



FLOR ARTH 3313

Museology: The Art of Collecting Objects

CAPA FLORENCE PROGRAM

Course Description

Through museum visits in Florence students will realize that most of the artworks actually displayed in public museums once belonged to private collectors and were not produced to be seen by a large public. During the course students will explore the history of collecting objects. They will start with the sacred collections of Classical temples, passing then to the libraries of Medieval monasteries and the ideas of the Abbot Suger. They will imagine recreating a Medieval Schatzkammer and an Early Renaissance Studiolo thanks to the remaining precious vases that belonged to Lorenzo the Magnificent and the documents of the Urbino Palace and Isabella d'Este Studiolo. They will visit the real Studiolo of Francesco I as well as 16th and 17th century Baroque Galleries. They will follow the growth of European National Museums of the nineteenth century (Louvre, British, Museums Island in Berlin) as symbols of national pride as well as the Florentine private collections transformed in foundations like the Bardini and Horne Museums. An in depth study will be done on the Uffizi Gallery in order to understand the transformation of the gallery from the late 16th century to the present day. Finally they will face the role of museums in the contemporary world making a personal research on Florence main museums' visitors.

Course Aims

Students will develop an understanding of the ways in which works of art are influenced by the historical and cultural contexts in which they are produced and collected. Students will be able to research, analyze and interpret such factors as an artwork's social significance in the past, its original location, the patron who commissioned it, and the interests of the collector who decided to place the piece in a museum, thereby giving to it a new contemporary meaning.

Requirements and Prerequisites

Students must have an introductory course in the history of western art and should be familiar with the stylistic differences among the artistic periods of the past.

Learning Outcomes

- a. Visiting contemporary museums located in ancient buildings, students will have the opportunity to think about the difficulties and the methods of museum display and their effects on the contemporary visitor's perception of art history.
- b. They will be involved in a research done at the entrance and the exit of the main Florentine museums to make interviews to visitors/tourists to try to define the meanings of visiting museums in the contemporary world, making a comparison with visitors of the past.
- c. Through museums visit they will understand the role of art works within the society of the past and the present.
- d. They will be able to analyse the role of museums and foundations in the contemporary society.

Class Methodology

Classroom lessons will introduce the different subjects with the help of computer projections, slides and movies. On-site lessons will take place at different museums and churches: San Marco, Palazzo Vecchio, Bargello, Uffizi Gallery, Galleria Palatina, Silver museum, Horne Museum, Stibbert museum. Readings are an important part of the course.

Fields components:

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the

essays/papers/projects assigned in this course.

The assigned field components are:

Visit to the church of the SS. Annunziata to understand the role of art objects as religious donation/decoration

Visit of palazzo Medici Riccardi to recreate the inside decoration of an early Renaissance palace.

Visit of Palazzo Vecchio and the Studioli, of the Uffizi Gallery and the Pitti palace to investigate how art and political power have been strictly related.

Visit to the Horne museum to discover the birth of the commerce of antiquities throughout the world.

Students are strongly encouraged to participate in co-curricular program activities.

Mid term and final exams

They will consist of 5/7 questions to answer in essay form, related to class visits, lessons and assigned reading. Questions are quite broad and the student will be able to use his/her acquired knowledge cumulating the teacher information, the visual experience and the text reading received for every argument covered.

The final research will include an onsite research done by students, divided in groups according different museums. They will make interviews and possibly take some pictures to make a power point presentation. The presentation will investigate the relation between visitors/tourists and the museums visited, including visitors' feelings and students feelings about the main problems found during the visits, focusing on the relation among visitors and museums. Students will also analyse their own personal experience, trying to discover if their relation with museums and art works had a change after the semester. The conclusions of the group research will individually written and will be sent by email to the teacher in a written format of min. 1.800 words. A class discussion and group presentation will be done in class the last day.

Grade Breakdown and Assessment of Learning Outcomes			
Learning Outcomes	Assessment task	Grade %	Due Date
a), b), c), d)	Class participation/Small group discussion	10%	Weekly
a), b),	Final Presentation 1 X 15 min. group presentation	35%	Week 14
a), b), c),	Mid-term exam Short essay questions	25%	Week 6
all	Final Exam Short essay questions	30%	Week 13

Overall grade

100%

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and

				demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Dress Code

Remember that visiting churches you are not allowed to wear shorts, bermuda, miniskirts and/or sleeveless tshirts. Photography is allowed in museums without flash.

