AEAH 4840 TOPICS, CRAFT

4840. Topics in the History of Crafts. 3 hours. Selected topics in the history of crafts.
Prerequisite(s): ART 1200 or 1301, 2350 and 2360, or consent of instructor.

TOPIC – CRITICAL HISTORIES OF CRAFT AND ART HISTORY

This course explores how history of art survey texts represent and tell us about craft—what do they have to say about craft, and how do they say it? We are equally interested in where and how these art history survey texts neglect craft. What is missing when histories of art do not include craft?

Additionally, we want to think about history of craft texts. Should they include the same agents and situations we find in histories of art, such as famous makers and collectors, the rich and the royal, politics at the highest level, and economics, power, and desire? Also, is it possible to trace influence in craft as we expect to find it discussed in histories of art? What would influence explain about craft? Should a history of craft include features we don’t expect to find in histories of art? Overall, what scholarship and methods make a history of craft?

These types of questions ask us to notice standards and expectations shaping knowledge in academic fields, such as art history and the history of craft. Also, they require us to think about the histories of our art and craft histories, in other words, about historiography. In this course we will read highlights of the existing history of craft in North America beginning in the late nineteenth century. Our overarching goals are to think critically about what we are being told, and consider how we might introduce craft history into histories of art, or what a standalone history of craft might look like and include. We will explore these topics in assignments that ask you to reflect on lineage, in other words, how to explain where craft has come from historically and contextually. Among your assignments is to address this theme in your own work as a maker, educator or scholar.

LEARNING OBJECTIVES

- Identify how history of art survey texts address or omit craft
- Understand what historiography means in art history
- Understand what lineage means in humanities research
- Persuasively analyze the lineage of a work of craft
- Contextualize a work of craft culturally and socially
- Evaluate how presentations relate works of craft to their cultural and social contexts
- Demonstrate the lineage of your practice as it relates to craft history
STRUCTURE

This course asks you to participate in and lead discussion and complete work individually and collaboratively. It is your responsibility to listen in class for instructions regarding readings, assignments and class activities. Some instructions are delivered orally and you are responsible for following them. We will be using a wiki to access some assigned readings:
https://aeah5813way.pbworks.com/w/page/62716387/FrontPage

Find assigned readings on the class wiki or online. Read material assigned for class before class begins. Keep track of key ideas and arguments related to the course themes. Note how authors approach their topic and what they do with it. Observe what authors say about our course themes--the relationship of craft to art history, what counts as craft history, and craft lineages.

At the beginning of most classes will use the first 15-20 minutes to shift our attention from where we’ve come physically and mentally, towards class. Please bring a notebook in which you can write every week. Be prepared to use this time to review readings, jot down thoughts you want to raise in class, or questions, and write freely about how the topic for class helps you ask or understand something about your research project.

NOTE: readings may change as we develop a conversation in class from one week to the next. Please pay attention to any announcements made in class about these changes.

