

DEPAUL UNIVERSITY



School for New Learning
IN 307 Course Syllabus/Advanced Elective Seminar

THE ART OF COLLECTING:

PERSONAL AND CORPORATE IDENTITY REFLECTED

Spring 2009

Faculty

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Credit Hours 4

Competences Offered

Competences E-1 and E-2 are offered in this class. Below, we have listed the general descriptions of these competence statements. Students' individual topic choices must be discussed with the faculty. The Advanced Elective Seminar is designed to explore how various ideas and fields come together to make meaning. In this course, competences will deal with the contrasting purposes of art, particularly with respect to the aesthetics versus profit motives. That is, students will examine the varying roles of profit and aesthetics in the production, preservation, and appreciation of art. Furthermore, students will consider aspects of creative thinking from the commercial as well as the aesthetic point of view. Students are free to develop their own competence statements, or can follow the statements and guidelines listed below:

- E-1 Can explain and interpret the relationships among art, society, and business and can draw on at least two different approaches to these topics.
1. Identifies at least 2 sources of knowledge, such as empirical, historical, traditional, etc.;
 2. Explains how these sources of knowledge lead to specific approaches to creating knowledge;
 3. Explains values, assumptions and cultural contexts underlying these ways of knowing;
 4. Articulates and differentiates how these ways of knowing influence our experience or understanding of the relationships among art, society, and business.
- E-2 Can design a collection of artworks and/or artifacts which represent the philosophy and culture of an institution.
1. Identifies the philosophy and culture of an institution;
 2. Identifies works of art and/or artifacts which represent 1;
 3. Explains how #2 fits the requirements of #1;
 4. Explains the relationship of aesthetics to commercial goals as applied in the synthetic context of corporate art.

Course Description

The Advanced Elective Seminar is a course designed to familiarize students with some of the purposes and methods of comparative analysis. Topics discussed include contrasting types of evidence, differentiating information sources, examining related content, and communicating learning experiences. In this particular Seminar, *The Art of Collecting: Personal and Corporate Identity Reflected*, students will consider the larger role of corporate collectors with respect to community, especially as providers, preservers, and procurators of the visual arts. Throughout history, large corporate entities have lead the way in the commissioning, procurement, and dissemination of works of art. Money, power, spirituality and aesthetics have been important elements in the preservation of art in various cultures.

As community members, as workers, as enlightened consumers, we are continually faced with aesthetic images. While most of these images are foisted upon us by history, and are preserved for us by museums, others are currently in the making. Nations can be defined by their aesthetic output. Historical eras are assessed through their visual imagery. Emerging societies project new ideas through pictures. Corporations use advertising and art sponsorship to bolster their public images. In the contemporary world, visual images are disseminated through advertising, through photography, and through television. However, these resources have as their purpose a commercial, not an aesthetic goal. Artists create visual representations of ideas to

discover and formulate questions of their own, but also questions related to our societies. Their goals are more focused on aesthetics than on commercial development.

The focus of this course is this dilemma. Who creates visual images? Who preserves them? How does the public come to know of them and appreciate them? Where does the corporation fit in this puzzle? How has this question been handled in history? Must commerce and aesthetics be opposed? Do powerful organizations such as banks have a responsibility to develop and protect our visual heritage? Is there a middle ground where beauty and profit can coexist?

Expected Outcomes

Upon completion of this course, learners will have:

- A general awareness of the types and scopes of comparative analysis;
- An ability to evaluate aesthetic contributions of various artists;
- An ability to articulate how banks and other corporations contribute to a society's aesthetic output;
- A greater appreciation for the issues and problems related to the study of the art collecting and its impact on culture;
- An ability to synthesize the divergent perspectives of the artist (aesthetic goal) and the corporation (commercial goal)

Learning Strategies

This course is heavily dependent on students' ability to engage in meaningful discussion of the controversies generated by the arts, the collecting of art, and the roles played by museums, corporations, and other collectors in the protection and presentation of art. Students will be expected to participate in class discussions and activities. Furthermore, students will produce a research project based on the principles of collecting outlined in the course. Films, selected readings, and field trips will constitute the balance of learning strategies.

Texts

Selections from the following texts, and others, will be available on Blackboard:

Perspectives on Collecting. Betta LoSardo and Susan McGury. Chicago, 2001.
(Videotape)

“Art Collecting and Patronage, An Introductory Essay.” Betta LoSardo and Susan McGury,

Art at Work: The Chase Manhattan Collection. Marshall Lee, ed. E.P. Dutton: New York

Colonialism and the Object: Empire, Material Culture and the Museum. Tim Barringer and Tom Flynn, eds. Routledge: London, 1998.

Reading: Catherine Pagani, "Chinese Material Culture and British Perception of China in the Mid 19th Century."
Craig Clunas, "China in Britain: The Imperial Collection."

Cultural Leadership in America: Art Matronage and Patronage. Trustees of the Isabella Stewart Gardner Museum: Boston, 1997. Volume XXVII, Fenway Court.

Reading: Anne Higgonnet, "Private Museum, Public Leadership: Isabella Stewart Gardner and the Art of Authority."

