

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
Source page: **Welcome** at <http://approaches-to-object.wikis.bgc.bard.edu/front:start>

Welcome to 502. Approaches to the Object

Fall 2013, Wednesdays 9:30 AM - 12:00 PM

Bard Graduate Center, 38 W. 86th Street, Lecture Hall and 5th Floor Classroom

Instructors:

Ivan Gaskell, gaskell@bgc.bard.edu. Office hours: Wed. 2.00-3.30, Room 419

Catherine Whalen, whalen@bgc.bard.edu. Office hours: Wed. 3:30-5:00, Room 514

This fall-term course is required for all entering MA students, and PhD students who have not taken a course deemed comparable. Reflecting the Bard Graduate Center's multidisciplinary nature, this course equips students to make informed and viable choices in the scholarly use of objects as historical evidence. It introduces incoming students with diverse backgrounds to the puzzles and possibilities of interdisciplinary, object-based scholarship across a broad chronological and geographical scope, while investigating the taxonomic categories and associated institutions that drive the construction of knowledge about objects, including art, architecture, design, technology, science, print culture, and digital media. Drawing on the varied expertise of BGC faculty and guests, it also highlights a wide range of methodologies and texts drawn from art history, archaeology, history, anthropology, sociology, cultural geography, literary criticism, material culture, cultural studies, conservation, and philosophy. Presentations will be followed by break-out discussions led by the two course instructors. Course assignments will include individual written papers and presentations, as well as team projects. 3 credits.

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
Source page: **Syllabus** at <http://approaches-to-object.wikis.bgc.bard.edu/syllabus>

Syllabus

Week-by-Week

[September 4](#) - Introduction

[September 11](#) - Art

[September 18](#) - Archaeology

[September 25](#) - Anthropology and Folklore

[October 2](#) - History

[October 9](#) - Sociology

[October 16](#) - Books and Manuscripts

[October 23](#) - Science and Technology

[October 30](#) - Digital Material

[November 6](#) - Design History and Material Culture Studies

[November 13](#) - Clothing

[November 20](#) - Architecture, Interiors and Cultural Landscapes

[November 27](#) - Make-up Week

Class Participation

Class attendance and participation is mandatory. Seminar members will be responsible for weekly reading assignments and study exercises, and will come to class prepared for discussion and informal presentations. In addition, you welcome to share your musings, citations, images, and other media on the **Share** page.

Object/Method Studies

These brief assignments are opportunities to engage directly with tangible things while exploring received categories of material culture and methods for studying it. These analyses vary from analyzing objects via different disciplinary perspectives to interpreting human-environment interactions to evaluating digital resources, and may require visits to collections. Seminar members will work both individually and in small groups. Post your study on the course wiki **24 hours prior to class** on **Group I** or **Group II** pages. Including image(s) or other media where possible. Be prepared to discuss your study in class.

Readings

Texts are available as PDFs on the course wiki AND/OR on reserve at the BGC Library. These readings relate to and expand upon faculty presentations and object/method studies. Readings should be analyzed primarily for their intellectual scaffolding rather than factual content. Identify the authors' aims, sources, methods, and contributions, using (but not limited to) the following guidelines:

- What questions do these scholars seek answer?
- What theses do they attempt to demonstrate?
- What types of evidence do they use?
- What methods do they employ to analyze their evidence?
- What arguments do they make, and how do they marshal evidence in support of those arguments?
- What scholarly contributions do they make?
- How might this work be expanded upon?

Papers

There are two major written assignments for the course, a midterm paper and a final paper.

Midterm Paper: Expand one of your object/method studies into a 8-10 page paper, plus notes, illustrations, and a bibliography. Papers must be accompanied by a one-page self-evaluation in which you identify your paper's thesis, strengths, weaknesses, and interpretive risks. Submit to both instructors on **October 15**. Submissions may be emailed no later than midnight. Please turn in a hard copy in class on October 16.

Final Paper: Drawing upon the course content as well as your own explorations, discuss your own research interests and what kinds of approaches you might use to pursue them. What examples of scholarship are especially useful to you, and why? How might you apply them to your own work? What is new to you? Prepare a 15-page paper, plus notes, illustrations, and bibliography. Papers must be accompanied by a one-page self-evaluation in which you identify your paper's thesis, strengths, weaknesses, and interpretive risks. Submit to both instructors on **December 11**.

For this assignment, there are two interim deadlines:

Submit the following to both instructors and BGC librarians on **Oct. 8**.

- Brief description of your research interests.

Submit the following to both instructors and BGC librarians on **Nov. 5**.

- Set of questions you want to answer.

- Potential primary and secondary sources.
- Possible methods.
- A preliminary bibliography.
- Research plan.

During the **week of November 4** or **November 11**, meet with a BGC librarian to discuss your research plan.

NOTE Writing Guidelines: Avoid common writing errors, such as passive voice. Use *The Chicago Manual of Style* format for citations and bibliography. See BGC Library [Style Guides + Citation Tools link](#), and the following:

- William Germano, "Passive Spoken Here," *The Chronicle Review* 51, no. 33, B20. [Germano 2005.pdf](#)
- *The Chicago Manual of Style* Online. [CMS link](#)
- "When to Cite Sources," Princeton University, [Citation Guidelines](#). NOTE: Proper citation of sources is essential for all assignments.
- "BGC Style Guide," developed by the managing editorial department at the BGC; includes preferred rules of spelling, capitalization, and punctuation. Available as searchable, online version on the DML wiki [DML BGC Style Guide link](#), or see [BGC Style Guide.pdf](#)
- "Bard Graduate Center Style Guidelines," prepared by Elizabeth Simpson; includes examples of CMS format citations and bibliographic entries. [BGC Style Guidelines.pdf](#)
- Ready reference shelf of writing guides, BGC Library, 2nd Floor (next to seating area w/round table).

When you need writing assistance, consult the BGC Writing Tutor.

