

DEREE COLLEGE SYLLABUS FOR: AT 4047 ART OBJECTS AND THEIR HISTORIES

(Fall 2022)

**UK LEVEL 6
UK CREDITS: 15
US CREDITS: 3/0/3****PREREQUISITES:**

None

**CATALOG
DESCRIPTION:**

Examination of art history through objects from selected periods, cultures, geographies, as well as a wide range of artistic practices ranging from the visual arts and crafts to contemporary media.

RATIONALE:

Selecting objects from the ACG and other art collections in Athens, this course aims to offer students an in depth study of art objects. It will critically juxtapose the microscopic examination of the material aspects of objects and related artistic practices, with the context of each object's history. Students will engage in firsthand viewing and handling of art objects, while reflecting on issues of art making, collecting, and provenance. In addition, by exploring both exhibited and stored objects, students will be encouraged to consider the institutional exhibition strategies and their role in shaping the making of art historical knowledge.

LEARNING OUTCOMES:

Upon successful completion of this course, the student should be able to:

1. Correlate artistic practices and the production of objects to relative contexts (and their individual characteristics);
2. Perceive and discuss the relationship between art objects and art institutions.
3. Demonstrate understanding of the collecting and exhibition strategies of art institutions.

**METHOD OF TEACHING
AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Lectures, class discussions and group work during class meetings.
2. Visits to the art collection of the college and to other museum or art collections of Athens.
3. In class student presentations of assigned readings.
4. Critical discussion of readings related to each object's art historical context.
5. Individualized assistance during office hours, regarding course material and assessments.
6. Collaboration with the Senior Manager ACG Art Collection of the campus' collection, the Librarian and the Student Academic Support Services as to maximize the use of academic support resources.
7. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.

The course will be delivered in seminar fashion with emphasis on student presentation and in-class discussion of assigned readings.

<p>ASSESSMENT:</p>	<p>Summative:</p> <table border="1" data-bbox="613 149 1357 222"> <tr> <td>First Assessment: Essay (1500-2000 words)</td> <td>50%</td> </tr> <tr> <td>Final Assessment: Essay (1500-2000 words)</td> <td>50%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="613 289 1357 401"> <tr> <td>Essay drafts</td> <td>0</td> </tr> <tr> <td>In class student presentations of assigned readings.</td> <td>0</td> </tr> </table> <p>Formative assignments and relative instructor feedback aims to better prepare students for the summative assessments. The first summative assessment tests Learning Outcome 1. The final summative assessment tests Learning Outcomes 2 and 3.</p> <p><i>Students are required to resit failed assessments in this module.</i></p>	First Assessment: Essay (1500-2000 words)	50%	Final Assessment: Essay (1500-2000 words)	50%	Essay drafts	0	In class student presentations of assigned readings.	0
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In class student presentations of assigned readings.	0								
<p>INDICATIVE READING:</p>	<p>Excerpts to be chosen for the following sources:</p> <p>Altshuler, Bruce. <i>Collecting the New: Museums and Contemporary Art</i>. Princeton, N.J.: Princeton University Press, 2005.</p> <p>Appadurai, Arjun, ed. <i>The Social Life of Things: Commodities in Cultural Perspective</i>. Cambridge: Cambridge University Press, 2014.</p> <p>Benjamin, Walter, <i>The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media</i>. Cambridge, MA and London: Harvard University Press, 2008.</p> <p>Berger, John. <i>Ways of Seeing</i>. London: Penguin, 2008.</p> <p>Candlin, Fiona, and Guins, Raiford, eds. <i>The Object Reader</i>. London and New York: Routledge, 2009.</p> <p>Cordez, Philippe, “Object Studies in Art History: Research Perspectives”. In Cordez, Philippe, Kaske, Romana, Saviello, and Thüringen, Susanne, eds. <i>Object Fantasies: Experience and Creation</i>. Berlin and Boston: De Gruyter, 19-30.</p> <p>Daston, Lorraine. <i>Things That Talk: Object Lessons from Art and Science</i>. New York: Zone Books, 2004.</p> <p>Daston, Lorraine, and Galison, Peter, <i>Objectivity</i>. New York: Zone Books, 2007.</p> <p>Dudley, Sandra H., Barnes, Amy Jane, Binnie, Jennifer, Petrov, Julia, and Walklate, Jennifer, eds. <i>Narrating Objects, Collecting Stories</i>. London and New York: Routledge, 2012.</p>								

	<p>Feigenbaum, Gail, and Reist, Inge, eds. <i>Provenance: An Alternative History of Art</i>. Los Angeles: The Getty Research Institute, 2012.</p> <p>Freedberg, David, Grabar, Oleg, Higonnet, Anne, Klein, Cecelia K., Tickner, Lisa, and Vilder, Anthony, “The Object of Art History: A Range of Critical Perspectives”, <i>The Art Bulletin</i> 76, no. 3 (1994): 394-410.</p> <p>Gáldy, Andrea M., Sorek, Ronit, Assaf, Netta, and Ventura, Gal, eds. <i>Collecting and Provenance</i>. Cambridge: Cambridge Scholars Publishing, 2021.</p> <p>Johnson, Ellen H. <i>Modern Art and the Object: A Century of Changing Attitudes</i>. London and New York: Routledge, 2018.</p> <p>Pearce, Susan M. ed. <i>Interpreting Objects and Collections</i>. London and New York: Routledge, 1994.</p> <p>Pierson, Stacey J. <i>Private Collecting, Exhibitions and the Shaping of Art History in London: The Burlington Arts Club</i>. London and New York: Routledge, 2017.</p> <p>[Further readings will be added in relation to the objects to be presented by the students]</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	
<p>COMMUNICATION REQUIREMENTS:</p>	<p>All written work must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Word, Blackboard, PowerPoint</p>
<p>WWW RESOURCES:</p>	
<p>INDICATIVE CONTENT:</p>	<ol style="list-style-type: none"> 1. Introduction to Object-based Art History 2. The diversity of artistic practices 3. Collecting art objects 4. Issues of Provenance 5. The Archive, the Museum Storage, and the Exhibition Hall 6. The Object in the Digital Era