Course material

Students will receive a password to have access to on line selected readings. During the semester some online movies will be used:

- Degenerate art. BBC documentary movie 1993
- Treasures of the Louvre. BBC documentary movie, 1st part
- Bilbao Guggenheim Museum by Frank Gehry, movie by Julien Donada
- Frank Gehry and the Bilbao effect, 2010
- What makes art valuable, BBC documentary movie 2010

Contents of the e-reader

Chapter of books:

- Francis Haskell – Penny Nicolas, Taste and the antique. The lure of Classical Sculpture 1500 – 1900, New Haven – London 1981- pag.53-91, 108-115
- John K. Lydecker, The domestic setting of the arts in Renaissance Florence, John Hopkins University, Baltimore 1987, pag.12-31
- G.Fossi, Uffizi Gallery, Introduction, 1999
- M.Ajmar-Wollheim and F.Dennis, At home in Renaissance Italy, 2006, pag. 27-30
- S. Campbell, The cabinet of Eros. Renaissance mythological painting and the Studiolo of Isabella d'Este, 2004, pp.29 - 86
- H.T.Van Veen, Cosimo I de'Medici and his self representation in Florentine art and culture, 2006, pag. 54-89
- R. Smith, Behind the scenes at the British Museum, 2007, p.10-24
- E.Macaulay-Lewis, Political museums: porticos, gardens and the public display of art in ancient Rome, in: "Collecting and dynastic ambition", ch.1, 2009.
- V.Zucchi, The Medici Guardaroba in the Florentine Ducal Residences, c.1550-1650, ch.1, 2010
- Uffizi Gallery. Art, History, Collection, Catalogue of the Gallery edited by Giunti, introduction, 2010
- Key Concept of Museology, edited by A. Desvallés and F. Mairesse, ICOM, 2010

Paper:

S.Blake McHam, Donatello's bronze David and Judith as Metaphors of Medici rule in Florence, in: "Art Bulletin", March 2001

Suggested readings:

- ICOM International Council of Museums. Code of Ethics for Museums, 2013
- T. Ambrose and C.Paine, Museum Basic, 1993, unit 5,6,7,10,11,19, 21,22,33,34, 35, 36

On line sources

°The Grand tour, Thematic essay, Heilbrunn Timeline of Art History, The Metropolitan Museum of Art
http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm

°Art of Revolution and Empire. Napoleon

<http://www.ngv.vic.gov.au/napoleon/art-and-design/art-of-revolution-and-empire>

<http://www.metmuseum.org/about-the-museum/main-building>

Weekly course schedule

Lesson #: 1

Meet: 12.15

Venue: in class

In-class activity: Museology and Museography: introduction to the course

The art of collecting starting with the Roman Porticos: Portico d'Ottavia, Portico di Livia. Cicero against Verres: art object as public belonging.

The use of art in the Medieval Christian world. Churches as museums: collecting relics, the theory of the Abbot Suger at St. Denis contrasting with the ideas of Bernard de Clairvaux. The collection of the Duke of Berry. Medieval monasteries and libraries

Out-of-class activity: visit of the Medieval city center

Assignments: E.Macaulay-Lewis, Political museums: porticos, gardens and the public display of art in ancient Rome, in: "Collecting and dynastic ambition", ch.1, 2009

Notes: Properly dressed

Lesson #: 2

Meet: 9.00 or 12.20

Venue: 9.00 in class, 12.20 in Piazza della Repubblica (by the Carousel)

In-class activity: Antique and modern medals. The new role of Rome: Sisto IV and the "restauratio urbis" in 1471. The "Tazza Farnese" and Lorenzo the Magnificent vases.

Out-of-class activity: Visit to Museo Davanzati

Assignments: J. K. Lydecker, *The domestic setting of the arts in Renaissance Florence*, John Hopkins University, Baltimore 1987, pag. 12 - 31

S.Blake McHam, Donatello's bronze David and Judith as Metaphors of Medici rule in Florence, in: "Art Bulletin", March 2001

Lesson #: 3

Meet: 9.00 or 12.20

Venue: in class

In-class activity: Renaissance palaces and the role of the Studiolo in the Quattrocento and Cinquecento: Federico da Montefeltro and Isabella d'Este Studiolo.

Out of class activity: Palazzo Medici Riccardi

Assignments: S.Campbell, The Cabinet of Eros. Renaissance mythological painting and the studiolo of Isabella d'Este, 2004, p.29- 78

M.Ajmar-Wollheim and F. Dennis, At home in Renaissance Italy, 2006, pag.27-32

Lesson #: 4

Meet: 9.00 or 12.20

Venue: Piazza della Signoria, in front of the copy of David

In-class activity: none

Out-of-class activity: Francesco I Studiolo di Palazzo Vecchio. Vasari and Borghini: a new figure in the artistic world, il conoscitore.