For further questions regarding CMS citations, consult BGC Reader Services Librarian Karyn Hinkle.

Grading

Class Participation 20%

Object/Method Studies 20%

Midterm Paper 20%

Final Paper 40%

page revision: 26, last edited: 9 Oct 2013, 20:00 (57 minutes ago)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
 Source page: **September 4 - Introduction** at <http://approaches-to-object.wikis.bgc.bard.edu/september-4>

September 4 - Introduction



Martin St-Amant, Panorama of the north of Manhattan, from Rockefeller Center, New York, 2008. [Martin St-Amant - Wikipedia](#) - CC-BY-SA-3.00

PART 1: Ivan Gaskell and Catherine Whalen

Topics: A review of course aims and syllabus. What is an "approach?" What kinds of aims, sources, methods, and theoretical/interpretive frameworks have scholars used to study objects? How are divisions among categories of things historically and culturally determined? How permeable are they? What is at stake in issues of classification, taxonomy, and disciplinary boundaries? What are the ideological and autobiographical dimensions of scholarship? How does one make the shift from a consumer to a producer of knowledge? How does one find one's own voice?

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

OBJECT/METHOD STUDY: Bring in an **object of personal significance** to class and be prepared to discuss.



Camilo Vergara, *65 East 125th Street, Harlem*, photographed in 1980, 1996, 1997, and 2007. New-York Historical Society [N-YHS link](#). Also see Camilo José Vergara and Howard Gillette's *Invincible Cities*

website for *A Visual Encyclopedia of the American Ghetto*, Rutgers University [Rutgers link](#)



READINGS:

- Donald Meinig, "The Beholding Eye: Ten Versions of the Same Scene," in *The Interpretation of Ordinary Landscapes*, ed. Donald Meinig (New York: Oxford University Press, 1979), 33-48.

[Meinig 1979.pdf](#)

- Steven Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: University of Chicago Press, 1998); selection from Ch. 1 "Museums and the Late Victorian World," 3-24.

[Conn C1 1998.pdf](#)



Bird Hall, American Museum of Natural History, New York City,

c. 1895-1910? New York State Archives. [The End of the Collection link.](#)

Ethnological Hall, American Museum of Natural History, New York City,

c. 1895-1910? A Haida canoe hangs from the

ceiling. New York State Archives. [The End of the Collection link.](#)

Interior of Georges Hoentschel's showroom, 58 Boulevard Flandrin, c. 1906. J. Pierpont Morgan then presented the Hoentschel Collection to The Metropolitan Museum of Art.

See BGC/Met exhibition *Salvaging the Past: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art* [BGC link](#)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **September 11 - Art** at <http://approaches-to-object.wikis.bgc.bard.edu/september-11>

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September 11 - Art



Marble sarcophagus with garlands, Roman, Severan period, ca. A.D. 200–225. Marble, Proconnesian, 53 x 88 in.; 70.1.

This sarcophagus was the Metropolitan Museum of Art's first acquisition, the 1870 gift of J. Abdo Debbas, the American vice consul at

Tarsus (Turkey). ["Now at the Met" link.](#)

PART 1: Jeffrey Collins

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: What do art historians do? What is "connoisseurship"? "Fine" versus "decorative" arts? What hierarchies of value are at stake?

OBJECT/METHOD STUDY: Visit the Metropolitan Museum of Art or the American Museum of Natural History and select an **excavated object** currently on view. Post the label copy on the course wiki plus an image (if possible), 24 hours prior to class. Be prepared to discuss your object as both an archaeological artifact and a work of art.

NOTE: Half of each group will discuss their object this week, and the other half next week.

READINGS:

- Hans Ottomeyer, "The Metamorphosis of the Neoclassical Vase," in *Vasemania: Neoclassical Form and Ornament in Europe*, ed. Stefanie Walker (New York: Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, and The Metropolitan Museum of Art, 2004), 14-29. [Ottomeyer 2004.pdf](#)

- Carlo Ginzburg, "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method," *History Workshop Journal* 9, 1, 1980, 5-36. [Ginzburg 1980.pdf](#)
- Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, 2nd ed. (Oxford: Oxford University Press, 1988 [1972]); Ch. 2 "The Period Eye," 29-103. [Baxandall 1988 Ch2.pdf](#)
- Richard Newman, *Conservation: MFA Highlights* (Boston: MFA Publications, 2010), "Art and Science of Museum Conservation," 13-22. [Newman 2010.pdf](#)
- Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17 (Spring 1982): 1-19. [Prown 1982.pdf](#)



Portland Vase, possibly Rome, Italy, c. AD 5-25, cameo glass, 24 h x 1.7 diam. cm. British Museum. [BM link](#)
 J. Doubleday Restorer of the Portland Vase, British Museum. [Doubleday link](#)
 Josiah Wedgwood, Portland Vase, early 19th C., Jasperware, 10 3/8 h in. [MMA link](#)



Also of Interest:

- Alvar Gonzalez Palacios, "Bernini as a Furniture Designer," *Burlington Magazine* 112, no.

812 (Nov. 1970):719-722. [Gonzalez Palacios 1970.pdf](#)

- Michael Baxandall, *The Limewood Sculptors of Renaissance Germany* (New Haven: Yale University Press, 1980).
- Jules David Prown and Kenneth Haltman, eds. *American Artifacts* (East Lansing: Michigan State University Press, 2000).
- Michael Yonan, "Toward a Fusion of Art History and Material Culture Studies," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18:2 (Fall-Winter 2011), 232-248. [Yonan 2011.pdf](#)
- Richard Wollheim, "Giovanni Morelli and the Origins of Scientific Connoisseurship," in *On Art and the Mind* (Cambridge, Mass.: Harvard University Press, 1974), 177-201.
- Charles F. Montgomery, "The Connoisseurship of Artifacts," in *Material Culture Studies in America*, ed. Thomas J. Schlereth (Nashville, Tenn.: American Association for State and Local History, 1982), 143-152. Note: This text is an excerpt from "Some Remarks on the Science and Principles of Connoisseurship," published in *The Walpole Society Notebook* (1961). [Montgomery 1961.pdf](#)



"Funeral Urns Found in a Mound, Valley of Oaxaca," Frontispiece, Marshall H. Saville, "Funeral Urns from Oaxaca" (New York, 1904); excerpt from *The American Museum Journal* 4, 49-60. [Google Books link](#).

