### ATR 381 History of Craft II

**Course overview**

The history of craft is both intertwined with and separate from the history of fine arts. The movement of craft media into the realm of the fine arts is one that is layered with concepts and techniques that are drawn from a rich and complex history. Beginning with the early industrial revolution, the course will move chronologically through major crafts movements up to the present day. We will overview relevant cultural, economic, social, theoretical, and technological factors that have contributed to the development of Craft. In particular, we will delve into specific time periods, and the relationship of crafts to Fine Arts, Design, and Manufacturing while over-viewing key practitioners and ideologies of seminal movements.

**Learning outcomes**

**A. Course-specific outcomes**

After completing this course, students will be able to:

1. Understand how hierarchies evolved that separate functional and non-functional objects.
2. Visually identify significant historic motifs and patterns and describe their geographic origins and cultural associations.
3. Trace the development of major craft techniques in their historical context.
4. Analyze the influence of politics and economics on selected historic objects (clay, textile, wood, metal) and critically evaluate a culture’s justification for their actions with regard to global trade policy.
5. Examine how the development if aesthetic criteria, techniques, and design language have contributed to the current field of craft..
6. Describe the application and limitations of material culture studies to objects.

**B. University Studies outcomes for Cluster 4C, The Nature of Global Society**

After completing this course, students will be able to:

1. Explain basic problems faced by societies and cultures outside the US or issues that shape societies globally.

2. Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources.

3. Evaluate arguments made in support of different perspectives on global society.

**Required text**

Shiner, Larry. (2001). *The Invention of Art*. Chicago: The University of Chicago Press.

**Additional assigned readings**

Danto, Arthur. “The Art World.” *Journal of Philosophy*. 61 (1964): pp. 571 – 584

Gropius and Moholy Nagy. “Manifesto of the Bauhaus.” *The Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 554 - 556

Lippard, Lucy. “Making Something From Nothing (Towards a Definition of Women’s ‘Hobby Art’).” *The Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 483 – 490

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**Additional assigned readings (continued)**

McCullough, Malcolm. “Abstracting Craft: The Practiced Digital Hand.” *The Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 310 – 316

Metcalf, Bruce. “Craft Culture and Biology.” *The Culture of Craft*. Ed. Dormer. (1997) England: Manchester University Press, pp. 67 – 82

Morris, William. “ The Revival of Handicraft.” *The Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 146 – 155

**General references**

Adamson, Glenn, (2010). *The Craft Reader*. New York: Berg.

Broude and Garrard, (1982) *Feminism and Art History: Questioning the Litany*. New York: Harper and Row.

Danto, Arthur. “The Art World.” *Journal of Philosophy*. 61 (1964): pp. 571 – 584

Dormer, Peter. (1997) *The Culture of Craft*. England: Manchester University Press.

Lipsey, Roger. (1988) *An Art of Our Own: The Spiritual in Twentieth Century Art*. U.S.A.: Random House.

Lucie – Smith, Edward. (1981). *The Story of Craft*. New York: Van Nostrand Reinhold Company Inc.

Shiner, Larry. (2001). *The Invention of Art*. Chicago: The University of Chicago Press.

**Reference websites:**

Heilbrunn Timeline of Art History

<https://www.metmuseum.org/toah/>

Victoria and Albert Museum

<http://www.vam.ac.uk/collections/index.html>

University of Heidelberg Archive

<http://diglit.ub.uni-heidelberg.de/diglit/jugend>

Western University of North Carolina, Hunter Library <http://wcudigitalcollection.cdmhost.com/cdm/landingpage/collection/p4008coll2>

The University Museum of Modern Crafts, Craft Study Center

<http://csc.ucreative.ac.uk/article/3899/Home>

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**Example Assignments**

1. Explain basic problems faced by societies and cultures outside the US or issues that shape societies globally.

Weekly written paragraph – draw upon previous week’s reading, lecture, and discussion and aim questions at synthesis of the resource material in order to understand relevant cultural, economic, social, theoretical, and technological factors that have contributed to the development of Craft. The student will often be challenged to understand how historical points of view influence their own views and opinions and to connect their viewpoints directly to a lineage of ideas.

