set, Library of Congress Subject Headings, kept on the Reference table, to identify subject headings for your topic. For information on other ways to search by subject, see the "Basic Searching" and "Boolean Searching" sections in "A Guide to OBIS." Please feel free to request assistance from the Art Library's staff at any time.

Research guides are listed under the subject heading ART -- RESEARCH or ART -- HISTORIOGRAPHY. For Bibliographies, use the subject heading ART -- BIBLIOGRAPHY or ART -- HISTORIOGRAPHY -- BIBLIOGRAPHY. Material on Historiography is listed under the subject heading ART -- HISTORIOGRAPHY. Ask the Art Library staff for assistance if you have difficulty using OBIS or identifying relevant subject headings.

A useful tip for finding material in any subject area is to be attentive to the call number for a particular title and then to browse the Reference and/or regular stacks in that vicinity. This, however, has its positive and negative sides. Although it may be less time consuming than initially working with OBIS, such browsing will not give you an indication of titles that are not on the shelves. Thus, a combination of both approaches may prove most useful.
III. INTRODUCTORY SOURCES


A good place to begin for detailed, descriptive annotations of sources published before the late 1970s. Call numbers have been added in pencil to the entries for many of the titles in the Reference collection. For an excellent discussion of this important source, see the review by Alex Ross, The Art Bulletin, vol. Lxv, #1, March 1983, pp. 169-172.


This is the title that Arntzen and Rainwater updated, but it is still useful for research. In most instances, however, you'd probably want to consult A&R before Chamberlain.


For related material, see the Subject Vertical Files for "Censorship". The periodical, Newsletter on Intellectual Freedom, in the Main Library, is an excellent resource. See also the annotated bibliography on Erotic Art by Burt, in section VI.


A good complement to Jones's (see below) "Section B: A Bibliography of Research Sources" as well as to the more extensive presentation in Arntzen and Rainwater (above).


85 Presents introductions and reprints of material from a wide variety of art historians, from Vasari to contemporary authors. 1995 An essential resource.
<table>
<thead>
<tr>
<th>AREF</th>
<th>Author</th>
<th>Title</th>
<th>Publication Details</th>
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<tr>
<td>Johnson, W. McAllister</td>
<td>Art History: Its Use and Abuse</td>
<td>Toronto: University of Toronto Press, 1988</td>
<td></td>
</tr>
<tr>
<td>Kultermann, Udo</td>
<td>The History of Art History</td>
<td>Pleasantville: Abaris Books, 1993</td>
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Part research, bibliographic, and writing guide, and part reflection on academic life and catalogue preparation, this book is more subjectively presented than not. A second copy of this stimulating collection of essays is in the regular stacks.

This **essential source** is the best place to begin to read about the methodology of art historical research. The second part of the book is devoted to a rich assortment of mostly-annotated bibliographies by formats, topics, historical periods, and media. There are many cross-references between the first and the second sections and the book is of significant value to studio students as well. There are also copies of Art Information in the Art Library stacks.

on the Germans. Additional copies are in the stacks.
N Nelson, Robert S. And Richard Schiff (eds.). Critical Terms
.C75
1996 Thirteen essays by 13 scholars on topics such as “Sign,” “Context,”
“Appropriation,” and “Art History.”

N Podro, Michael. The Critical Historians of Art. New Haven
.P53
Fine discussions of individuals from Hegel to Panofsky. Can be
used in conjunction with Kleinbauer (above).

N Preziosi, Donald. Rethinking Art History: Meditations on a
380 Coy Science. New Haven and London: Yale University Press,
Stimulating essays with titles such as: A Crisis in, or of,
Art History?; That Obscure Object of Desire: The Art of Art
History; and The End(s) of Art History.