Human Effigy Urn/ Vase, Valley of Oaxaca, Mexico, 100/200-1000/1100 CE. Clay, 38 x 26 x 20 cm. [30.0/ 3 AMNH link](#). On view in the Mexico and Central America Hall, American Museum of Natural History.

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Source page: **September 18 - Archaeology** at <http://approaches-to-object.wikis.bgc.bard.edu/september-18>

September 18 - Archaeology



Dietrich von Bothmer, Chair of Greek & Roman Art, Metropolitan Museum of Art, c. 1980. See Lee Rosenbaum, *ArtsJournal* [Rosenbaum link](#)

Euphronios krater, ca. 510, terracotta, 18 x 21.7 in. Returned by Met Museum to National Etruscan Museum, Villa Giulia, Rome [Etruscan link](#)

Also see Greek and Roman Art Galleries, Metropolitan Museum of Art, New York [Met link](#)

PART 1: "Archaeology, Museums, and the Cultural Property Debate," Elizabeth Simpson

Topics: Archaeological methods; distinctions between archaeology in Eurasia and Africa, and in the Americas; the changing relationship between disciplines of archaeology and art history; the changing role of museums over time, and the partage system; the 1970 UNESCO convention and its consequences; the interests and concerns of Indigenous communities, and the rise of Indigenous archaeology.

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

OBJECT/METHOD STUDY: Visit the Metropolitan Museum of Art or the American Museum of Natural History and select an excavated object currently on view. Post the label copy on the course wiki plus an image (if possible), 24 hours prior to class. Be prepared to discuss your **excavated object** as both an archaeological artifact and a work of art.

NOTE: Those who did not discuss their object last week will do so this week.

READINGS:

- United Nations Educational, Scientific and Cultural Property Organization (UNESCO), "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970." [UNESCO link](#)
- Randy Kennedy and Hugh Eakin, "Met Chief, Unbowed, Defends Museum's Role," *New York Times*, 28 February 2006. [Kennedy Eakin 2006.pdf](#)
- Rebecca Mead, "Den of Antiquity," *The New Yorker*, April 9, 2007. [Mead link](#)
- Lynn Meskell, *Object Worlds in Ancient Egypt: Material Biographies Past and Present* (Oxford: Berg, 2004), Introduction, 1-11. [Meskell link](#) [Meskell 1-11.pdf](#)
- James Deetz, *In Small Things Forgotten: An Archaeology of Early American Life*, exp. and rev. ed. (New York: Anchor Books/Doubleday, 1996), Ch. 1 "Recalling Things Forgotten: Archaeology and the American Artifact," 1-37; [Deetz 1977 Ch1.pdf](#); Ch. 7 "Parting Ways," 187-211. [Deetz 1977 Ch7.pdf](#).
- Janet D. Spector, *What This Awl Means: Feminist Archaeology at a Wahpeton Dakota Village* (St. Paul: Minnesota Historical Society Press, 1993), Ch. 1, "Archaeology and Empathy," 1-18; and Ch. 2, "What This Awl Means," 18-29. [Spector 1993 Ch1,2.pdf](#)
- Jerry Podany, "Lessons from the Past," *History of the Restoration of Ancient Stone Sculptures*, ed. Janet Burnett Grossman, Jerry Podany, and Marion True (Los Angeles: J. Paul Getty Museum, 2003), 13-23. [Podany.pdf](#)



Seth Eastman, *Medicine Dance of the Sioux or Dakotah Indians on the St. Peters River near Fort Snelling*, 1847. Watercolor on paper, 4-3/8 x 7-1/8 in. Minnesota Historical Society [Eastman link](#). Also see *Seth Eastman: Artist on the Frontier* [MHS link](#)

Also of Interest

- Elisabetta Povoledo, "Boston Museum Returns 13 Ancient Works to Italy," *New York Times*, 29 September 2006. [Povoledo 2006.pdf](#)
- Elisabetta Povoledo, "Getty Agrees to Return 40 Antiquities to Italy," *New York Times*, 2 August 2007. [Povoledo 2007.pdf](#)
- "Greek God Hercules Reunited," *Daily Mail*, 22 September 2011. [Daily Mail 2011.pdf](#)
- Dan Bilefsky, "Seeking Return of Art, Turkey Jolts Museums," *New York Times*, 30 September 2012 [Bilefsky 2012.pdf](#)
- Wikipedia article, "Archaeology." [Wikipedia link](#)
- Amy M. Tyson, *The Wages of History: Emotional Labor on Public History's Front Lines* (Amherst: University of Massachusetts Press, 2013); a case study of Historic Fort Snelling, Minnesota.



Excavated foundations of the Turner-Burr house, 1975. [Excavation link](#)

Turner-Burr house, photographed c. 1908. Pilgrim Society, Plymouth, Massachusetts [Turner-Burr link](#)

Earthenware jugs, excavated at Parting Ways, c. 1975. [Jugs link](#)

Also [The Plymouth Colony Archive Project link](#), Univ. of Illinois, and [Parting Ways link](#)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
 Source page: **September 25 - Anthropology and Folklore** at <http://approaches-to-object.wikis.bgc.bard.edu/september-25>

September 25 - Anthropology and Folklore

PART 1: Gabrielle Berlinger

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: What is culture? What kinds of theoretical and methodological frameworks do cultural anthropologists and folklorists use to study material culture? What distinguishes their approaches from those of art historians and archaeologists? How do they address issues of postcolonialism and indigeneity?



