

# NEW COURSE FORM

## 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- c. Contact person name: Jane Peters or Ben Withers Email: jane.peters@uky.edu, bwithers@uky.edu Phone: 257-1716, 257-4013
- d. Requested Effective Date:  Semester following approval   Specific Term/Year<sup>1</sup>: Fall 2011

## 2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-H 604
- b. Full Title: Practical Problems in Art History (Subtitle required)
- c. Transcript Title (if full title is more than 40 characters): Practical Problems in A-H
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
- |                  |                               |                                     |                  |                    |
|------------------|-------------------------------|-------------------------------------|------------------|--------------------|
| _____ Lecture    | _____ Laboratory <sup>1</sup> | _____ Recitation                    | _____ Discussion | _____ Indep. Study |
| _____ Clinical   | _____ Colloquium              | _____ Practicum                     | _____ Research   | _____ Residency    |
| <u>3</u> Seminar | _____ Studio                  | _____ Other – Please explain: _____ |                  |                    |
- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: May be repeated under a different subtitle for a maximum of six credits.
- If YES: Will this course allow multiple registrations during the same semester? YES  NO
- i. Course Description for Bulletin: A seminar that examines art from a practical perspective. It introduces various disciplines that relate to the understanding of art, such as materials, formats, handling, display, storage, conservation, and

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

# NEW COURSE FORM

connoisseurship. Students engage firsthand with artworks, meanwhile deepening their knowledge of the background and context of the types of art examined. May be repeated under a different subtitle to a maximum of six credits. Prereq: graduate status or permission of the instructor.

j. Prerequisites, if any: Graduate status or permission of the instructor.

k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO

l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

3. Will this course be taught off campus? YES  NO

## 4. Frequency of Course Offering.

a. Course will be offered (check all that apply):  Fall  Spring  Summer

b. Will the course be offered every year? YES  NO

If NO, explain: This seminar is targeted to those graduate students interested in art registration and conservation careers in a museum context and therefore demand would likely require it to be offered only every other year.

5. Are facilities and personnel necessary for the proposed new course available? YES  NO

If NO, explain: \_\_\_\_\_

6. What enrollment (per section per semester) may reasonably be expected? 5-10

## 7. Anticipated Student Demand.

a. Will this course serve students primarily within the degree program? YES  NO

b. Will it be of interest to a significant number of students outside the degree pgm? YES  NO

If YES, explain: \_\_\_\_\_

## 8. Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

## 9. Course Relationship to Program(s).

a. Is this course part of a proposed new program? YES  NO

If YES, name the proposed new program: \_\_\_\_\_

b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO

If YES<sup>5</sup>, list affected \_\_\_\_\_

<sup>4</sup> You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## NEW COURSE FORM

programs:

### 10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES  NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

---

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# NEW COURSE FORM

## Signature Routing Log

### General Information:

Course Prefix and Number: A-H 604

Proposal Contact Person Name: Anrew Maske Phone: 257-2344 Email: andrew.maske@uky.edu

### INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

### Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
ART College of Fine Arts Curriculum Comm.	9/4/2010 4/6/11	Ben Wilkerson Jane Johnson	Ben Wilkerson Jane Johnson
		7-1709   ghjohn@email.uky.edu	
		/ /	
		/ /	
		/ /	

### External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

\_\_\_\_\_

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

A-H 604

*Practical Problems in Art History:*

*Sample Subtitle: Understanding Asian Art*

Professor Andrew Maske  
Office: FA 307A  
Telephone: 257-2344

Email: andrew.maske@uky.edu  
Art Department Office: FA 207  
Art Dept. Telephone: 257-2727

**SYLLABUS**

**Course Description**

A seminar that examines art from a practical perspective. It introduces various disciplines that relate to the understanding of art, such as materials, formats, handling, display, storage, conservation, and connoisseurship. Students have the opportunity to engage firsthand with artworks, meanwhile deepening their knowledge of the background and context of the types of art examined. May be repeated under a different subtitle to a maximum of six credits. Prerequisite: graduate status or permission of the instructor.

**Sample Subtitle Description: Understanding Asian Art**

The increasing presence of Asian cultural manifestations in contemporary life reflect the growing interest in Asia among people of other cultural backgrounds. Asian art forms reflect their specific cultural and environmental contexts, and require familiarity with a range of considerations that often differ markedly from those of Euro-American art. This seminar is designed to enable students to reach significant practical understanding of Asian art through study of issues related to art objects within the museum collection context.

**Learning Objectives**

Students will gain a broad and thorough understanding of the most prominent types of Asian art objects, focusing primarily on works from China and Japan. They will learn to identify major genres of East Asian art by their formats and materials, and will gain proficiency handling and storing them in an appropriate manner. Students will become familiar with the most common conservation issues related to Asian art objects, and will learn some of the methods of preventing and treating them. In addition, students will gain familiarity with both traditional and contemporary ways of displaying Asian art. Finally, they will become knowledgeable about issues related to copies and forgeries of Asian art objects. Students will synthesize their knowledge for a final project by organizing, supervising, and delegating responsibility to a group of undergraduate students to collectively plan and design storage and conservation facilities, display galleries, and collecting practices for a new museum of Asian art.