AREF Schlosser, Julius von. La Littérature Artistique; Manuel des
N Sources de l'Histoire de l'Art Moderne. Paris: Flammarion,
5300 1984.
.S3214
1984 This French translation (3rd edition), brings this important
bibliography up through 1963. Originally published as Die
Kunstliteratur (Vienna, 1924). An English translation
is in progress. Copies of the German and Italian editions
through the early 19th century, with emphasis on the Renaissance.
Schlosser is noted for its inclusion of primary source material
and for its scholarly survey of early art literature. For a
a discussion of the problems with the French edition, see
the review by Max Marmor in The Burlington Magazine, vol. 130,
Number 1027, October 1988, pp. 783-784.

AREF Woodhead, Peter and Geoffrey Stansfield. Keyguide to Information
AM Sources in Museum Studies. London: Mansell/Chicago: Fitzroy
.W66
1994 An excellent bibliographical and other information source for this
specialized area.
Several recent articles that are particularly relevant to the above material are found in the Spring 1992 issue of Art Documentation:

Gombrich, E. H. "The Literature of Art," Translated from the German by Max Marmor, pp. 3-8.

Marmor, Max. "'The Literature of Art': Select Bibliography of Sources in English," pp. 9-11.


Art periodicals are excellent sources of methodological and/or historiographic perspectives or agendas. Some examples include:

African Arts; The Art Bulletin; Art History; Artforum;

The Burlington Magazine; Exposure; Leonardo; Oxford Art Journal;

Parkett; Ten 8; Third Text; Whitewalls; Winterthur Portfolio;

Woman's Art Journal. Also useful are Art Documentation and Art Libraries Journal.

For in-depth consideration of art periodicals and the resources useful for accessing their contents, see the title in the Art Bibliography Series on Art Serials, Periodicals, Indexes, and Abstracts.

Several general and specialized non-Art Library titles useful though not specifically intended for art research include:


Provides methodologies and materials applicable to art research. Copies of first and other editions in Main Library stacks.


An excellent guide to the research process in general. Copies are located in the Main Library stacks and the reference collection of the Conservatory Library.
Several copies of this guide to systematic music bibliography, which can be used in conjunction with Pruett (below), are in Conservatory Library reference.

Can be used in conjunction with Duckles (above). The essential value of *Research Guide to Musicology* is not the section of annotated bibliographies but the historiographic/bibliographic essay(s): The Field of Music Scholarship; The Ways and Means of Musicology; and The Periods of Music History. Provides methodologies and materials applicable to art research. Located in Conservatory Library stacks.

Many of the sources listed above--such as Ehresmann, Johnson, Jones, Kleinbauer, Podro, Preziosi, and Barzun--provide direct and indirect examples of good writing techniques, formats, and styles. Several sources devoted primarily to such information and instruction include:

Devoted to the conceptual and actual aspects of writing about art, three copies of Barnet's guide are in Art reference.

As its title suggests, the *Chicago Manual* is intended for a wider user group than most other writers' style guides. Authoritative and easy to use, it is a most valuable resource. There is also a copy of this 13th edition in Conservatory Library reference.
IV. "STATE OF RESEARCH" AND RELATED ARTICLES

The 14 "State of Research" articles--initiated/commissioned by Oberlin College Art Department Professor Richard Spear while editor of The Art Bulletin from 1985-1987, and appearing in the Bulletin from 1986-1988--constitute the most up-to-date summaries by scholars in most of the major stylistic and historical periods of Western art. The articles discuss substantial, methodological, and bibliographic provenance, as well as current trends and quandaries. These articles are essential in the study of art history as are the Bulletin letters and the replies some of them elicited.

Spear's introduction to the series, "From the Editor", is found in AB, Lxviii, 1, March 1986, [p.] 6. His reply to criticism of editorial bias and criticism of articles by Cropper/Dempsey, Gouma-Peterson/Mathews, Haverkamp-Begemann, and Silver (see below) by H. Diane Russell is in AB, Lxx, 1, March 1988, p. 138.