Ola Belle Reed and the New River Boys and Girls (John Miller, Burl Kilby, and Alex Campbell), Campbell's Corner, Oxford, Pennsylvania, WCOJ Radio broadcast, 1966. Photo: Henry Glassie. See [Glassie link](#) for podcast w/audio clips from field recording and transcript.

Ola Belle Reed, *My Epitaph*, 1976, Folkways Records [Smithsonian link](#) and [My Epitaph Liner Notes.pdf](#)

OBJECT/METHOD STUDY: As part of a team, conduct a **mini-ethnography** focused on the interactions among people and things. Possible settings include a park, memorial, street, subway, open air market, store, restaurant, library, museum, gallery, or auction house. Observe the setting for one hour; take descriptive notes and sketch relevant diagrams. Write a 500-word (max.) summary of your observations and post it to the course wiki 24 hours prior to class, along with your field notes and sketches. Be prepared to discuss in class. See [Mini-ethnography Guidelines](#).

READINGS:

- Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture," *Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), 3-30. [1973.pdf](#)
- Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process," *Social Life of Things: Commodities in Cultural Perspective*, ed. Arjun Appadurai (Chicago: University of Chicago Press, 1986), 64-91.

Indiana Press, 1986



Mehmet Gürsoy, 2009 UNESCO Living Treasure video (4:07 min).

Mehmet Gürsoy, ceramic artist, Kütahya, Turkey. Photo: Henry Glassie [Rice Design Alliance link](#)

Mehmet Gürsoy, Iznik Cini, Iznik Mimari Karo Architectural Tile Panel #P259, c. 2013. Fritware, 60 x 140 cm
[Iznik Cini link](#) and [Catalogue link](#)

Emine and Meryem Dönmez, ceramic artists. Kütahya, Turkey. Photo by Henry Glassie [AFS link](#)

Also see [Anatolian Artisans link](#)

Also of Interest:

- Barbara Kirshenblatt-Gimblett, "The Cut That Binds: The Western Ashkenazic Torah Binder as Nexus between Circumcision and Torah," in *Celebration: Studies in Festivity and Ritual*, ed. Victor Witter Turner (Washington, D.C.: Smithsonian Institution Press, 1982), 136-146. [Kirshenblatt-Gimblett 1982.pdf](#)
- Judith MacDougall and David MacDougall, *Photo Wallahs* (1992) 60 min. See VMR/DML for copy. [description link](#)
- Laurier Turgeon, "The Tale of a Kettle: Odyssey of an Intercultural Object," in *Ethnohistory* 44, no. 1 (1997): 1-29. [Turgeon 1997.pdf](#)
- Ian Hacking, "Aloha, Aloha," *London Review of Books* 17, no. 17 (1995): 6-9. (Review of *What 'Natives' Think: About Captain Cook, For Example* by Marshall Sahlins). [Hacking 1995.pdf](#)
- Christopher Pala, "Paradise Almost Lost: Hawaii's Bishop Grapples with NAGPRA," *Museum* 87, no. 2 (March/April 2008): 44-53. [Pala 2008.pdf](#)
- Daniel Miller, "Coca-Cola: A Black Sweet Drink from Trinidad," in *Material Cultures: Why Some Things Matter*, ed. Daniel Miller (London: UCL Press, 1998), 169-187. [Miller 1998.pdf](#)
- Regina Bendix, *In Search of Authenticity: The Formation of Folklore Studies* (Madison: University of Wisconsin, 1997).

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **October 2 - History** at <http://approaches-to-object.wikis.bgc.bard.edu/october-2>

October 2 - History

PART 1: Peter Miller

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: Historiography, antiquarianism, and professionalization; categories of social, political, cultural, intellectual, and economic history; historical approaches to material culture; history and memory.

OBJECT/METHOD STUDY: Analyze a colonial American **probate inventory**. Be prepared to discuss in class. See [Probate Inventory Analysis Guidelines](#).

READINGS:

- Peter N. Miller, "Writing Antiquarianism: Prolegomenon to a History," in *Antiquarianism and Intellectual Life in Europe and China, 1500-1800*, eds. Peter N. Miller and François Louis (Bard Graduate Center Cultural Histories of the Material World; Ann Arbor: University of Michigan Press, 2011), 27-57. [Miller 2011](#)
- Fernand Braudel, *The Structures of Everyday Life: The Limits of the Possible* (New York: Harper and Row, 1981), 23-29 (Introduction, Preface); 31-34 (from ch. 1, "Weight of Numbers"); 283-311 (from ch. 4, "Superfluity and Sufficiency: Houses, Clothes and Fashion"). [Braudel 1981](#)
- Excerpt: Karl Marx, *The German Ideology*, 1845. [Marx 1845](#)
- Excerpt: Bronislaw Malinowski, *Argonauts of the Western Pacific*, 1922. [Malinowski 1922](#)
- John Demos, *The Unredeemed Captive: A Family Story from Early America* (New York: Vintage Books, 1995), Ch.1, 11-39. [Demos 1995 Ch1.pdf](#)

WEBSITE: *Raid on Deerfield: The Many Stories of 1704*, Pocumtuck Valley Memorial Association/ Memorial Hall Museum [PVMA link](#).

Also of Interest:

- Peter Burke, *Eyewitnessing: The Uses of Images as Historical Evidence* (London: Reaktion and Ithaca, NY: Cornell University Press, 2001), Ch.11 "The Cultural History of Images," 178-

189. [Burke 2001 Ch.11.pdf](#)

• Eric Hobsbawm, "Introduction: Inventing Traditions," in *The Invention of Tradition*, ed. Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1983), 1-14.

