



ARTH 473 Section 001: Early Modern and Modern Decorative Arts

Course Overview

UNC at Chapel Hill
Art and Art History Department
Fall 2021
9:05-9:55 MWF
218 Hanes Art Center
3.0 credits

Dr. JJ Bauer
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Office Hours: 3:00-4:00 MW and by
appointment

Course Description

This course traces major historical developments in the decorative and applied arts 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. Friday discussions will focus tightly on a particular theoretical approach to one designed object. 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 resulting in a virtual group exhibition and individual long exhibition catalog essays.

Readings

Required readings (some to be assigned in class) are on the course Sakai site. All readings should be done prior to the class for which they are assigned on the calendar and you should be able to summarize the contents in a paragraph if requested.

Course Website

<https://sakai.unc.edu/portal/site/arth473fall2021>

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

Changes to the syllabus

The syllabus will change (with advanced notice) as the instructor deems appropriate, particularly to address student interests and incorporate input. Changes will not result in a significantly increased workload.

Course Goals and Learning Objectives

This course will enable students to:

Through readings, lectures, and discussions, students should be able to look at everyday objects all around them in a new, historical light and begin to recognize the major movements and styles within the decorative arts and design; learn how to decipher the vocabulary designers use to communicate cultural norms of behavior and personal preferences; understand design as a vital expression of human values and cultural behavioral systems; and become aware of the various historical, social, cultural, technological, and philosophical influences on modern design. Students should also become more aware of the material and visual qualities of everyday objects in general, while also learning how to translate observation and knowledge into persuasive verbal analysis. In addition, students will be expected to develop research skills through an original investigation into a particular aspect of design.

As part of the Gen Ed Curriculum, this course will enable students to:

Aesthetic and Interpretive Analysis:

1. Interpret and critique literary and artistic expression.
2. Analyze artistic works in various contexts (social, political, historical, philosophical, etc.) and with regard to style, period, and the circumstances of composition.
3. Explain how aesthetic expression enhances human experience.

Engagement with the Human Past:

1. Develop knowledge of different spatiotemporal scales, patterns, ideas, figures, and events from the past.
2. Evaluate primary source material and/or other historical evidence of past conditions (e.g., behaviors, events, and social, cultural, economic, and/or political structures); assess divergent or complementary methods, materials, and/or methodologies in interpreting the human past.
3. Assess conflicting historical narratives based on evidence and methodologies.
4. Generate and evaluate arguments based the analysis of primary and scholarly sources.
5. Apply historical methods and knowledge to make informed judgments about the past and the present.

Course Assignments and Assessments

Course Grade

Your course grade will be calculated in the following manner:

Paper Topic	05%
Paper Outline	10%
Paper Draft	10%
Paper Final	25%
In-Class Presentation	15%
Class Participation	10%
Curation Project	15%
Final: Lightning Presentation	10%

Grade Scale: A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 66-63; F = 62-0. A final course grade that is on the cusp of a higher grade level (a numerical percentage that is .5 or higher) will be rounded up to the higher grade (for example an 82.6/B- will be rounded up to an 83/B).

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.

Along with writing the term paper, doing the curation project, and giving the presentations, you should keep up with the assigned readings as the material is covered in class. Students will be asked in advance to lead a particular discussion day and should be prepared with three questions for group discussion about the previously assigned lecture readings and/or special readings assigned for that discussion. The class participation portion of your grade is based on class attendance as well as active discussion in groups and of presentations. 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. 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 participation 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 and In-Class Presentation

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 **8/31**. An outline of the paper is due on or before **9/28**. A draft of the paper and bibliography is due on or before **10/26**. The final term paper is due on or before **11/22**. All assignments should be submitted electronically through the Sakai dropbox by 5 pm on the date due.

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 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). Assignments must be uploaded to Sakai dropbox and should be titled with the course and section name, your last name, and submission title in the filename. Doc files should also have your name and course section in the header on every page. For example, ARTH473-001_Bauer_outline.docx. **Any improperly submitted/named file will be docked 5 points automatically.** 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. **All citations must be in the Chicago Style for Notes and Bibliography (not Author-Date).** **The library weblink to the full text of the CMS can be found on the course Sakai site.** One highly recommended manual is Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. **NOTE:** Assignments must be submitted to Sakai Dropbox by 5 pm on the due date, and should be titled with the course and section name, your last name, and submission title in the filename. Doc files should also have your name and course section in the header on every page. For example: ARTH383-601_Bauer_outline.docx. Any improperly named file will be docked 5 points automatically.