STUDENT EVALUATION AND GRADING

<table>
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<tr>
<th>Due date</th>
<th>Course assignments and requirements</th>
<th>Worth points of course grade</th>
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<tr>
<td>February 5</td>
<td>Survey analysis – individual work</td>
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<td>1. Find a survey of art history – ideally this will be a history of art text from your survey class, or a text emphasizing a specific period such as nineteenth century art, twentieth century art, modernism, post-modernism, or contemporary art. Work with a hard copy text.</td>
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<td>2. In two pages typed double space, answer the following question: How does craft feature in your text? Pay attention to imagery, themes, discussions about materials or processes, makers and cultural and social contexts. Begin your essay with a thesis statement, provide supporting evidence for your thesis, and end with a conclusion.</td>
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<td>3. At the top of the first page of your essay provide your name, your e-mail address, and the bibliographic citation for the text you studied. Please staple the pages together and submit as a hard copy in class.</td>
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<td>Feb 12</td>
<td>Class presentation – group work, about 4 students per group</td>
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<td>Feb 19</td>
<td>Each group is very strongly encouraged to meet with the professor after forming initial ideas and before presenting to class</td>
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<td>Feb 26</td>
<td>Present one work of craft related to the time and contexts discussed in readings assigned for a specific week in our schedule. Include the following tasks as part of your presentation. The assignment does not ask you to submit anything. You will not submit anything for this assignment.</td>
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<td>March 5</td>
<td>1. Compare and contrast the work of craft with an example that came before it historically. Consider training and learning, materials, process, form and style, appearance, use, meaning and significance.</td>
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<td>March 26</td>
<td>2. Relate the work of craft to a cultural or a social context.</td>
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<td>April 2</td>
<td>3. Show where the work of craft belongs in a history of art textbook.</td>
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<td>April 9</td>
<td>4. EITHER present a revised passage from the history of art textbook that includes your work of craft and takes into account its importance for art history. If your work of craft already is featured in a history of art textbook, analyze how the textbook treats it in comparison to other artifacts, and show what you would do to make any changes.</td>
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<td>April 16</td>
<td>5. OR present a passage you would write about your work of craft for a history of craft textbook, accounting for its importance in the history of craft.</td>
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<td>April 23</td>
<td>At any time before April 16 – no work for this assignment will be accepted after April 16</td>
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<td>March 26</td>
<td>Review a class presentation – individual work</td>
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<td>Select any class presentation other than your own. Write a one to two page review explaining how the presenters related a work of craft to cultural or social context. Of all the things the presenters will touch on, this one aspect is the focus of your paper.</td>
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<td>1. In your essay, clearly and accurately identify the work of craft from the presentation.</td>
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<td>2. Identify the cultural or social context the presenters discussed.</td>
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<td>3. Identify how the presenters linked the work of craft to the context.</td>
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<td>4. Discuss in what other ways the presenters could have related their work of craft to the context they introduce or to another context they did not discuss.</td>
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<td>5. At the top of the essay provide your name, your e-mail address, and the date of the class presentation you are reviewing. Submit your work as a hard-copy in class.</td>
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<td>March 26</td>
<td>Written assignment – individual work</td>
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<td>Written assignment for March 19 due as hard copy at the beginning of class on March 26. This assignment will involve all material covered up to and including readings assigned for March 26.</td>
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April 30 | Lineage project – individual work

Demonstrate the lineage of your practice as a maker, educator, or scholar of craft.

1. Understand what lineage means in the humanities by researching its definitions in dictionaries, encyclopedias, catalogs, articles, and books.
2. Reference at least two objects from two of the time periods we study in the syllabus. Identify and explain how features of your practice relate to something about these objects or from their times in a relationship of lineage.
3. Take into consideration subject matter, materials, technique and function, training and preparation, and use.
4. Write up the results of your work in a 750 word essay.
5. At the top of the first page of your essay, provide your name and your e-mail address. Provide a bibliography at the end of the essay. Please staple the pages together. Submit your work as a hard copy in class.

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RESOURCES

Find most assigned readings on the course wiki:

https://aeah5813.pbworks.com/w/page/35923124/FrontPage

To use the wiki, the professor sends you an invitation through email. You must respond to the email to belong to the wiki. The course wiki contains assigned readings. Some pdfs are quite large and you may have to scroll through them to find the reading assigned for a particular class. The wiki also may hold assignment instructions as the semester proceeds. Note that the wiki is not a place for you to contact the professor – it is not a site for email, it simply holds materials. Please contact the professor at Jennifer.Way@unt.edu.

You can find readings that are not available on the wiki on databases through the UNT libraries website, as indicated by urls appearing in the syllabus below, or elsewhere on the Internet.

The Art Collection [of books] is now located on the 3rd floor of the Willis Library. All art books of all art disciplines are together with the rest of the humanities in one library that is open 24/7.

