

ARTH 406
THE CULTURES OF COLLECTING



Honoré Daumier, *The connoisseur*, c.1864, crayon and gouache
(New York: Metropolitan Museum of Art)

ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1 and 2
28 February – 12 November
2011

ARTH 406 THE CULTURES OF COLLECTING COURSE OUTLINE

Course co-ordinator: Roger Blackley, OK 308, phone 463 5802
Time: Mondays, 3.10-5 pm, or as scheduled
Place: Old Kirk 301
Information: Any additional information will be posted on the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306.

ARTH 406 explores the history of collecting – private and institutional – from antiquity to the present. The course encourages a critical reading of texts dealing with collecting and collections, crossing disciplinary boundaries to incorporate historical, psychological, anthropological and literary perspectives. Students compile case studies on individual collectors and collections and address theoretical issues raised by the phenomenon of collecting.

400-level studies are shaped by you, the students. There are no formal lectures, although specialists from within and outside VUW will participate in some of the seminar programme. The format comprises discussion leading from set readings for each session; ideally you will have followed your own path of additional reading and be able to contribute to these discussions from your particular field of interest.

The course is internally assessed. The first assignment is a book/exhibition review, asking you to characterise the exhibition and/or publication(s), assessing them both in relation to other works in a similar genre and in relation to the collecting themes we consider in the early seminars (worth 20%). The topic for the research essay – your main written contribution – should develop from your own interests and individual reading for the course. A number of possible subjects and areas are suggested later in the outline, but you are advised to come up with a topic of your own. The essay (worth 40%) is developed through the course, with specific set deadlines for a proposal (worth 10%) and subsequent seminar presentation (worth 30%).

In line with Art History's teaching objectives, ARTH 406 will:

- encourage you to apply your skills of analysis to a critical examination of the phenomenon of collecting, from a range of perspectives
- develop your capacity for independent study and learning
- encourage you to think and write critically
- ensure you exploit the full range of available library resources in addition to available primary research resources
- refine your skills in seminar presentation and oral debate
- prepare you for further post-graduate research
- introduce you to the standards required of scholarly articles and papers and the application of your skills in research and writing

Workload:

The University recommends that in order to maintain satisfactory progress approximately 300 hours per course, inclusive of seminar sessions, be given to a full-year, 4-course programme. Please ensure that you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Mandatory course requirements:

You will have met the mandatory course requirements for ARTH 406 with satisfactory seminar attendance (no fewer than **10** out of the **13** discussion sessions, and at least **2** of the student seminar sessions) and by completing all required assignments.

All requirements must be met by **14 October 2011**, unless alternative arrangements have been made.

SEMINAR PROGRAMME

COURSE DELIVERY

This course is taught as a series of 13 2-hour seminars and three student presentation sessions. Students are expected to prepare for each seminar by doing the reading and by participating in the seminar discussion.

All set readings are reprinted in the ARTH 406 Course Handbook. Please purchase your copy from VicBooks: volume I, \$14.40; volume II, \$15.50.

7 March

- 1** **Introductory meeting: 'Noah was the first collector'**
Discussion of the course, its structure, scope and potential.

14 March

- 2** **Theorising collecting**
The first of two sessions considering theoretical approaches to collecting:

21 March

- 3** **The academic pursuit of collecting**
Two 'professors' of collecting argue their case.

28 March

- 4** **The psychology of collecting**
What are the motives, drives or compulsions that underlie collecting?

4 April

- 5** **Collecting in the ancient world**
Guest: Dr Matthew Trundle, Classics, Victoria University of Wellington

11 April

No class

Note: Book/exhibition review due Friday 15 April.

18 April—1 May

MID-TRIMESTER BREAK

2 May

6 Curiosity cabinets

Often considered the forerunners of museums, *wunderkammern* and cabinets of curiosity raise fascinating questions concerning taxonomy and interpretation.

9 May

7 The emergence of the public art museum

The 18th-century invention of the art gallery spawned a highly successful museum type, yoking nationalism to a new conception of art.

16 May

8 Between science and art

We consider the methodological, ideological and political distinctions underlying the specialist collection of art, ethnography and the natural sciences.

23 May

9 Destruction, theft and the rise of 'heritage'

We investigate pathological collecting, especially iconoclasm (destruction of art) and its association with the notion of patrimony. We also consider the perennial problem of art theft and problems of unauthorised interactions with works of art.