N.B.: The latest additions to this series are the recent articles, under the heading of "Views and Overviews":


Although not part of the "State of Research" series per se, also relevant is:


The impetus from the "State of Research" articles has continued into the 1990s, with the Art Bulletin in particular regularly publishing "state-of-the-art" editorials and articles.

The interdisciplinary nature of art historical research has never been so evident, as the above sources amply indicate. Of a related nature are the articles published in Art Documentation, Fall 1990, pp. 127-141, stemming from the joint ARLIS/NA--CAA (Art Libraries Society of North America--College Art Association) session held on February 15, 1990, at the CAA annual conference in New York City.


Siegfried, Susan L. and Deborah N. Wilde. "Scholars Go Online," pp. 139-141.


Finally, several articles in the Spring 1992 issue of Art Documentation, two articles from 1993, and a monograph from 1988, all offer further insight into the state of art historical research in recent years.


Johnson, Deborah J. "Is Art Central to Art History (and Other Debacles)." Museum Management and Curatorship, vol. 12, no. 1, March 1993, pp. 91-94.


V. PRINTED CATALOGS OF MAJOR ART LIBRARIES

As you move towards greater comprehensiveness in your research, you will want to become aware of books and journals beyond the collections of the Oberlin College Libraries and of the Art Library in particular. A major kind of resource for such information are the printed versions of catalogs of large, art research libraries. The earlier volumes of such titles are usually photoreproductions of actual cards from the catalogs; more recent supplements and newer titles are computer generated. Although the formats differ, the kind of information contained is the same.
These publications will help you create bibliographies, verify titles (e.g., you have a partial reference to a source), and find accurate information for titles that you request on InterLibrary Loan (ILL).

In the Art Library, these catalogs are shelved in Green Reference, located before the Open Reserves. For related titles, see the material in section VI.

Several of the more general titles are listed below. More specialized titles—such as ones for African art; Italian Renaissance studies; and Photography—are listed and discussed in the other relevant titles of the Art Bibliography Series.

Z 5939 .N56a
1979- This is an annual publication, which continues the 30 volume, 1975, Dictionary Catalog of the Art and Architecture Division of the New York Public Library (set not owned by Oberlin College Library) and which also reflects the annual acquisitions of the Library of Congress in these subject areas.

Z 6611 .A7
A72 Covers more than 5,000 collections of papers, etc., by and about artists and organizations relating to the arts in the United States. The original material is, for the most part, located in Washington, D.C., but the regional offices in Boston, New York, Detroit, San Francisco, and San Marino contain microfilm of the unrestricted collections. These rolls of microfilm circulate via InterLibrary Loan.

1968

Arguably the finest architectural library in the world, the Avery Library of Columbia University covers architecture, sculpture, mosaics, stained glass, tapestries, costume design, furniture design, ornament, interior decoration, and city planning.

AREF Library Catalog of the Metropolitan Museum of Art. Second
VI. SPECIALIZED SUBJECT BIBLIOGRAPHIES

In the search for information on a particular subject, you will want to find the most recent and the most comprehensive sources possible. Some of the best resources for such research are specialized subject bibliographies. Always essential tools for art research, such bibliographies have become an increasingly essential component of reference collections, particularly with the advent of the personal computer, which has considerably aided the speed and accuracy with which such bibliographies are compiled and produced.

Even a cursory glance through the Zs in the Art Library Reference Collection will give you a good idea of the richness and variety of specialized subject bibliographies. Formats and scopes of such bibliographies differ to some degree, but, generally, all types of material are included, such as books and journal articles, and citations are often annotated.

