



University of
New Haven

Museology: The Art of Collecting Objects

Section I: Course Overview

Course Code: ARH313

Subject Area(s): Art history

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.

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Description

During the course, students will explore the history of collecting objects, and through museum visits in Florence, they will learn that most of the artwork displayed in public museums once belonged to private collectors and were not produced to be seen by the general public. The course will start with the review of the sacred collections of Classical temples and will then move to the libraries of Medieval monasteries and the ideas of the Abbot Suger. The course will also explore the growth of European National Museums of the nineteenth century (such as the Louvre, British Museum, and Museums Island in Berlin) as symbols of national pride, and it will highlight how the Florentine private collections were transformed in foundations like the Bardini and Horne Museums. An in-depth study will be done from the late 16th century to the present day, and students will investigate the role of museums in the contemporary world while conducting personal research of the visitors of Florence's main museums.

Learning Objectives

Upon successful completion of this course, students will be able to:

- Analyze the role of museums and foundations in contemporary society
- Compare the role of art works within the society between the past and the present
- Identify the difficulties and the methods of museum display as well as their effects on the contemporary visitor's perception of art history

- Understand the complexity of the art field and the difficulties of preserving art in many parts of the world due to political issues.

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: TBC

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement - 20%

Mid-Term Exam - 20%

Final Paper and Presentation - 20%

Group Project - 15%

Final Exam - 25%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, and to have read the [CEA CAPA Engagement Policy](#) and to understand the [Class Engagement Rubric](#) that outlines how engagement will be graded.

Mid-Term (20%) and Final Exam (25%): These exams each consist of 5-7 questions to answer in essay form, and the questions will be related to class visits, lessons and assigned readings. To address these questions, students should draw upon information provided by the instructor, class readings, and visual experiences of museum visits.

Final Paper and in class Presentation (20%): The final research will include onsite research done by students, divided in groups according to different museums. Each group will conduct interviews and can include photographs to create a PowerPoint presentation. The presentation will investigate the relationship and impressions of the museum by tourists and visitors. The conclusions of the group

research will be an 1800-word (min) essay written by each group member. A class discussion and group presentation will be done in class on the last day.

Group project (15%): Students are divided in small groups to create, design, and describe an art exhibition based on pictures of artworks provided by the instructor. They must provide a title, a layout idea, and labels for each work. In addition, students need to explain their motivations and the message of their exhibition. Students can use any medium they prefer to keep the attention of the audience, according with what studied in class. Each group project must be presented to the class and is graded by the instructor.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- Visit to the Opificio delle Pietre dure Museum to understand the world of private art collections and crafts.
- Visit of Palazzo Davanzati, the Medici palace, Signoria and the Pitti palace to investigate how art and political power have been strictly related.
- Visit to the Bargello museum to discover the birth of the commerce of antiquities throughout the world.
- Visit Ferragamo museum to understand the strong connection between art and the contemporary commercial globalized world.
- Didactic activity for special audiences- Uffizi multisensorial experience- will explain the basic museum role in education and the methods for reaching special audiences.

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

Ajmar-Wollheim, Marta and Dennis, Flora. *At Home in Renaissance Italy*. V & A Publishing, 2006, pp. 27-30

- Bourne, Molly, and Stephen J. Campbell. *Renaissance Quarterly*, vol. 59, no. 3, 2006, pp. 862–64
- Desvallés, André and Mairesse François. *Key Concept of Museology*, edited by ICOM, 2010
- Edson, Gary. "Museum Management." *Running a Museum. A Practical Handbook*, edited by ICOM, 2004, pp. 133-145.
- Fossi, Gloria. *Uffizi Gallery*. Firenze: Giunti Editore, 1999, pp.8-33
- Haskell, Francis and Penny, Nicholas. *Taste and the antique. The lure of Classical Sculpture 1500 – 1900*. Yale: Yale University Press, 1982, pp.53-91, 108-115, 238 and 241.
- ICOM International Council of Museums. *Code of Ethics for Museums*, 2013
- Kurin, Richard. "Why We Have a Civic Responsibility to Protect Cultural Treasures During Wartime." *Smithsonianmag*, April 10, 2015. <https://www.smithsonianmag.com/smithsonian-institution/why-we-have-civic-responsibility-protect-cultural-treasures-during-wartime-180954887/>
- Ladkin, Nicola. "Collections Management." *Running a Museum. A Practical Handbook*, edited by ICOM, 2004, pp. 17–30.
- Lydecker, John Kent. *The domestic setting of the arts in Renaissance Florence*. John Hopkins University, Baltimore, 1987, pp.12-31
- McHam, Sarah Blake. "Donatello's Bronze 'David' and 'Judith' as Metaphors of Medici Rule in Florence." *The Art Bulletin*, vol. 83, no. 1, 2001, pp. 32–47
- Riegels Melchior, Marie. "Fashion Museology: Identifying and Contesting Fashion in Museums". *Fashion. Exploring Critical Issues*. Mansfield College, Oxford, 22-25 September 2011
- Satkowski, Leon. "The Palazzo Pitti: Planning and Use in the Grand-Ducal Era." *Journal of the Society of Architectural Historians*, vol. 42, no. 4, 1983, pp. 336–49
- Shoumatoff, Alex. "The devil and the art dealer." *Vanity Fair*, April 2014. <https://archive.vanityfair.com/article/2014/4/the-devil-and-the-art-dealer>
- Simon, Nina. *The Participatory Museum*. Santa Cruz, California: Museum 2.0, 2010, pp. 33-45
- Smith, Robert. *Behind the scenes at the British Museum*. BBC Books, 2007, pp.10-24
- *Uffizi Gallery. Art, History, Collections, Catalogue of the Gallery*. Firenze, Giunti, 2010
- Van Veen, Henk Th. *Cosimo I De' Medici And His Self-Representation In Florentine Art And Culture*. Cambridge: Cambridge University Press, 2013, p. 54-89