Nothing if not Critical: Selected Essays on Art and Artists. Robert Hughes. Penguin Books: New York, 1990.

Reading: "Art and Money."

The Queen's Pictures: Old Masters from the Royal Collection. Christopher Lloyd. Royal Collection Enterprises, Ltd: Newton le Willows, Text Crown Copyright, 1994.

Reading: Charles, Prince of Wales, "Forward."
Christopher Lloyd, "Introduction."

The Story of Art. E.H. Gombrich. Twelfth edition. Phaidon: London, 1972.

Reading: "Introduction: What is Art?"

Tate's The Art Magazine. Spring, 1977, John Berger, "Steps Toward a Small Theory of the Visual."

What is Art For? Ellen Dissanayake, University of Washington Press, 1990.

Evaluation Techniques and Criteria

Each student will be evaluated on active participation in the following activities:

E1:

1. Class discussions in small and large groups;
2. Completion of assigned readings and participation in group presentations on readings;
3. Class Exercises.

E-2 Assignment, Create a Collection

Research projects might take the form of:

- a description of an ideal art collection for a corporation, paying particular attention to the indented audience for the art work, the ways to locate and acquire the works, methods and motives of

display, and proposed benefits to the collector and the community. Consideration should be given to the pros and cons of various types of art, locations, distribution schedules, and to the various ways of assessing the worth of a work of art (aesthetic, community, investment, marketing potential, etc.;

- a government , with the above considerations;
- a private collector, with the above considerations;
- a description of an ideal art image for your city in the 21st century, giving special consideration to the connections in culture, history, and progress.

In this final research project of approximately 10 pages, include the following elements:

- A statement of topic to be addressed in your paper. This section will include a clearly stated idea or question which you will examine or prove, and a definition of terms;
- An explanation of the type of materials you used to define, learn about, and make decisions about your topic;
- An exposition of the ideas, facts, controversies, or other information related to your topic;
- A statement of your own opinion about your topic developed over the course of your research; and
- An annotated bibliography citing all sources used, explaining the type of each source, its relevance to your topic, and the importance of the time in which the source was produced.

6. A presentation on the E-2 project to be delivered in the class module.

Class Agenda

Part One: Modules 1, 2 and 3, the Personal View of Art

Module 1: What is Art and why do so many people want to collect it?

Topics: Introductions

What is An Advanced Elective Seminar?

What is Art and why do people collect it?

Art in the Modern World

Sign up for Reading Presentations

Homework:

Read: Art Collecting and Patronage

“Introduction: On Art and Artists”, Ernst Gombrich

Watch: Art and collecting from the Renaissance to Modern Times

Module 2: Collecting and Collectors

Topics: Reviewing the Art Quiz
 Three Famous Collectors
 Private vs Public Collecting
 Old World Art Collecting

Homework:

Read: “Private Museum, Public Leadership”, Anne Higgonet,

Watch: Private vs. Public Collecting: Film
 Art and collecting from the Renaissance to Modern Times

Module 3: Feeling vs. Thinking in Assessing works of art

Topics: Feeling vs. Thinking
 The Brancusi Exercise
 The Private Collector

Homework

Read: Steps Toward a Small Theory of the Visible, Berger

What is Art For? Dissanayake

Watch: Perspectives on Collecting, (The Private Collector) LoSardo/McGury

Part Two: Modules 4, 5, 6, and 7, The Public Museum View

Module 4: Museums

Topics: Review
 Art Museums
 Museum Exercise
 Team Formation

Homework

Read: Chinese Material Culture and British Perceptions of China in the mid-19th Century, Pagani

China in Britain, Clunas

Watch: Perspectives on Collecting, (Musems as Shapers of Taste)
LoSardo/McGury

Module 5: The Museum Game

Topics: Live auction in Wimba

Module 6: Art, Creativity, and Imagery

Topics: Defining Art
Defining Creativity

Homework

Watch: Perspectives on Collecting, (The Art Dealer)LoSardo/McGury

Module 7: Field Trip Reports

Topics: Visiting Museums

Homework

Read: "Art for Work Places" Dorothy C. Miller from Art at Work

Part Three: Modules 8, 9 and 10, The Corporate View

Module 8: Art and the Corporation

Topics: Defining Corporate Art

Discussion Assignments:

1. Readings Presentations (Miller)
2. Review this module's materials below and post to the discussion board an analysis of one of the collections presented. How does your chosen collection fit the institution's mission?

Homework

Read: The Queen's Pictures, Lloyd

Art at Work, Lee

Nothing if Not Critical, Art and Money, Robert Hughes

Module 9: Drawing Conclusions

Topics: Where are we now?

Discussion Assignments:

1. Readings Presentations (Lloyd, Lee, Hughes)
2. After reading through the explanation below of this weeks' materials, post your responses to the following questions:
 - What is art?
 - What is creativity?
 - Why do museums exist?
 - Why do corporations collect art?

Homework:

Prepare materials for your final presentation in the next module.

Module 10: Presenting Collections

Materials submitted after due dates will be graded on a Pass/Fall basis only.

Addenda to Syllabus:

Advanced Elective Seminar/ The Art of Collecting: Personal and Corporate Identity

Reflected.