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."**

At the end of the semester, class time will be set aside for you to give presentations related to your paper topics. Days for presentations will be assigned during an earlier class session (probably via a sign-up sheet). Your presentation should be 15 minutes long at a maximum and utilize some formal type of presentation tool or format (PowerPoint, Google Slides, Prezi). You should also submit your final presentation via the Sakai dropbox to be reviewed for grading. Your presentation should be a summary of each of the three parts of your final paper, and each section should have visual examples that illuminate your points or that you analyze in relation to your central object. You should aim your content at an audience that has no prior knowledge of your object or your research into it (think of it as a gallery talk to a general audience). You should also be prepared to answer questions from your audience.

Curation Project and Lightning Presentation

The curation project is related to your chosen paper topic but will have both a public and a shared/group aspect to its execution. As a class, we will be creating a virtual exhibition using a Pinterest board. Each class member will have a subfolder within the board to which they will

have to add 8 pins of objects or items (photos, videos, articles) related to their chosen object for their paper. To each pin should be added explanatory text similar to a descriptive wall board for a museum exhibition—this text should identify the item in the pin (creator, title, date, etc.) as well as give some additional description about how this item relates to the chosen object and the rationale for its inclusion in the subfolder group (how it fits the theme of your section of the virtual exhibition). There will also be a shared subfolder to which everyone will add 2 of their pins and, for each of those pins, a related pin from one of the other individual subfolders, with added text to the pins pointing out what that connection might be (how to connect each of our subthemes from section to section of the virtual exhibition). This will be challenging, as you will have to figure out how to conceptually, historically, geographically, or stylistically link disparate object types. Students are encouraged to work on this project over the whole course of the semester (think one pinned object every two weeks) so that other students, the instructor, and the public can comment on and interact with the pins. An instruction day has been built into the syllabus so everyone can learn how to use Pinterest as well as how to think about types of resources to be used (evaluate strengths and weaknesses, value to your project, etc.) and appropriate public use of visual resources (copyright, fair use, attribution, etc.). Your curation project participation should be completed by 5 pm on 12/5.

During the final exam period, in lieu of a sit-down formal exam, students will give a 5-minute lightning presentation on their subfolder and their choices for making thematic connections across the virtual exhibition. You can use the virtual exhibition to illustrate your presentation (so no formal presentation tool required). You should think of this as a meeting of the curatorial staff where you have been asked to make the case for your objects and ideas being included in the final exhibition—this time you are speaking to a knowledgeable group (who have already heard your longer presentation on your primary object) and you should think about how your thematic connections relate to the other thematic connections that were offered by your peers with the goal of demonstrating a greater conceptual through line for the exhibition as a whole. This is not a competition (my theme is better than your theme) but a collaboration (my theme would work great with your theme). The peer to whom you made a connection or connections will then be allowed to respond with their thoughts on the strength or relevance of that theme to their objects.

Course Policies and Resources

Accessibility Resources

UNC-Chapel Hill facilitates the implementation of reasonable accommodations for students with learning disabilities, physical disabilities, mental health struggles, chronic medical conditions, temporary disability, or pregnancy complications, all of which can impair student success. See the ARS website for contact and registration information: <https://ars.unc.edu/about-ars/contact-us>

When arranging accessible exams, this course uses the allowed policy of conducting proctored exams with a course TA in an agreed upon quiet space in the Hanes Art Center (either the Visual Resources Library or the Instructor's office) rather than at ARS. This allows the TA to walk the student through exam questions and technical difficulties with the exam PowerPoint and images.

Attendance Policy

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service](#) and/or the [Equal Opportunity and Compliance Office](#) (EOC)
3. Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students](#), [Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office](#) (EOC).

The instructor may work with students to meet attendance needs that do not fall within University approved absences. For situations when an absence is not University approved (e.g., a job interview or club activity), please contact the instructor immediately to make appropriate arrangements for making up missed course material. The University attendance policy allows 2 of these unexcused absences from a course.

Counseling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Honor Code Statement

Students are bound by the Honor Code in taking exams and in written work. The Honor Code of the University is in effect at all times, and the submission of work signifies understanding and acceptance of those requirements. Plagiarism will not be tolerated. Please consult with me if you have any questions about the Honor Code.

Late Papers and Makeup Exams

An assignment 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. An unexcused late assignment will be penalized one full letter grade.

Technology Use

All cell phones must be turned off during class. Laptops must be used for course business only and will be shut down if they are not—shopping online, playing games or chatting on social media during lecture is distracting to your peers and will not be tolerated. Participation grades will be marked down 5 points (out of 100) for any technology infraction.

Course Calendar

NOTE: These dates are based on the last time the class was taught, since the Fall 2021 University calendar has not yet been posted.

8/22 (W) Introduction to Course

8/24 (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

8/27 (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

8/29 (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.