3. Evaluate arguments made in support of different perspectives on global society

Two of the weekly written paragraphs will specifically address the comparison of the

integrated view of art/craft/design in global cultures as opposed to the 19th and 20th

century Western European view of hierarchy in art/craft. Utilizing primary sources,

students will research and evaluate the arguments of the supporters of the art/craft

hierarchy, referencing global developments since original source’s publication.

2. Locate, analyze, summarize, paraphrase and synthesize material from a variety of sources.

# Research Projects: **General Guidelines for Craft History Research Reports**

The two research reports will examine topics of craft history that were not covered extensively in class. Both reports should include a brief introduction of the research topic. The body of the report should include 1) definition and physical description of the object, 2) production of the object (how made, by whom, materials and technique), 3) relevance of the design aesthetic (political, economic, cultural influences, etc.), and 4) how, in the student’s view, the object connects to ideas present in current day crafts (conceptual, political, aesthetic, etc.); the student’s view is to be supported by documentation from their research.

Both reports will include a reference list/bibliography (as per APA or MLA format), and figures or illustrations where appropriate. As it often lacks peer review, information from .com websites is unacceptable as substantive source material and should be supplementary only; use of information from the websites of educational institutions is permissible with discretion and must be properly referenced.

N.B. ALL information that derived from sources must be cited in the body of the report and in the bibliography.

**Details of Research projects:**

**Research project #1**: The assignment will have two components: a mini-PowerPoint and

a 3 –page research paper. This is a comparison exercise in which you will provide a basic

description of two objects, establish historical context for each, link these objects to

aesthetic theory, and compare / contrast the objects. Select a piece of functional craft, or craft related art made between 1600 and 1850 C.E.. Then select an item made within the

past 10 years by a maker working in the guideline of craft / functional object. You may

determine for yourself how the items are related and how you would like to make a

comparison / contrast between the two. You can discuss a wide variety of issues related

to the two objects, or narrow in on a single issue such as “gender”.

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**Research Project #2**: This will be a research paper of no less than 5 complete pages. This paper must contain at least 2 illustrations that are properly captioned. Select a work

made within the past 10 years by an artist / maker working in the guideline of craft /

functional object. This might be an artist whose work is functional, or an artist whose

work relies on the framework of craft / functional object in its content. You will then

explore the evolution of this work. What design motifs, techniques, and theoretical

contexts is this maker building upon? Essentially, throughout the history of craft, what is

this maker’s family tree? What specific artists is their work drawing from? What

movements in craft and art build a foundation for this specific piece? What movements in

art have rocked that foundation?

**Assessment of course and assignments**

**Course Evaluation** determined by:

1. Weekly paragraph responses to assigned reading, two of which address critical evaluation of a primary source’s argument.
2. Research project 1, due at mid-semester.
3. Research project 2, due one week before final exam
4. Final exam.
5. Attendance (one unexcused absence permitted; more than one unexcused absence will result in reduction of final grade by 30 points).

# **Course Requirements** 500 Points

Weekly paragraphs 100

Research Project 1 150

Research project 2 150

Final Exam 100

Total 500

A=500-473, A-=472-456, B+=455-439, B=438-422, B-=421-405, C+=404-387, C=386-370, C-=369-352, D+=351-335, D=334-317, D-=316-300, F=299 or below.

Attendance is extremely important. You are allowed one unexcused absence. Each absence beyond this will lower your grade by 30 points.

**Evaluation of Research reports**

Evaluation of research reports #1 and 2 (150 points) will be based on:

1. Content – a clear introductory statement, accurate information and logical development of thesis/argument, properly cited sources (50 points).
2. Style – clear organization, evidence of editing and integration of source material, direct quotations only when necessary (50 points).
3. Sources- references/bibliography in correct format (APA, MLA, etc.), range of sources (25 points).
4. Presentation – spelling, proofreading (25 points).