[Hobsbawm 1983.pdf](#)

• Raphael Samuel, *Theatres of Memory: Past and Present in Contemporary Culture*, v. 1 (London: Verso, 1994), "Introduction: Unofficial Knowledge," 3-48. [Samuel 1994 Intro.pdf](#)

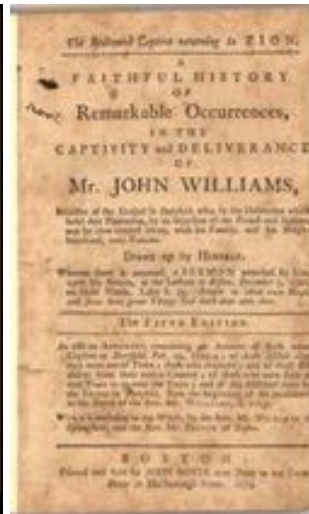
• Joan W. Scott, "Gender: A Useful Category of Historical Analysis," *The American Historical Review* 91, no. 5 (Dec. 1986): 1053-1075. [Scott 1986.pdf](#)

• Joan W. Scott, "The Evidence of Experience," *Critical Inquiry* 17, no. 4 (Summer 1991): 773-797. [Scott 1991.pdf](#)

• Arnaldo Momigliano, "Ancient History and the Antiquarian," *Journal of the Warburg and Courtauld Institutes* 13 (1950): 285-315 (also reprinted in *Contributo alla storia degli studi classici* 1 [Rome: Edizioni di Storia e Letteratura, 1955], 67-106). [Momigliano 1950.pdf](#)

• Carlo Ginzburg, James D. Herbert, W. J. T. Mitchell, Thomas F. Reese, Ellen Handler Spitz, "Inter/disciplinarity," *The Art Bulletin* Vol. 77, No. 4 (Dec. 1995): 534-552.

• Peter Novick, *That Noble Dream: The "Objectivity Question" and the American Historical Profession* (Cambridge University Press, 1988).



Attrib. Joseph Badger, *Reverend Stephen Williams*, c. 1755. Oil on canvas, 25.125 x 30.125 in. Pocumtuck Valley Memorial Association/

Memorial Hall Museum. [PMVA link](#)

"Inventory of David Hoyt," taken by Jonathan Wells, More [Moore] and Edward Allyn, Deerfield, Massachusetts, 1704.

Manuscript, paper and ink, 11.75 x 7.5 in. Pocumtuck Valley Memorial Association/ Memorial Hall Museum.

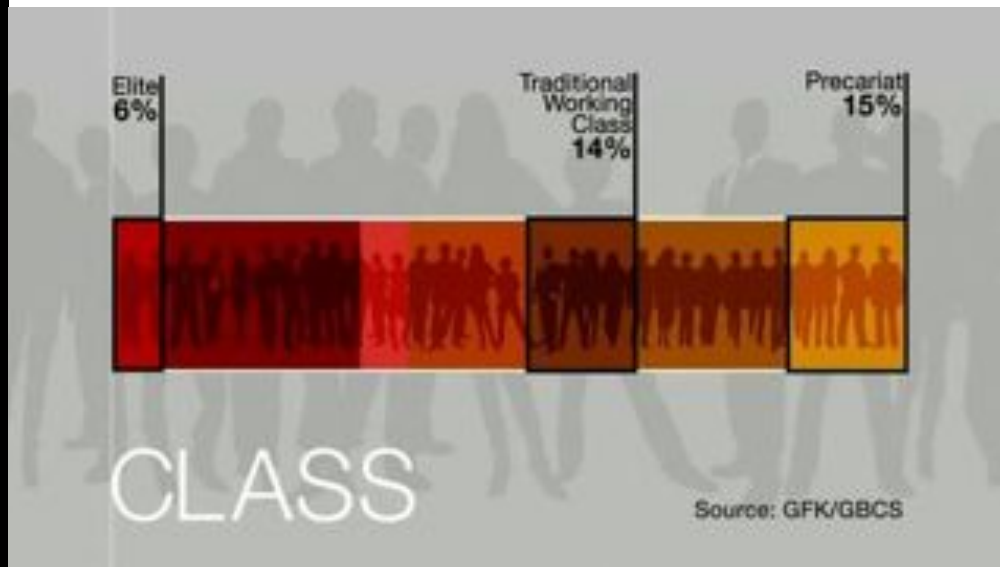
[PVMA link](#) [Transcript link](#)

Reverend John Williams, "The Redeemed Captive Returning to Zion," 5th ed., 1774, printed by John Boyle, Boston, Massachusetts.

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **October 9 - Sociology** at <http://approaches-to-object.wikis.bgc.bard.edu/october-9>

October 9 - Sociology



"The Great British Class Survey: Results," *BBC Science* [Results link](#).

PART 1: Catherine Whalen

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: How can things studied within sociological frameworks? What is 'taste'? What is 'class'? How do objects relate to hierarchies of cultural and economic values?

OBJECT/METHOD STUDY: Determine your class according the [Great British Class Survey Class Calculator](#). Post the results on the course wiki 24 hours prior to class. Comment upon the experience of being a sociological subject as well as your results.

READINGS:

- David Hume, "Of the Standard of Taste." Published in *Four Dissertations* (London, 1777 [1757]) davidhume.org; see Mil 226-249. [Hume Taste.pdf](#)

- Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge, Mass.: Harvard University Press, 1984), Ch. 3 "The Habitus and the Space of Life-Styles," 169-225. [Bourdieu 1984 Ch3.pdf](#)

- "The Great British Class Survey: Results," *BBC Science* [Results link](#).