Research Help at CVAD

In addition to the professor who is here to support your activity for class, the UNT Art Reference Librarian is Rebecca Barham: (940) 565 - 4405, Rebecca.Barham@unt.edu. It is your responsibility to know how to use the UNT Libraries and access information relevant to your coursework. As early in the semester as possible you are strongly encouraged to work with Rebecca to identify
resources – refereed journal articles, exhibition and collection catalogs, auction records, books, encyclopedias, databases, online resources – spanning primary and secondary sources—that you may consider relevant to your assignments.

**Week 1 January 22 Questions about the field**

**Read these works before class begins.** Each week, as you read assigned material, keep track of key ideas and arguments related to the course themes. Note how authors approach their topic and what they do with it. Observe what authors say about course themes: the relationship of craft to art history, what counts as craft history, and craft lineages.


Cooke, Edward, “Modern Craft and the American Experience,” American Art 21 no 1 (Spring 2007), 2-9


During class, we will look at some of this material:

“Craft,” Cooper Hewitt  https://www.cooperhewitt.org/tag/craft/

“Craft,” Victoria and Albert Museum  http://www.vam.ac.uk/page/c/craft/

“Contemporary Craft and Decorative Arts,” Smithsonian American Art Museum/ Renwick Gallery  http://americanart.si.edu/collections/highlights/craft/

“Craft” Houston Center for Contemporary Craft  https://www.crafthouston.org/


“Resource materials” Museum of Art and Design  http://madmuseum.org/content/resource-materials
Week 2 January 29

Craft and modernity during the mid 19c


Koplos, Janet and Bruce Metcalf, Makers, “The Roots of Studio Craft,” in A History of American Studio Craft (The University of North Carolina Press, 2010), 1-10


Week 3 February 5  American craft/ decorative arts and Asia

Survey analysis paper due


Carr, Dennis, “Introduction, Asia and the New World,” in Made in the Americas: The New World Discovers Asia (Boston, Museum of Fine Arts, 2015), 19-37


Week 4 February 12  Narrating objects and turn-of-the-century modernism

Presenters


Week 5 February 19  Arts and Crafts in early twentieth-century America

Presenters


http://www.metmuseum.org/toah/hd/acam/hd_acam.htm (June 2008)


Koplos, Janet and Bruce Metcalf, Makers, “Handwork and Industrialization,” in A History of American Studio Craft (The University of North Carolina Press, 2010), 37-84


http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm (July 2007)

A New Light on Tiffany, New York Historical Society http://www.nyhistory.org/exhibitions/a-new-light-on-tiffany#


Index of American Design, National Gallery of Art  
[https://www.nga.gov/collection/idad/history/origins.shtm](https://www.nga.gov/collection/idad/history/origins.shtm)

Surveys of American Crafts and Folk Arts from the Index of American Design, National Gallery of Art  
[http://www.nga.gov/content/ngaweb/education/teachers/teaching-packets/index-american-design.html](http://www.nga.gov/content/ngaweb/education/teachers/teaching-packets/index-american-design.html)

Index of American Design at Macy's Department Store, NYC, 1938 July 30, Archives of American Art  
[http://www.aaa.si.edu/collections/items/detail/index-american-design-macys-department-store-nyc-10321](http://www.aaa.si.edu/collections/items/detail/index-american-design-macys-department-store-nyc-10321)


McGoey, Elizabeth, American at Home: Crafts and Craftsmanship in the Shelter Exhibits of the New York World’s Fair, 1939 and 1940, Nation Building (Renwick, 2012), 90-103

Week 8 March 12  
Spring break

Week 9 March 19  
Objects, makers and users at mid-century, 1

No class meeting – written assignment distributed in relation to assigned readings


Edgar J. Kaufmann, Jr., What is Modern Design (New York: Museum of Modern Art, 1950)

Drexler, Arthur and Greta Daniel, Introduction to Twentieth-Century Design (Museum of Modern Art, 1959)


