



## Early Modern and Modern Decorative Arts

UNC at Chapel Hill  
Art Department  
ART 473 Section 001  
Fall 2011  
9:00 – 9:50 MWF  
218 Hanes Art Center

Dr. JJ Bauer  
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Office Hours: 1:00-2:00 MW and by  
appointment

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\* Email is generally the best method of contact during non-office hours. Please allow 48 hours for an email response.

### Course Description

This course traces major historical developments in the decorative and applied arts, landscape design, and material culture of Western society from the Renaissance to the present. Individual lectures familiarize students with significant forms, materials, sites, styles, designers, and craftspeople, while introducing a variety of scholarly approaches to recovering meaning from material artifacts through a study of function, technology, iconography, patronage and cultural and social history. At the end of the course, students will have a working visual and historical vocabulary of significant designed and manufactured objects and spaces from a wide range of periods. In addition, students will be expected to begin to develop research skills through an original investigation into a particular aspect of modern decorative arts.

### Recommended Text

Noel Riley and Patricia Bayer eds., *The Elements of Design: A Practical Encyclopedia of the Decorative Arts from the Renaissance to the Present* (2003)

The text is available at Student Stores and on reserve in the Sloane Art Library, Hanes Art Center. Additional required readings (some to be assigned in class) are on the course Sakai site accessible with your onyen and password at <http://sakai.unc.edu>.

## Course Grade

Your course grade will be calculated in the following manner:

Paper Outline	10%
Paper Bibliography	10%
Paper Draft	15%
Class Presentation	20%
Class Participation	10%
Final Paper	25%
Final Exam	10%

The final exam will test your ability to identify decorative objects as well as discuss, in an essay format, the historical context and significance of the objects, as well as the broader themes of the course. For the exam, you will be asked to identify unknown objects and write short essays explaining your identifications. Graduate students are exempted from the final exam and their additional participation (outlined below) will be worth 10% of their grade.

See below for more details about student responsibilities and the term paper assignment.

## Course Calendar

8/24 (W) Introduction to Course

8/26 (F) Venice and the Islamic World

Reading assignment: Richard Goldthwaite, "The Empire of Things: Consumer Demand in Renaissance Italy," *Patronage, Art and Society in Renaissance Italy*, eds. F. W. Kent and Patricia Simons, Oxford University Press (Oxford), 1987, pp.153-175

8/29 (M) Arts of Love and Marriage in the Renaissance

Reading assignment: Christiane Klapisch-Zuber, "The Griselda Complex: Dowry and Marriage Gifts in the Quattrocento," *Women, family, and ritual in Renaissance Italy*, trans. Lydia Cochrane, University of Chicago Press (Chicago), 1985, pp. 213-246

8/31 (W) Ephemeral Design: Pageanting for Status among Renaissance Courts

Reading assignment: Helen Watanabe-O'Kelly, "Early modern European Festivals—Politics and Performance, Event and Record," *Court Festivals of the European Renaissance: Art Politics and Performance*, eds. J. R. Mulryne and Elizabeth Goldring, Ashgate Publishing Ltd. (Aldershot), 2002, pp. 15-25.

9/2 (F) Handing out of presentation allotments

9/5 (M) Labor Day Holiday, no class

9/7 (W) Northern European Interiors, 1550-1680

Reading assignment: Simon Schama, "Cleanliness and Godliness," *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*, Vintage Books (New York), 1997, pp. 375-397.

9/9 (F) Discussion

9/12 (M) Library Resource Instruction Day

9/14 (W) Origins of Commercial Society in 17<sup>th</sup> Century Holland and 18<sup>th</sup> Century Britain (Asian Import Porcelain)

Reading assignment: Anna Jackson and Amin Jaffer, "Introduction: The Meeting of Asia and Europe 1500-1800," *Encounters: The Meeting of Asia and Europe 1500-1800*, V&A Publications, London (2004), pp. 1-11.

9/16 (F) Discussion

9/19 (M) Collecting and Collections in the Early Modern Era

Reading assignment: Horst Bredekamp, "The Playfulness of Natural History," *The Lure of Antiquity and the Cult of the Machine*, trans. Allison Brown, Markus Wiener Publishers, Princeton (1995), pp. 63-80.

9/21 (W) Mode and Manners in the 18<sup>th</sup> Century

Reading assignment: Jules Lubbock, "Hogarth's Analysis of Beauty," *The Tyranny of Taste: The Politics of Architecture and Design in Britain 1550-1960*, Yale University Press, New Haven (1995), pp. 192-204.

9/23 (F) Discussion

9/26 (M) Mode and Manners in the 18<sup>th</sup> Century II

Reading Assignment: Neil McKendrick, "The Commercialization of Fashion," *The Birth of a Consumer Society: The Commercialization of Eighteenth-Century England*, Indiana University Press, Bloomington (1982), pp. 34-66.