8/31 (F) Handing out of presentation allotments, material culture exercises. **Chosen paper topic due.**

9/3 (M) **Labor Day Holiday, no class**

9/5 (W) 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.

9/7 (F) Curation Project Instruction Day

9/10 (M) Origins of Commercial Society in 17th Century Holland and 18th 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.

9/12 (W) Mode and Manners in the 18th 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.

9/14 (F) Discussion

9/17 (M) Mode and Manners in the 18th 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.

9/19 (W) American and English Silver

Reading assignment: the following (short) articles from the Metropolitan Museum of Art's Heilbrunn Timeline of Art History

1. English Silver, 1600-1800: https://www.metmuseum.org/toah/hd/esilv/hd_esilv.htm
2. Art and Identity in the British North American Colonies, 1700-1776: https://www.metmuseum.org/toah/hd/arid/hd_arid.htm
3. Coffee, Tea, and Chocolate in Early Colonial America: https://www.metmuseum.org/toah/hd/coff/hd_coff.htm

4. American Silver Vessels for Wine, Beer, and Punch:
https://www.metmuseum.org/toah/hd/wine/hd_wine.htm
5. Art and Society of the New Republic, 1776-1800:
https://www.metmuseum.org/toah/hd/arso/hd_arso.htm

9/21 (F) Discussion

9/24 (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.

9/26 (W) Revivalism in the 18th and 19th Centuries

Reading assignment: David Porter, "From Chinese to Goth: Walpole and the Gothic Repudiation of Chinoiserie," *Eighteenth-Century Life*, volume 23, number 1 (February 1999), pp. 46-57.

9/28 (F) Discussion. **Paper outline due.**

10/1 (M) Domesticity, House and Home in 19th Century America

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

10/3 (W) Quiltmaking from Folk Art to High Art

Reading assignment: Teri Klassen, "Representations of African American Quiltmaking: From Omission to High Art," *Journal of American Folklore*, volume 122, number 485 (2009), pp. 297-334.

10/5 (F) The Material Culture of Childhood

Reading assignment: Miriam Forman-Brunell, "Interrogating the Meanings of Dolls: New Directions in Doll Studies," *Girlhood Studies*, volume 5, number 1 (Summer 2012), pp. 3-13.

10/8 (M) The Department Store

Reading assignment: Frank Trentmann, "Going Shopping," *Empire of Things: How We Became a World of Consumers, From the Fifteenth Century to the Twenty-First*, HarperCollins Publishers, New York (2016), pp. 190-210.

10/10 (W) Discussion

Reading assignments (short):

1. 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.
2. Leora Lutz, "On the Fringe with Ben Venom," *Surface Design Journal*, Spring 2016, pp. 6-10.
3. Gabriel Craig, "Aaron McIntosh: Queer Country Quilting," *Surface Design Journal*, Summer 2013, pp. 34-37.

10/12 (F) **University Day, no class**

10/15 (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.

10/17 (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.

10/19 (F) **Fall Break Holiday, no class**

10/22 (M) Orientalism: Meeting of East and West in the Colonial Period

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

10/24 (W) The Aesthetic Movement and Art Nouveau

Reading Assignment: Stephen Escritt, "New Life in Old Revivals: The Genesis of Art Nouveau," Phaidon Press Ltd., London (2000), pp. 9-62.

10/26 (F) Discussion. Paper draft and bibliography due.

10/29 (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

10/31 (W) Bauhaus

Reading Assignment: Gillian Naylor, "From Workshop to Laboratory," excerpted from *The Bauhaus Reassessed* (1985) in eds. Grace Lees-Maffei and Rebecca Houze, *The Design History Reader*, Berg, Oxford (2010), pp. 115-119.

11/2 (F) Discussion

11/5 (M) The Frankfurt Kitchen

Reading Assignments:

1. Schutte-Lihotzky, Margarete, "Passages from *Why I Became an Architect*," trans. Juliet Kinchin, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, volume 18, no. 1 (Spring-Summer 2011), pp. 86-96
2. 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.

11/7 (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.

11/9 (F) Discussion

11/12 (M) The Automobile

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

11/14 (W) 20th Century Fashion

Reading Assignment: Dick Hebdige, Section 7, *Subculture: The Meaning of Style*, Routledge, London (1979), pp. 100-112.

11/16 (F) Discussion

11/19 (M) 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.

11/20 (T) Final paper due.

11/21 (W) Thanksgiving Recess, no class

11/23 (F) Thanksgiving Recess, no class

11/26 (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.

11/28 (W) Industrial Design: Objectified

11/30 (F) Presentations/Discussion

12/3 (M) Presentations/Discussion

12/5 (W) Presentations/Discussion. Curation project completion due.

12/8 (S) Final Exam Period: Lightning Presentations, 8:00 a.m.