**Course Requirements**

Students are required to participate fully in class sessions, including workshops. They must pass a midterm exam covering the course content to that point. They must work together in groups to create their final project, for which they will share the grade. Participation in the project will be assessed by other group members as well as the instructor.

## **Grading**

Class attendance and participation	30%
Midterm exam	20%
Final project	50%

90-100% - A; 80-89% - B; 70-79% - C; 69% and below - Failing

## **Attendance**

The importance of consistent attendance in this course cannot be overstressed. Many of the class sessions will involve participatory aspects that cannot be reproduced; therefore, attendance and participation make up a large portion of the course grade.

- A Session Participants list will be passed around at the beginning of each class, then placed at the front of the room. Each member should sign in legibly to get credit for attending that session. I will take absences into account when deciding to raise or lower marginal grades.

**Note-taking** – Taking notes is an essential part of absorbing and retaining the material in class lectures. Students are required to maintain a notebook with generous areas for writing and for storing handouts.

## **Course Schedule**

Session 1: Introduction to East Asia

### **I. Becoming Acquainted With Asian Art Formats**

Session 2: Archaeological Arts

Session 3: Sculptural Arts

Session 4: Painting/ Print Formats

Session 5: Decorative Arts – Ceramics, Lacquerware, Textiles, Metalwork

### **II. Materials**

Session 6: Organic Materials

Session 7: Inorganic Materials

### **III. Handling Workshops**

Session 8: Paintings: Hanging Scrolls, Handscrolls,

Session 9: Folding Screens

Session 10: Albums and Traditional Books

Session 11: Metalwork

Session 12: Lacquer, Wood, Bamboo

Session 13: Ceramics

Session 14: Midterm Exam

### **IV. Display**

A. Some Traditional Settings

Session 15: The Chinese Study

Session 16: The Japanese Tea Room

B. Innovative Asian Museums and Installations

Session 17: The Shanghai Art Museum

Session 18: The Nezu Art Museum and The Miho Museum

Session 19: Asian Art Museum, San Francisco

Session 20: The Peabody Essex Museum

### **V. Storage and Conservation**

Session 21: Works on Paper I

Session 22: Works on Paper II

Session 23: Textiles

Session 24: Lacquerware, Wood, Bamboo, Ivory, and Tortoiseshell

Session 25: Ceramics and Metalwork

#### **VI. Connoisseurship**

Session 26: Issues of Connoisseurship – What Makes a Piece Desirable?

Session 27: Levels of Use in Museum Collections

Session 28: Standards of Art Display-ability – Asia and the U.S.

Session 29: Tribute Copies, Outright Forgeries, and Deceptive Pastiche

Session 30: Presentation of Student Projects

Session 31: Presentation of Student Projects

Session 32: Presentation of Student Projects

#### **Bibliography**

Christensen, Thomas and Kaz Tsuruta. *Bridge to Understanding: The Art and Architecture of San Francisco's Asian Art Museum - Chong-Moon Lee Center for Asian Art and Culture*. San Francisco, CA: Asian Art Museum, 2003.

Godfrey, Tony, ed. *Understanding Art Objects: Thinking Through the Eye*. London: Lund Humphreys, 2009.

Hay, Jonathan. *Sensuous Surfaces: The Decorative Object in Early Modern China*. Honolulu, HI: University of Hawai'i Press, 2010.

Koyama, Hiroko and I.M. Pei. *The Miho Museum*. Shigaraki, Japan: Miho Museum, 1997.

Mrazek, Jan and Morgan Pitelka. *What's the Use of Art?: Asian Visual and Material Culture in Context*. Honolulu, HI: University of Hawai'i Press, 2007.

Nezu Museum. *Guide to the New Nezu Museum*. Tokyo: Nezu Museum, 2010.

Rosenblatt, Arthur. *Building Type Basics for Museums*. San Francisco: Wiley Publishing, 2001.

Rousmaniere, Nicole. *Kazari: Decoration and Display in Japan, 15<sup>th</sup> – 19<sup>th</sup> Centuries*. New York: Harry N. Abrams, 2002.

Salisbury, Laney and Aly Sujo. *Provenance: How A Con Man and A Forger Rewrote the History of Modern Art*. New York: Penguin Press, 2009.

Schraubstadter, Carl. *Care and Repair of Japanese Prints*. Asian Conservation Laboratory, 1978.

Sibeth, Achim, ed. *Being Art, Being Object*. Berlin: Wasmuth, 2010.

Tokyo National Research Institute of Cultural Properties. *Proceedings of the International Symposium on the Conservation and Restoration of Cultural Property — Interregional Influences in East Asian Art History*. Tokyo National Research Institute of Cultural Properties, 1994.

Whitaker, Amy. *Museum Legs: Fatigue and Hope in the Face of Art*. Hol Art, Books, 2009.

Winter, John. *East Asian Paintings: Materials, Structures, and Deterioration Mechanisms*. Archetype Books, 2008.

Wittman, Robert K. with John Shiffman. *Priceless: How I Went Undercover to Rescue the World's Stolen Treasures*. New York: Crown Publishers, 2010.