"Class Calculator: Can I Have No Job or Money and Still Be Middle Class?," *BBC News Magazine*, [Middle Class link](#)

Michael Goldfarb, "Class Calculator: A US View of the Class System," *BBC News Magazine*
[Goldfarb US View link](#)

Note: For a detailed analysis of the results, see Mike Savage, Fiona Devine, Niall Cunningham, Mark Taylor, Yaojun Li, John Hjelbrekke, Brigitte Le Roux, Sam Friedman and Andrew Miles, "A New Model of Social Class? Findings from the BBC's Great British Class Survey Experiment," *Sociology* 47, no. 2 (2013): 219-250. [Savage Devine 2013.pdf](#)

- Bruno Latour, "Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts," in *The Object Reader*, ed. Fiona Candlin and Raiford Guins (London: Routledge, 2009), 229-254. [Latour 2009.pdf](#)

VIEWING:

- "I Know My Place," *The Frost Report*, 1966; John Cleese, Ronnie Barker and Ronnie Corbett (0:56) [I Know My Place link](#). BBC Four, [The Class Collection link](#)



Still (detail) from "I Know My Place," *The Frost Report*, 1966. From Chris Neill, "Class Warfare Just Got Complicated...", *Express*, April 7, 2013 [Neill link](#)

The Frost Report T-Shirt, 2013. From [redmolotov.com](#)

Figure 11 (shown in black)
Variants of the dominant taste: Analysis of correspondence. Plane diagram of 1st and 2nd axes of inertia: the space of properties.

Figure 12 (shown in grey)
Variants of the dominant taste: Analysis of correspondence. Plane diagram of 1st and 2nd axes of inertia: the space of individuals of the different fractions.



Figures 11 and 12 from Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*. See Alain Desrosières, trans. Paul Knobloch, "Mapping the Social World: From Aggregates to Individuals," *Limn* no. 2 [Limn link](#).

Also of Interest:

- Mihaly Csikszentmihalyi and Eugene Rochberg-Halton, *The Meaning of Things: Domestic Symbols and the Self* (Cambridge: Cambridge University Press, 1981), Ch. 2 "What Things are For," 20-54, and Appendix A, and Appendix B (includes Home Interview Form), 250-267. [Csikszentmihalyi & Rochberg-Halton 1981 Ch2.pdf](#)
- David Halle, *Inside Culture: Art and Class in the American Home* (Chicago: University of Chicago Press, 1993).
- Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988).
- Russell Lynes, *The Tastemakers* (New York: Harper, 1954).
- Jennifer A. Gonzalez, "Autotopographies," in *Prosthetic Territories: Politics and Hypertechnologies*, ed. Gabriel Brahm and Mark Driscoll (Boulder: Westview Press, 1995). [Gonzalez 1995.pdf](#)
- Frantz Fanon, *The Wretched of the Earth* (originally published in French, 1961), translated by Richard Philcox, with commentaries by Jean-Paul Sartre and Homi K. Bhabha (New York: Grove, 2004).

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **October 16 - Books and Manuscripts** at <http://approaches-to-object.wikis.bgc.bard.edu/october-16>

October 16 - Books and Manuscripts



Denis Diderot and Jean Le Rond d'Alembert, "Relieur," *Encyclopedie*, 1751–1765; plate 1, v. 8. [Met link](#).

Assorted plates, reprints in BGC Library. Special Collections, Bard Graduate Center Library, *Ex Libris* Day 2012. [BGC Library link](#)



PART 1: Heather Topcik and Karyn Hinkle

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: How have libraries, archives, and digital collections been formed and organized?

What theories of knowledge, practices of categorization, and systems of classification do they

rely upon? What distinguishes the fields of library science, the history of the book, and book and manuscript conservation from one another? What kinds of sources and research practices might you draw upon for your own scholarship?

OBJECT/METHOD STUDY: Continue drafting your **interim paper assignment**: the set of questions you want to answer; potential primary and secondary sources; possible methods; preliminary bibliography; and research plan. Due Nov. 5.

READINGS:

- Pauline Rafferty, "The Representation of Knowledge in Library Classification Schemes," *Knowledge Organization* 28, no. 4 (2001): 180-191. [Rafferty 2001](#)
- Anne L. Buchanan and Jean-Pierre V.M. Herubel, "Subject and Historiographic Characteristics of Library History: Disciplinary Considerations and Scholarship," *Journal of Scholarly Publishing* 42, no. 4 (July 2011): 514-533. [Buchanan and Herubel 2011.pdf](#)
- D.F. McKenzie, *Bibliography and the Sociology of Texts* (Cambridge: Cambridge University Press, 1999), Ch. 1 "The Book as an Expressive Form," 9-29. [McKenzie 1999.pdf](#)
- Jane Greenfield, *Books: Their Care and Repair* (New York: H.W. Wilson Co., 1983); Glossary. [Greenfield 1983.pdf](#)
- Carolyn Horton, *Cleaning and Preserving Bindings and Related Material* (Chicago: Library Technology Program, American Library Association, 1967); illustrations "Construction of English and American case bindings, and tight-back book" and "Parts of a hand-bound book." [Horton 1967.pdf](#)



"The Persian King Jamshid Instructs His People in the Arts and Crafts," *Tabari's Annals*, 1469-70, Iran; vellum.

[Chester Beatty Library link](#)

Bartholomaeus de Chaimis, *Confessionale. Add: Hermannus de Schildesche: Speculum sacerdotum*, Nuremberg:

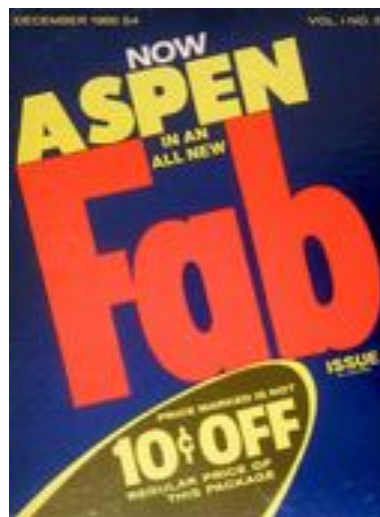
Conrad Zeninger

13 June 1482, incunable; blind-stamped, pink-stained sheep [Morgan Library link](#)

Front endpaper with the Bookplate of Oscar Lion; Walt Whiman, *Song of Myself*, ca. 1854, holograph manuscript.