30 May

No class

Note: Essay proposal due Friday 3 June

6 June—10 July

MID-YEAR BREAK

11 July

10 Cultural property and ownership

18 July

No class

25 July

Seminar presentations (I)

1 August

Seminar presentations (II)

8 August

Seminar presentations (III)

The seminars will be grouped into three sessions, each with three to four presentations, which ideally could have some kind of thematic relationships (but which messy reality might deliver as highly assorted). Keep them to 12-20 minutes, to allow time for discussion.

15 August

11 Body-snatching

22 August—4 September

MID-TRIMESTER BREAK

5 September

No class

12 September

12 Taonga tuku iho: Collecting in the Maori world

Guest: Arapata Hakiwai, Director, Matauranga Maori, Te Papa

19 September — 26 September — 3 October

No classes (essay writing a priority)

Note: Research essay due Friday 30 September

10 October

13 The futures of collecting

Our final session consider a range of perspectives on collecting institutions and practices, including the tensions between private and public rights and responsibilities in the ownership and conservation of material culture. Our main discussion point: Is there any firm distinction that can be drawn between 'public' and 'private' collecting?

ASSESSMENT

ARTH 406 is assessed by means of:

- **one book/exhibition review** (worth 20%) due Friday 15 April
- **one essay proposal** (10%), due Friday 3 June
- **one seminar presentation** (30%) during July and August
- **one research essay** (40%) due Friday 30 September

All overdue work must be submitted by 14 October 2011, and extensions will be granted only in exceptional circumstances.

PENALTIES: If you require an extension you must contact the course coordinator before the due date. Late assignments may be penalised by 2% per day.

The assessment is designed to develop your research skills as well as your skills in writing and verbal presentation. While you are expected to make a contribution to all the seminar sessions and will take responsibility for introducing one of the main readings, your own presentation will build confidence in your presentation skills as well as introduce fellow students to a range of in-depth insights into aspects of collections and collecting. By leading the discussion following your presentation, you will be developing your skills in group discussion and enabling fellow students to assist the development of your research. Your research essay, for which the proposal and seminar presentation are milestones, shapes the personal perspective you bring to the group.

The assessment relates closely to Art History's teaching objectives. Specifically, the book/exhibition review encourages critical analysis of how collecting is characterised in theoretical texts and exhibition contexts, and the research essay applies and extends your skills of critical analysis and capacity for independent study, encouraging you to exploit library and other resources and equipping you for further post-graduate research.

In all written work, please pay attention to setting out, correct spelling and grammar. Refer to the departmental handbook, *Researching and writing art history essays*, for guidance. Typed copy is essential. Use one side of the paper only, leaving a generous margin on the left-hand side.

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work. Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification. The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

IMPORTANT NOTE

In all written work, please pay attention to setting out, correct spelling and grammar. Refer to the handbook, *Researching and Writing Art History Essays*, for guidance. Typed copy is essential. Use one side of the paper only, leaving a generous margin on the left-hand side.

BOOK/EXHIBITION REVIEW Worth 20% Due Friday 15 April

Ensure that your chosen topic allows you to develop an argument, and that you have located the resources you need to sustain it. The essay should be carefully planned, with care taken to ensure that your argument is clear to the reader.

Essays should be typed on one side of the paper only, leaving a left-hand margin for comments. Do not use single spacing.

Essay proposals should be around 1000 words and will include a working bibliography, annotated to signal the usefulness of key sources. Some of this material can be adapted for your seminar handout.

Seminar presentations should be timed for 15 minutes (including relevant visual materials) and supported by a handout listing main points and sources. There will be a period of discussion allotted to each presentation. You need to hand in a typescript of the presentation for assessment purposes.

Assessment will be based on your ability to:

- identify the (historical, theoretical and practical) requirements of, and possibilities inherent in your argument
- formulate and develop a coherent argument
- accurately present an appropriate range of evidence
- demonstrate originality and independence of thought
- display a fluent style and accuracy in spelling and punctuation

General Information

Where to find more detailed information

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

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- Material from books, journals or any other printed source
- The work of other students or staff
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- The organisation or structuring of any such material

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Withdrawal dates

Information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Class Representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Contact details for the class representative will be available from Pippa in the ARTH office.

GOOD LUCK AND ENJOY THE COURSE

WIN \$500

THE CHARTWELL TRUST

STUDENT ART WRITING PRIZE 2011

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** Victoria University of Wellington students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website www.adamartgallery.org.nz.

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize

c/- Adam Art Gallery

Victoria University of Wellington

PO Box 600

Wellington 6140

or via email adamartgallery@vuw.ac.nz

GOOD LUCK!