Expanded Bibliography

Books and Articles

Asian Art in the Art Institute of Chicago. Elinor Pearlstein and James T. Ulak. Art Institute Publications: Chicago, 1993.

Colonialism and the Object: Empire, Material Culture and the Museum. Tim Barringer and Tom Flynn, eds. Routledge: London, 1998.

Reading: Catherine Pagani, "Chinese Material Culture and British Perception of China in the Mid 19th Century".

Craig Clunas, "China in Britain: The Imperial Collection."

Confessions of an Art Addict. Peggy Guggenheim. Ecco Press: Hopewell, New Jersey, 1979.

Reading: "Guggenheim Jeune."

Cultural Leadership in America: Art Matronage and Patronage. Trustees of the Isabella Stewart Gardner Museum: Boston, 1997. Volume XXVII, Fenway Court.

Reading: Anne Higgonnet, "Private Museum, Public Leadership: Isabella Stewart Gardner and the Art of Authority."

Glass Paperweights in the Art Institute of Chiago. Geraldine J. Casper. Art Institute of Chicago Publications: Chicago, 1991.

Islamic Designs in Color. N. Simakoff. Dover: New York, 1993

Monet to Moore: The Millenium Gift of Sara Lee Corporation. Richard R. Brettell. Yale University Press: New Haven, 1999.

New Light on Ancient Knowledge: Egyptian Mysteries. Lucie Lamy. Thames and Hudson: Singapore, 1981.

Nothing if not Critical: Selected Essays on Art and Artists. Robert Hughes. Penguin Books: New York, 1990.

Reading: "Art and Money."

Painting, Power and Patronage: The Rise of the Professional Artist in Renaissance Italy. Bram Kempers. Penguin Books: London, 1987.

The Queen's Pictures: Old Masters from the Royal Collection. Christopher Lloyd. Royal Collection Enterprises, Ltd: Newton le Willows, Text Crown Copyright, 1994.

Reading: Charles, Prince of Wales, "Forward."
Christopher Lloyd, "Introduction."

The Story of Art. E.H. Gombrich. Twelfth edition. Phaidon: London, 1972.

Reading: "Introduction: What is Art?"

Tate's The Art Magazine. Spring, 1977

Reading: John Berger, "Steps Toward a Small Theory of the Visual."

What is Art For? Ellen Dissanayake, University of Washington Press, 1990.

Films

Ancient Rome. Educational Video Network

Civilization: #IV Man-The Measure of All Things, and #V The Hero as Artist. Kenneth Clark with the BBC, 1969.

Florence. Educational Video Network

Perspectives on Collecting. Betta LoSardo and Susan McGury. Chicago, 2001.

Addenda

Attendance Policy

Attendance is mandatory in SNL courses. Students and faculty are expected to participate in every scheduled class session. Specific course policies can be listed in the course syllabus, and acceptance of the syllabus indicates agreement to policies outlined in that document.

Missing class makes assessment a difficult process, and all students who miss any classwork are subject to grade reduction by the faculty. Students who miss more than 10% of any given course are subject to failure.

DePaul University Academic Integrity Policy

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the

incomplete must be resolved within the four week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

Protection of Human Research Participants

[For courses with a student research component only.] This course may involve research activities intended solely for classroom learning outcomes. Collecting data from human beings for such activities do not require institutional review if there is no intent to generalize, publish, or otherwise disseminate the findings. However, students must still abide by federally-mandated guidelines for the protection of human beings who may be the sources of such data. These include, but are not limited to, keeping persons' identifiable characteristics confidential and taking care to minimize or entirely remove the possibility of mental, social, financial, or physical harm. If findings from your research activities may be disseminated beyond classroom discussion, your activities carry risk of harm to the participants, or the identities of the participants are ascertainable, students must obtain approval from the SNL Local Review Board and DePaul Institutional Review Board. Please consult with the course instructor and visit the website of the Office of Research Protections at DePaul University (<http://research.depaul.edu>) for additional information and guidance.

For Students Who Need Accommodations Based on the Impact of a Disability

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter, preferably within the first week of class, and make sure you have contacted:

- PLuS Program (for LD, AD/HD) at 773-325-4239 in the Schmidt Academic Center, room 220 or;
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290, DePaul University Student Center, room 307.

Chronic Illness Initiative

The Chronic Illness Initiative (CII) provides access to higher education for students disabled by chronic illnesses that unpredictably increase and decrease in severity such as chronic fatigue syndrome, rheumatoid arthritis, lupus or illnesses requiring frequent hospitalizations. At SNL, staff and faculty are compassionate and committed to helping CII students achieve their educational goals. Contact CII at CII@depaul.edu.

Writing Help

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the [Writing Guide for SNL Students](http://snl.depaul.edu/writing/index.html) at <http://snl.depaul.edu/writing/index.html>. For on-campus and online tutoring, see the [DePaul University Writing Centers](http://condor.depaul.edu/~writing/) at <http://condor.depaul.edu/~writing/>.

[In addition, consider adding the Writing Centers' syllabus supplement available here <http://condor.depaul.edu/~writing/html/fac/supplements.html>]