[NYPL Lion link](#)

Bone Folder, 2013, 7 in. [Talas link](#)



William Morris, "Note by William Morris on His Aims in Founding the Kelmscott Press," *The Art and Craft of Printing*, Elston Press: New Rochelle, 1902; handpress, octavo. [Internet Archive Morris link](#)

László Moholy-Nagy, "Tempo Tempo Tempo," *Malerei, Photographie, Film*, Munich: Langen, 1925. [NYPL Moholy-Nagy link](#).

Copy of English translation *Painting, Photography, Film* in BGC Library.

Aspen 1, no. 3 (December 1965), designed by Andy Warhol and David Dalton, published by Roaring Fork Press, New York;

hinged box, 9-1/2 x 12-1/2 x 3/4 in. [Aspen link](#). Copy in BGC Library.

Also of Interest:

- Scot McKendrick, *In a Monastery Library: Preserving Codex Sinaiticus and the Greek Written Heritage* (London: British Library, 2006).
- Andrew Abbot, "The Traditional Future: A Computational Theory of Library Research," *College & Research Libraries* 69, no. 6 (November 2008): 524-545 [Abbot 2008.pdf](#)
- J. H. Bowman, "Classification in British Public Libraries: A Historical Perspective," *Library History* 21, no. 3 (November 2005): 143-17. [Bowman 2005. pdf](#)
- Anthony Grafton, "Future Reading: Digitization and Its Discontents," *The New Yorker*, 5

November 2007. [Grafton 2007.pdf](#)

- Anthony Grafton, *The Footnote: A Curious History* (Cambridge, MA: Harvard University Press, 1997), Ch. 7 "Clarity and Distinctness in the Abysses of Erudition: The Cartesian Origins of the Modern Footnote," 190-222. [Grafton 1997 Ch7.pdf](#)
- Jane Greenfield, *ABC of Bookbinding: A Unique Glossary with Over 700 Illustrations for Collectors and Librarians* (New Castle, Del. Oak Knoll Press; Nottingham: Plough Press, 2002).
- Bamber Gascoigne, *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink-jet* (London: Thames and Hudson, 1986).
- Philip Gaskell, *A New Introduction to Bibliography* (New York: Oxford University Press, 1972).
- Edward Hazen, *Popular Technology, or, Professions and Trades*, v. 2 (New York: Harper and Bros., 1870); see "The Engraver," "The Copperplate Printer," "The Lithographer," "The Author," "The Printer," "The Type-Founder," "The Stereotyper," "The Paper-maker and the Bookbinder," and "The Bookseller," pp. 42-96 [Internet Archive Hazen link](#).

Copy of 1842 edition in BGC Library.



Sample

Catalog Card, Gaylord Bros., Inc.

Syracuse, New York, n.d. [Library History link](#)

"Interior Work: Construction of the Stacks," New York Public Library, 1907. [NYPL Stacks link](#)

22d60 Outfit, *Classified Illustrated Catalog of the Library Department of Library Bureau*, Boston, 1900.

Melville Dewey founded Library Bureau in 1876. [Internet Archive Library Bureau link](#)

page revision: 66, last edited: 9 Oct 2013, 12:02 (9 hours ago)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **October 23 - Science and Technology** at <http://approaches-to-object.wikis.bgc.bard.edu/october-23>

October 23 - Science and Technology



Plaster cast of the head of the insane French Revolutionary, Anne-Josèphe Théroigne de Méricourt (1762-1817), before 1835. From the Boston Phrenological Society: Collection of Dr. Johann Gaspar Spurzheim (1776-1832) Warren Anatomical Museum, Francis A. Countway Library of Medicine, Harvard University. [WAM link](#)

Sundial with Qibla Indicator, Turkish, c. 1675-1725. Collection of Historical Scientific Instruments, Harvard University. [CHSI link](#)

Patent medicine bottle, *Macamoose, The Great Indian Tonic*, containing the desiccated body of a house mouse (*Mus musculus*), c. 1865, General Artemas Ward House Museum. [Ward House link](#)

PART 1: Ivan Gaskell

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: What is the nature of scientific thinking? What is the place of technology in culture? Description and categorization; observation versus experimentation; science and Western hegemonism. Can the “two cultures” (humanities and science: logical inference and the search for general laws versus judgment and irreducible particularity) be reconciled?

OBJECT/METHOD STUDY: Select a **patented object** (or locate a patent for a similar type of object). Post the patent and an image of the object on the course wiki 24 hours prior to class. Consider your object as a scientific or technological artifact. Be prepared to discuss.

READINGS:

- Steven Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: University of Chicago Press, 1998); Ch. 2 "Naked Eye Science': Museums and Natural History," 32-74. [Conn 1998 Ch.2.pdf](#)
- Richard Fortey, *Dry Storeroom No. 1: The Secret Life of the Natural History Museum* (New York: Knopf, 2008), Ch. 2 "The Naming of Names," 31-72. [Fortey 2008 Ch.2.pdf](#)
- Jerry Podany, and David Scott, "Looking Through Both Sides of the Lens: Why Scientists and Conservators Should Know Each Other's Business," *The Interface Between Science and Conservation* (British Museum Occasional Paper 116), ed. Susan Bradley (London: British Museum, 1997), 211-220. [Podany & Scott 1997.pdf](#)



"Dr. West's Miracle Tuft," First commercial nylon bristle toothbrush, 1938; advertised in LIFE, May 24, 1943, 9. [LIFE link](#)