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**Sample course outline**

**Week 1** – Lecture – Course Intro

Reading – NA

Weekly Paragraph – choose any object made in the functional art / craft category.

This object needs to be something recent, and made in the grey area between art

and design. Using the study guide, explore issues that might prevent this item

from being considered an art object.

**Week 2** – Lecture – Early Industrial Revolution

Class dialogue, what is your title?

Reading –Pages 75 – 129 in the Larry Shiner text.

Weekly Paragraph – Focus on any specific topic in the reading. Prepare a single

paragraph of response to the topic of your choice. Your response can address a

single topic or several related topics that you find interesting. Your response must

relate directly back to the reading and class lecture.

**Week 3** – Lecture - Empire / Federalist / Regency / Biedermeier Styles

Class dialogue, political / youth culture movements.

Reading – Pages 187 – 224 in the Larry Shiner text.

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 4** – Lecture - British Arts and Crafts Movement

Class dialogue, what is selling out?

Reading – Pages 225 – 245 in the Larry Shiner text.

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week5** – Lecture - American Arts and Crafts Movement

Reading - Metcalf, Bruce. “Craft Culture and Biology.” *The Culture of Craft*. Ed. Dormer. (1997) England: Manchester University Press, pp. 67 – 82

Take notes from the reading and prepare to participate in an extended class dialogue.

Complete your Project 1.

**March 6** – Project 1 is due

Class Dialogue – Responses to the assigned reading.

Lecture - Art Nouveau, Jugendstil

Reading – Morris, William. “ The Revival of Handicraft.” *The Craft Reader*. Ed. Adamson.

(2010) New York: Berg, pp. 146 – 155

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 7** – Lecture - Art Deco

Reading - Gropius and Moholy Nagy. “Manifesto of the Bauhaus.” *The Craft Reader*.

Ed. Adamson. (2010) New York: Berg, pp. 554 - 556

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

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**Sample course outline (continued)**

**Week 8** – Lecture - Bauhaus and Anti-Art

Class Dialogue – How would you design a curriculum for a visual arts program?

Reading - Pages 246 - 268 in the Larry Shiner text.

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 9** – Lecture - After WWII – Studio Crafts and Abstract Expressionism

Reading - Danto, Arthur. “The Art World.” *Journal of Philosophy*. 61 (1964): pp. 571 – 584

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 10** – Lecture - The Resurgence – The 60s and 70s Academic Craft

Class Dialogue – Is there a Craft World?

Reading - Pages 269 - 301 in the Larry Shiner text.

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

Complete your outline for Research Project 2.

**Week 11** – Lecture - Feminism and Politics

Class Dialogue – Women in universities, changing the field?

Reading Lippard, Lucy. “Making Something From Nothing (Towards a Definition of

Women’s ‘Hobby Art’).” *The Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 483

– 490

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 12** –Lecture - Intersection of Craft and Industrial Design

Class Dialogue – DIY Craft

Reading - McCullough, Malcolm. “Abstracting Craft: The Practiced Digital Hand.” *The*

*Craft Reader*. Ed. Adamson. (2010) New York: Berg, pp. 310 – 316

Weekly Paragraph - Focus on any specific topic in the reading. See week 2 for guideline.

**Week 13** – Research Project 2 is due

Class Dialogue – Craft in a digital age.

Lecture - Function and the Hand – Going Green

Last Class before Exam

**2012-2013 Catalog description**

**ATR 381 – History of Craft II**

3 credits

Continuation of ATR 380.The study of craft history world wide, addressing the media areas of ceramics, textiles, jewelry/metals, and wood/furniture. Craft’s relationship with aesthetic and technical concerns, as well as social, cultural, and political influences are presented.