9/28 (W) American and English Silver

9/30 (F) Discussion

10/3 (M) Wedgwood and Chippendale

Reading assignment: Adrian Forty, "The First Industrial Designers," *Objects of Desire: Design and Society since 1750*, Thames & Hudson, London (1986), pp. 29-41.

10/5 (W) Orientalism: Meeting of East and West in the Colonial Period

Reading Assignment: Edward Said, "Introduction," *Orientalism*, Vintage Books, New York (1978), pp. 1-28.

10/7 (F) Presentations/Discussion

10/10 (M) Revivalism in the 18<sup>th</sup> and 19<sup>th</sup> Centuries

10/12(W) Domesticity, House and Home in 19<sup>th</sup> Century America

Reading assignment: Forty, "The Home," pp. 94-119.

10/14 (F) Presentations/Discussion

10/17 (M) No class

10/19 (W) No class

10/21 (F) Fall Break Holiday, no class

10/24 (M) The Material Culture of Childhood

Reading Assignment: Judy Attfield, "Barbie and Action Man: adult toys for girls and boys, 1959-1993," *The Gendered Object*, ed. Pat Kirkham, Manchester University Press, Manchester (1996), pp. 80-89.

10/26 (W) The Arts and Crafts Movement in Europe and America

Reading assignment: William Morris, "The Arts and Crafts of To-day" and "The Revival of Handicraft," reprinted in *The Theory of Decorative Art: An Anthology of European and American Writings, 1750-1940*, ed. Isabelle Frank, Yale University Press, New Haven (2000), pp. 61-70 and pp. 169-176.

10/28 (F) Presentations/Discussion

10/31 (M) Politics, Industry and the Design of World's Fairs

Reading assignment: Paul Greenhalgh, "The prefabricated and the mass-produced," *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions and World's Fairs*,

1851-1939, Manchester University Press, Manchester (1988), pp. 142-173.

11/2 (W) The Aesthetic Movement and Art Nouveau  
 Reading Assignment: Stephen Escrib, "New Life in Old Revivals: The Genesis of Art Nouveau," Phaidon Press Ltd., London (2000), pp. 9-62.

11/4 (F) Presentations/Discussion

11/7 (M) Gender, Primitivism and the Idea of Ornament  
 Reading Assignment: Adolf Loos, "Men's Fashion", "Ladies' Fashion", and "Ornament and Crime," *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press (Riverside, CA), 1998

11/9 (W) **Bauhaus**

11/11 (F) Presentations/Discussion

11/14 (M) The Frankfurt Kitchen  
 Reading Assignments: Schutte-Lihotzky, Margarete, "Passages from *Why I Became an Architect*," trans. Juliet Kinchin, *West 86<sup>th</sup>: A Journal of Decorative Arts, Design History, and Material Culture*, volume 18, no. 1 (Spring-Summer 2011), pp. 86-96;  
 Susan R. Henderson, "A Revolution in the Woman's Sphere: Grete Lihotzky and the Frankfurt Kitchen," *Architecture and Feminism*, ed. Debra Coleman, Elizabeth Danze and Carol Henderson, Princeton Architectural Press, New York (1996), pp. 221-253.

11/16 (W) Swedish Modernism  
 Reading Assignment: Otto Salomon, "Introductory Remarks," *The Teacher's Handbook of Slojd*, Silver, Burdett & Co., Boston (1891), pp. 1-26. NOTE: PDF is whole book—only read this section.

11/18 (F) Presentations/Discussion

11/21 (M) The Automobile  
 Reading Assignment: Thomas Hine, "The New Shape of Motion," *Populuxe*, Alfred A. Knopf, New York (1986), pp. 83-106.

11/23 (W) Thanksgiving Recess, no class, Term Paper Due

11/25 (F) Thanksgiving Recess, no class

11/28 (M) **20<sup>th</sup> Century Fashion**

11/30 (W) Charles and Ray Eames and Mid-Century Modern Design  
 Reading Assignment: Pat Kirkham, "Humanizing Modernism: The Crafts, 'Functioning Decoration' and the Eameses," *Journal of Design History*, Vol. 11 (1), 1998, pp. 15-29.

12/2 (F) Presentations/Discussion

12/5 (M) Plastic  
 Reading Assignment: Alison J. Clarke, "Tupperware: The Creation of a Modernist Icon?" *Tupperware: The Promise of Plastic in 1950s America*, Smithsonian Institution Press, Washington, D.C. (1999), pp. 36-55.

12/7 (W) Exam Review, Discussion of Green Design

12/16 (F) Final Exam, 8:00 a.m.

## Student Responsibilities

Regular class attendance is expected and is a necessity for a proper understanding of the course material. Should it be necessary to miss class for a compelling reason, it is your responsibility to borrow notes for that day from a fellow student in the class. Students arriving late to class or

leaving early are disruptive. Common courtesy is expected. Cell phones must be turned off during class.