Annotated subject bibliographies come in all shapes, sizes, and levels of quality. It is tempting to feel elated when one finds a particularly relevant subject bibliography, but one must examine it carefully, and ask, "What, if anything, is not included?" Often the introduction or preface will state clearly the cut-off date for sources; if not, you can probably safely assume that nothing is included that appeared at least two years prior to the bibliography's publication date. Thus, these types of bibliographies, while eminently useful, must be brought up-to-date with, for example, OBIS searches and searches in serial/periodical indexing and abstracting sources. (For the latter, see the title in the Art Bibliography Series on Art Serials, Periodicals, Indexes, and Abstracts.)

Several examples of specialized art subject bibliographies are given below, the emphasis being on titles which cover a broad spectrum of material. For titles that concern even more specialized material—such as Japanese Printmaking; Medieval Stained Glass; and The Hudson River School—see other relevant titles in the Art Bibliography Series.

Several excellent specialized bibliographies for art books in general include:
Each volume contains indexes to subjects, authors, titles, and books in print. Each volume also lists permanent museum collection catalogues arranged under the institution's name. These three titles offer excellent complements to sources in section V, such as the Bibliographic Guide to Art and Architecture and the Library Catalog of the Metropolitan Museum of Art. Please note that although the three volumes are shelved together, the call number for the volume covering 1950-1979 is REF Z 5939 .A795 1979 and the call number for the volume covering 1980-1984 is REF Z 5939 .A8 1985.

Freitag, Wolfgang M. *Art Books: A Basic Bibliography of Monographs on Artists*. New York: Garland Publishing, 1997. 2nd ed. lists over 10,500 titles for about 1,870 artists from all historical periods and countries. The majority are painters, but there are also sculptors, architects, graphic artists, and photographers. International biographical dictionaries are also listed.

South Kensington Museum, London. National Art Library. *First Proofs of the Universal Catalogue of Books on Art*. London: Chapman and Hall, 1870. Two volumes. (No edition beyond the Proof sheets was ever published.) Includes "not only the books in the Library, but all books printed and published, at the date of the issue of the Catalogue, that could be required to make the Library perfect." (p. iv) Subjects covered include painting, sculpture, architecture, mosaics, enamels, archaeology, coins, and anatomy; also covered are travel, history, criticism, and art instruction. The listing is alphabetical by author or title. Locations are given, with most titles being in the British Museum or the South Kensington Museum (now the Victoria and Albert Museum). This title is especially useful for the verification of titles, as it includes information not found elsewhere. A fine complement to *Art Books 1876*+ (above).

A title useful though not exclusively intended for art research is:

One of the best sources to list basic reference books in major fields of scholarly research. Over 14,000 titles are included, with complete bibliographical information. Most have annotations as well. There are 5 main sections--General Reference Works; The Humanities; Social Sciences; History and Area Studies; Pure and Applied Sciences--with numerous subsections. The emphasis is on American, Canadian, and English titles. Main Library reference has the 10th edition, 1986.

Several examples of excellent one or two-volume specialized--yet more specialized than Art Books 1876-1949, etc.--subject bibliographies for art research include:


Representative of the excellent titles in G. K. Hall's series, Reference Publications in Art History, *Erotic Art* provides a wealth of valuable information accompanied by short essays. This particular title can be used to advantage with Clapp's *Art Censorship* (section III).


An invaluable resource, which covers a wide variety of material, such as essays and sections on critics; organizations; biographical reference tools; documents on women's art and on women artists; as well as author/title and artists indexes. Can be used with Langer (below).


A very useful resource, covering a wide range of material. Categories include such areas as subjects depicted in prints, types of prints, print artists, collectors and collections, and influence of Japanese art and printmaking on Western art (Japonisme).

**AREF** Heppner, Irene. *Bibliography on Portraiture: Selected Writings on Portraiture as an Art Form and as Documentation*. Boston:

With volume I on Authors and volume II for the Classified Arrangement and Index to Topics, and covering painting, drawing and prints, sculpture, decorative arts, and photography for all periods of Western art from Antiquity to the present, Bibliography of Portraiture offers an unparalleled richness and variety of material.