Assignments: H.T.Van Veen, Cosimo I de'Medici and his self representation in Florentine art and culture, 2006, p.54 - 89

Lesson #: 5

Meet: 9.00 in class, 12.20 in front of the Pitti Palace

Venue: in class

In-class activity: Cinquecento Wunderkammern: Germany and Italy. The Baroque collections in Florence. Review for mid term

Out-of-class activity: Art and politics for the Medici Grandukes. Visit of the Pitti Palace

Lesson #: 6

Meet: 9.00 or 12.20
In-class activity: Mid Term Exam

Lesson #: 7
Mid term break. No class

Lesson #: 8
Meet: 9.00 in class and 12,20 in front of the Academy of Fine Arts
Venue: in class

In-class activity: Topic: Illuminism: a new idea of museums. Clemente XII and the Capitolino Museum. The end of the Medici dynasty: Anna Maria Luisa and “il patto di famiglia”. The Uffizi under Pietro Leopoldo di Lorena, “soppressioni “ and opening of the Academy of Fine Arts.

Out-of-class activity: visit to the Academy of Fine Arts

Assignments: G. Fossi, Uffizi Gallery, 1999, p.8 - 33

Lesson #: 9
Meet: 9.00 or 12.20
Venue: at the entrance of the Uffizi Gallery
In-class activity: none
Out-of-class activity: The first public museum in Europe: history of the Uffizi Gallery
Assignments: G. Fossi, Uffizi

Lesson #: 10
Meet: 9.00 or 12.20
Venue: in class
In-class activity: Winckelmann and the Albani collection: the discovery of Greek art. Foreigners coming to Italy: the importance of the Grand Tour. English noblemen in Italy: Charles Townley and William Hamilton. Robert Adam's houses. The French Revolution: Napoleon and Pio VI. The birth of the Louvre as the museum of the empire.
Assignments: Francis Haskell – Penny Nicolas, Taste and the antique, The lure of Classical Sculpture 1500 – 1900, New Haven – London 1981, pp. 62-116, 236-251

Lesson #:11
Meet: 9.00 or 12.20
Venue: in class
In-class activity: Nineteenth century museums: British, Isabel Steward Gardner, Metropolitan. Hitler and the role of art in the Third Reich. BBC Movie “Degenerate Art”.

Lesson #:12
In class final review
Movie: The Monument Men

Lesson #: 13
Meet: 9.00 or 12.20
Final exam
In-class activity: Art pieces as world symbols: Monna Lisa and Michelangelo's David. The Guggenheim effect in Bilbao. Can art attract money? Class discussion about the role of museums in the contemporary world and their relation with the public. Students will reflect on their personal experience before and after the semester abroad
Assignments: ICOM International Council of Museums. Code of Ethics for Museums, 2013, T. Ambrose and C.Paine, Museum Basic, 1993, unit 5, 6,7, 10, 11, 19, 21, 22, 33, 34, 35, 36

Lesson #: 14
Meet: 9.00 or 12.20
Venue: in class
In-class activity: Presentation and discussion of a written project based on students' interviews and personal experiences to be done in small groups with slides presentation or videos. The written individual project will be emailed to the teacher

Attendance, Participation & Student Responsibilities

Refer to the *Academic Handbook* for a complete outline of all academic policies. This page contains a summary only.

Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

Unexcused absences

The instructor for the course may lower the student's participation grade based on the number of absences. For custom programs, some will follow our absence policy (like when CAPA sponsors visa) and some will not; see academic director for details.

Excused absences

Any student seeking to be excused from class on the ground of a verifiable illness (i.e. doctor's note) or a family emergency, must email the DAA (greverdito@capa.org) in advance of their class. The CAPA staff will then email the relevant Faculty member. Note that calling the CAPA Center (055-2466439) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. If a doctor's note is written to excuse a student from class, the student cannot use that time for personal travel. Please note: excused absences will NOT be granted to accommodate visiting friends or family. Students absent due to extenuating circumstances that have been approved by the Director of Academic Affairs in advance of the missed class, including family emergency or verifiable health-related incapacity, remain responsible for meeting all class requirements. Faculty shall offer such students reasonable assistance in making up missed work (e.g. share handouts).

Class Participation

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

Late Submission

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.