Along with writing the term paper and taking the exam, you should keep up with the assigned readings as the material is covered in class. The class participation portion of your grade is based on class attendance as well as active discussion of presentations. Object lists and lecture powerpoints will be posted to Sakai for each lecture session.

A term paper assignment portion may be handed in late without penalty for a legitimate personal reason. Dr. Bauer will be the judge of what is legitimate, such as a serious illness or a family emergency. If your final exam is scheduled with 2 other exams in a 24-hour period, you may schedule an alternative exam time with Dr. Bauer. A missed exam that is not made up will be given a zero. An unexcused late term paper will be penalized one full letter grade.

### **Graduate Student Responsibilities**

In addition to the aforementioned student responsibilities, graduate students will meet with the instructor as a group every other week to discuss additional assigned readings. At each meeting the student will hand in a one-page synopsis of the reading that states the author's major argument and succinctly evaluates it. What does the reading tell you about material culture and how does it relate to the lectures or other reading assignments? These synopses will be applied to the final exam portion of your grade.

As part of their term paper assignment, Graduate students will also write an annotated bibliography on a particular area or period within the decorative arts. This bibliography should be written in coordination with the chosen term paper topic: for example, if the paper topic is on the Utensilo plastic organizer then the bibliography can cover plastic in mid-century modern design or concepts of efficiency and organization in the home and office, i.e. a broader look at the historical context within which the object appeared. All bibliography due dates are the same as for the term paper assignment. The annotated bibliography should be five to ten pages in length, formatted as specified for the term paper below.

### **Term Paper Assignment**

You will write a critical essay along the lines of a designed/manufactured object of personal significance to you. One specific type of object—cell phones/computers—is verboten, because you need to think a little harder about the object you are going to choose and I don't want to read a dozen papers on the wonders of the iPhone, even though I have an iPhone and can go on forever about its wonders myself. The object can be something from fashion/jewelry, a household object, a childhood toy, a form of transportation, a piece of furniture, or the like, that has been a part of your own life. So it cannot be 1) a painting/photograph/film/sculpture/building because those are outside the realm of the subject of this class or 2) an object you saw in a magazine/museum/on TV that you admire/desire but have not personally owned or used. You must have your choice of topic approved by Dr. Bauer before 9/2/11. An outline of the paper is due on or before 9/30/11. A draft of the paper and bibliography is due on or before 10/31/11. The

final term paper is due on or before 11/30/11 and can be submitted either electronically through Sakai or in hard copy to Dr. Bauer's office.

The paper should be conceived in three parts:

- 1) What is your personal history of the object? How did it come into your life? How have you used it and how did it become important to your life, to your identity and sense of yourself? This part should include a thorough description of the object and can also include interviews/oral histories related to the object, especially if it is something that has been handed down in your family over time.
- 2) What is the design/manufacture history of the object? Does it have a known designer and what is their (brief) biography as a designer, and specific design concept for this object? If there is no known designer, what is the manufacturing company and how did they go about designing and then marketing this object? What do you perceive to be the most important concerns of the designer in creating this object? What other objects can be compared to this object in its shape and form? How effective is the object at serving its function? This part should include a more detailed formal analysis of the object.
- 3) What is the cultural history of the object? What styles, ideas, movements, and/or trends influenced the design? How did your designer handle the following concerns in designing the object: materials, patronage, technology, aesthetics, ornament, and symbolism? How does your object relate to its historical context? Does your object reflect any aspirations, ideals, or dreams of the designer and/or client or consumer? This part should place the object into the broader context of design history.

Depending on your object, relevant sources for research might include books on the designer or period, museum collection and auction house catalogs, and articles in periodicals, newspapers, and on the internet. The point of this paper is not to produce a digest of what others have written, but to write a critical analysis of your own from an informed perspective.

The length of the paper should be 10-15 pages of text (15-20 for graduate students), double-spaced, size 12 Times New Roman font with one-inch margins all around. Neither images nor bibliography should be included in the 10-15 pages of text total (i.e., you must actually write 10-15 pages worth of text for your essay). Pages must all be numbered. Images must be numbered, captioned and referred to in the text. You must acknowledge the sources of your images (in the captions). Any information derived from research must be properly documented with footnotes or endnotes and a bibliography in a standard format. Internet research must also be documented and should constitute less than 1/3 of your source materials. One highly recommended manual is Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Plagiarism will not be tolerated, per the UNC Honor Code: **It shall be the responsibility of every student at the University of North Carolina at Chapel Hill to obey and support the enforcement of the Honor Code, which prohibits lying, cheating, or stealing when these actions involve academic processes or University students or academic personnel acting in an official capacity. An especially serious Honor Code violation is plagiarism. If you are uncertain about this, please talk to the course instructor and T.A. See also the UNC-CH student guide titled "Plagiarism."**