During the semester, some online movies are 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

Course Calendar

Session 1	
Topics	Museology and Museography: introduction to the course. Medieval and Renaissance time: the construction and decoration of private palaces. "Spalliere" and dowry chests.
Activity	Lecture & Discussion Visit to Davanzati museum
Readings & Assignments	<ul style="list-style-type: none"> • Lydecker, pp. 12 - 31 • Desvallés & Mairesse, pp. 15-21 • Ajmar- Wollheim & Dennis, pp. 27-32 • <i>Code of Ethics for Museums</i>, 2013

Session 2	
Topics	Studioli, from religious places of retirement to exclusive collections in the Renaissance palaces: Federico da Montefeltro and Isabella d'Este Studiolo. Medici collection. Donatello's bronze David in the Medici palace. The Riccardi antiquities collection.
Activity	Lecture & Discussion Visit to Medici Riccardi Palace
Readings & Assignments	<ul style="list-style-type: none"> • McHam, pp. 32-47 • Campbell, pp. 29- 86 • Ajmar- Wollheim & Dennis, pp. 27-32

Session 3	
Topics	The new role of the Medici after 1534: Cosimo I, Vasari and Borghini: art and politics, a new figure in the artistic world, "Il conoscitore". Uffizi in 16 th century
Activity	Lecture & Discussion Visit to palazzo Vecchio Museum
Readings & Assignments	<ul style="list-style-type: none"> • Fossi (1999), pp. 8-33 • Van Veen, p.54–89 and pp. 81-90

Session 4	
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Topics	The end of the Medici dynasty: Anna Maria Luisa and “il patto di famiglia”. The Uffizi under Pietro Leopoldo di Lorena. Baroque palaces and collections, Wunderkammer in Europe.
Activity	Visit to Pitti Palace museum
Readings & Assignments	<ul style="list-style-type: none"> • Haskell & Penny, pp. 53-61 • Satkowski, pp. 336-349 • Fossi (2010), Introduction

Session 5	
Topics	Clemente XII and his donation and creation of the Capitolino Museum in Rome, first public museum in the world.
Activity	Lecture & Discussion Visit to Bargello museum
Readings & Assignments	<ul style="list-style-type: none"> • Haskell & Penny, pp. 62-91

Session 6	
Topics	National Museums: Louvre and Napoleon, British, Metropolitan. The Neoclassical taste: Pompeii excavations and the Grand tour.
Activity	Lecture & Discussion Signoria square and its statues collection Review for midterm test
Readings & Assignments	<ul style="list-style-type: none"> • Haskell & Penny, pp. 108-115, p. 238, p.241 • Smith, pp. 10-24

Session 7	
Mid-term	

Session 8	
Topics	The Second World War: Hitler, degenerate art and monuments Men. Degenerate Art documentary movie 1993
Activity	Lecture & Discussion Documentary Movie: The degenerate Art, 1993

Readings & Assignments	<ul style="list-style-type: none"> • Shoumatoff, https://archive.vanityfair.com/article/2014/4/the-devil-and-the-art-dealer
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Session 9	
Topics	Museum management 1. Working for/with museum collections: principles, basic tools and case studies with a focus on museum professionals. Museums as places for conservation.
Activity	Lecture & Discussion Visit to Opificio Museum
Readings & Assignments	<ul style="list-style-type: none"> • Edson, pp. 133-145; • Ladkin, pp. 17-30

Session 10	
Topics	Museum management 2. Museums and their audience: museums as places of education, encounter, participation and social change (case studies). The role of social media.
Activity	Lecture & Discussion Uffizi Educational Department activity- multisensorial laboratory
Readings & Assignments	<ul style="list-style-type: none"> • Woolard, pp. 105-117 • Simon, pp. 33-45

Session 11	
Topics	Fashion Museum in the world: Palazzo Mocenigo museum, Venice and V&A Museum in London, Ferragamo museum in Florence
Activity	Lecture & Discussion Visit to Ferragamo museum
Readings & Assignments	<ul style="list-style-type: none"> • Melchior, pp. 1-10

Session 12	
Topics	Art theft: illicit traffic and contemporary stealing (Isis, Isabel Steward, Saliera Cellini) ISIS destructions. The value of art. Art as a social show off. Art pieces as world symbols: Monna Lisa and Michelangelo's David.

	Can art attract money? The Guggenheim effect in Bilbao. New museum in the world. Names as brands (Louvre- Dubai)
Activity	Lecture, Movie and Movie Discussion: BBC video: The world most expensive paintings.
Readings & Assignments	Kurin, https://www.smithsonianmag.com/smithsonian-institution/why-we-have-civic-responsibility-protect-cultural-treasures-during-wartime-180954887/

Session 13	
Topics	Presentation and discussion of the single written paper based on students' personal experiences. The written individual project must be uploaded on Canvas the day before.
Activity	Lecture & Discussion
Readings & Assignments	Activity in groups: creation and design an exhibition, starting by artworks pictures provided to each group by the professor; oral presentation of the projects, discussion and assigning of grades to each project.

Session 14	
Review for Final Exam	

Session 15	
Final exam	

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration.

These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.

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