Lists over 7,000 references to books and periodical articles by psychologists, psychoanalysts, philosophers, aestheticians, art critics, and art historians. Alphabetically-arranged sections comprise 22 categories, including topics such as Aesthetics and Art Criticism; Caricature and Cartoon; Color; Personality Studies of Artists; Photography; Psychology and Art; and Psychoses and Art. Citations are not annotated.


A most useful resource that can be used with Chairmonte (above). Author and subject indexes provide access to a wide range of reference tools, books (diaries, letters, autobiographies, dissertations, biographies, critiques), exhibition catalogs, and articles in periodicals and chapters in books.


Nearly 3,000 citations, arranged in large groupings for Carpets, Islamic Arts and Textiles, and Maintenance, Care, and Related Books, are also accessible through various cross references, such as type, geographic, author/title, and title/author.

Nearly 1,100 citations for Western and Non-Western art are introduced by a section on Surveys and General Works and then followed by 10 historical and thematic sections, such as Western: Medieval; Modern Architecture and Urbanism; Photography, Film, Video, Performance; AIDS and the Arts; Theory and Criticism, Methodology, Historiography; and Non-Western Art: Islam, Asia, Pre-Columbian. Bibliographies and Research Resources is the final citation section. There is also an index.

Several examples of nationally-defined specialized subject bibliographies include:


At present, two of the proposed three volumes have been published. Volume I, part 1 for North America (not U.S.A.) and part 2 for South America, constitutes General References and Art of the Nineteenth & Twentieth Centuries. Volume II concerns Art of the Colonial Period. Volume III is to be a bibliography of art for ancient cultures as well as a subject bibliography organized by geographic regions. When this last volume appears, use of this set should be considerably enhanced, especially if cross-references are provided. When completed, the set will provide a near-comprehensive bibliography of books and periodical articles in all languages on Latin American art and architecture from ancient times to the present, including monographic studies under artists’ names.


The most comprehensive annotated bibliography of American art, containing about 25,000 entries written by 20 scholars, in 21 sections/divisions. A comprehensive index in volume 4 also includes access to artists and subjects in the annotations.
With no pretensions to be comprehensive, "Art and Architecture in Canada" still contains over 9,500 entries. The selection is clearly explained in the Preface, which indicates that Lerner and Williamson "have dealt fairly selectively with the large body of literature that is focussed on a small number of artists and three or four art centres. However, we have combed the literature of art for evidence of artistic activity outside the major centres." (p. xxi) The cut-off date for material is 1981 when, as the editors indicate, access to publications via databases, networking, and indexing services had improved significantly. The richness and variety of material and subjects covered make this an invaluable resource.

As can be seen by the material listed above, specialized subject bibliographies can be arranged by a variety of subjects and formats. Although the types of material cited can be fairly standard, such as books and periodical/serial articles, other types of material can also appear, such as conference and symposia reports.

It is rare, however, for specialized subject bibliographies to include some of the most valuable research material, namely articles in festschriften. These anthologies, usually published to honor an individual on the occasion of a birthday or a death, contain scholarly essays by distinguished historians and critics working in the subject field(s) represented by the honoree.


Certain serial/periodical indexing and abstracting sources, such as RILA/BHA and ARTBibliographies Modern (See the title in the Art Bibliography Series on Art Serials, Periodicals, Indexes, and Abstracts.), provide excellent access to the articles in festschriften, but as they only began in the early 1970s, other sources are needed to unlock the riches of these resources from the previous 75+ years.
Includes main entries under honoree. Lists articles by subject, subdivided by countries and authors of essays.

Lincoln, Rave, RILA/BHA, and ARTBibliographies Modern are particularly useful when you have incomplete information for a reference to an essay/article. Knowing only the subject and, perhaps, a partial title and a guess at the author, you can use these sources as the Ariadne's thread into and out of this valuable but otherwise potentially almost impenetrable labyrinthine area.

Jeffrey Weidman