Week 10 March 26  
Objects, makers and users at mid-Century, 2

Written assignment assigned last week due today

Presenters


Schaefer, Herwin, “The Metamorphosis of the Craftsman,” College Art Journal 17 no 3 (Spring 1958), 266-276


The Editors, “A Museum for the Contemporary Man,” Craft Horizons 16 no 6 (1956), 11


Telling histories/entanglements with vanguard art

Presenters


Presenters


Groot, Marjan, “Inscribing women and gender into histories and reception of design, crafts, and decorative arts of small-scale non-European cultures,” Journal of Art Historiography 12 (June 2015), p1-32


https://www.brooklynmuseum.org/eascfa/dinner_party/womens_work/

https://www.brooklynmuseum.org/eascfa/dinner_party/home/


https://craftcouncil.org/post/timeline-favorites-etsy-dinner-party-and-more

Buszek, Maria Elena, “ ‘Labor is my medium,’ Some Perspective(s) on Contemporary Craft,” Archives of American Art 50, no 3-4 (Fall 2011)

Levine, Cary, “Manly Crafts: Mike Kelley’s (Oxy)Moronic Gender Bending,” Art Journal Vol. 69, No. 1/2 (spring-summer 2010), 74-91
Week 13 April 16  Activism

Review a class presentation – last day to submit this assignment

Presenters

Bratich, Jack Z. and Heidi M. Brush, “Fabricating Activism: Craft-Work, Popular Culture, Gender, Utopian Studies 22 no 2 (July 1, 2011), pp. 233 - 260

Fiona Hackney, “Quiet Activism and the new amateur: the power of home and hobby crafts,” Design and Culture 5 no. 2 (2013)

Shannon Black, “Knit + Resist: placing the pussyhat project in the context of craft activism,” Gender Place & Culture 24 no. 5 (2017)

Week 14 April 23  Ongoing questions

Presenters


Week 15 April 30  Final class

Final projects are due
ADDITIONAL POLICIES AND EXPECTATIONS

EVALUATION FOR ASSIGNMENTS:

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<tr>
<th>100 Point Scale Grade</th>
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<td>97-100</td>
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<td>90-92</td>
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<td>87-89</td>
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ACADEMIC INTEGRITY EXPECTATIONS AND CONSEQUENCES Please see UNT Policy 06.003 https://policy.unt.edu/policy/06-003

ASSIGNMENTS: For all assignments, instructions are distributed prior to the due date. These may be distributed on paper or orally. It is up to the student to understand the assignment fully and seek assistance when needed. Please speak to the professor if you are unclear about an assignment, or if you miss a deadline or. No late work is accepted. Make up work is not available.

ATTENDANCE EXPECTATIONS AND CONSEQUENCES: Each student is permitted two absences – taking only one or none would be better! No written documentation is necessary, nor will any be collected. Subsequent absences may reduce the final course grade at the discretion of the professor. Students who habitually arrive late or leave early will be marked absent at the discretion of the professor. Note that missing class does not excuse you from an assignment due before or during class.
DISABILITY ACCOMMODATION FOR STUDENTS: Please see UNT policy 16.001 https://policy.unt.edu/policy/16-001. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform the professor of your need for an accommodation. Requests for accommodation must be given to the professor no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

SCREEN POLICY [TECHNOLOGY IN CLASS]: Phones must be turned off unless the professor says otherwise. If your phone rings more than once during class in the classroom, your final course grade will be reduced at the professor’s discretion, you will be asked to leave class, and that class will be counted as an absence. No phones are permitted in the area immediately outside the classroom. You may bring technology to class as long as you use it for class only during class time. If you are not paying attention or there is a lack of discussion, the professor may ban screens temporarily or permanently.

NOTE: The professor retains the right to change the syllabus with notice. Notice may be given orally, in class, through email, or through other electronic means.