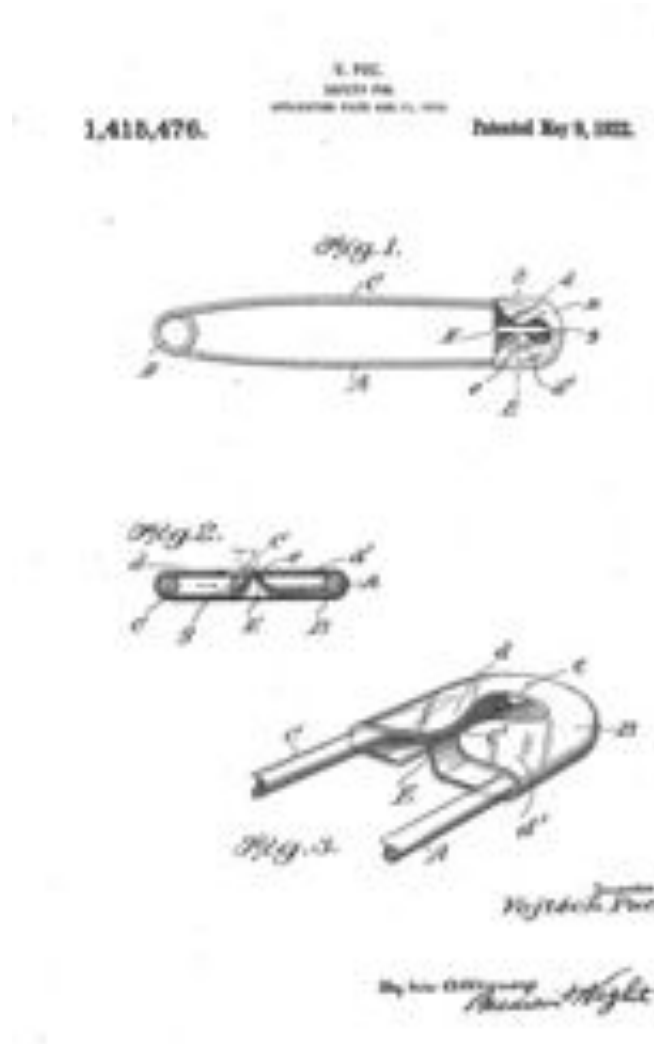
Harriet Thiselton-Dyer, "Hoodia bainii Dyer," *Curtis's Botanical Magazine* 104 (ser. 3, vol. 34). [Thiselton-Dyer link](#)

John Adams Whipple, "View of the Moon," 1852, daguerreotype. Harvard-Smithsonian Center for Astrophysics. [Whipple link](#)

Also of Interest:

- Henry Petroski, *The Evolution of Useful Things: How Everyday Artifacts From Forks and Pins to Paper Clips and Zippers Came To Be as They Are* (New York: Knopf, 1992); Ch. 4 "From Pins to Paper Clips," 51-77. [Petroski 1992 Ch4.pdf](#)
- Frances Herman Lord, "Harvard Once Removed: The 'Favorable Situation' of Hannah Winthrop and Mercy Otis Warren," in *Yards and Gates: Gender in Harvard and Radcliffe History*, ed. Laurel Ulrich. (New York: Palgrave Macmillan), 39-52. [Lord 2004.pdf](#)
- Lorraine Daston and Katharine Park, *Wonders and the Order of Nature, 1150-1750* (New York: Zone Books, 1998).

- Ann Fabian, *The Skull Collectors: Race, Science, and America's Unburied Dead* (Chicago: University of Chicago Press, 2010).
- Carroll W. Pursell, *The Machine in America: A Social History of Technology* (Baltimore: Johns Hopkins University Press, 1995).
- Nina E. Lerman, Ruth Oldenziel and Arwen Mohun, eds., *Gender & Technology: A Reader* (Baltimore: Johns Hopkins University Press, 2003).



Statue of a Kouros, c. 530 B.C. or modern forgery. Marble, 81 1/8 x 21 1/2 in. The J. Paul Getty Museum [high res link](#)

Vojtech Puc, US 1415476 A Patent for Safety Pin Improvement, 1922 [Patent link](#). [US1415476.pdf](#)

page revision: 49, last edited: 18 Sep 2013, 13:09 (21 days ago)

Site: **Approaches to the Object** at <http://approaches-to-object.wiki>

Source page: **October 30 - Digital Material** at <http://object.wikis.bgc.bard>.

October 30 - Digital Material

PART 1: David Jaffee and Kimon Keramidas

PART 2: Discussion Section: David Jaffee, Kimon Keramidas, and Catherine \

Topics: Digital material has changed the museums and other institutions display
as digital muse
orical simulations
e of handheld te

OBJECT/METHOD STUDY: Please look at [The Google Art Project](#) and explore one museum website (see the list below but you can also choose your own for the comparison). Come to class prepared to share you thoughts about what the project and the museum site do well and what they might not do well. Pay attention to the user experience (is the site easy to navigate? approachable to many audiences?), the display of objects (are objects displayed prominently on the site? Do they play a key role in the website experience?), social media (are there features where the visitor can contribute, participate, or adapt their experience?), and the contextual information and knowledge available. How would you improve the site and project?

Websites Which Accompany the Museum Experience

Denver Art Museum

Museum of Anthropology, British Columbia

Museum of Science, Boston

The Museum of Crime and Punishment

The Spy Museum; Undercover Pigeon

Indianapolis Museum of Art

The Museum of Modern Art

Victoria and Albert Museum

Websites Which Replace the Museum Experience: The Virtual Museum

Web Exhibits

Museum with No Frontiers

Museum Syndicate

The Museum of Jurassic Technology

READINGS:

- Lisa Gitelman, *Always Already New: Media, History and the Data of Culture* (Cambridge, Mass: MIT Press, 2006); Introduction, 1-22. [Gitelman 2006.pdf](#)
- Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffrey Schnapp, *Digital Humanities* (Cambridge, Mass: MIT Press, 2012); Chapter 1, 1-26. [Burdick et al.pdf](#) (Note: pdf is the full book)
- Johanna Drucker, "Humanistic Theory and Digital Scholarship," *Debates in the Digital Humanities*, ed. Matthew K. Gold (Minneapolis: University of Minnesota Press, 2012). [Drucker 2012 web text](#)
- Nancy Proctor, "The Google Art Project: A New Generation of Museums on the Web?," *Curator: The Museum Journal* 54, no. 2 (March 2, 2011); accessed August 29, 2013. [Proctor 2011 web text](#)

Also of Interest:

- Marshall McLuhan and Quentin Fiore, *The Medium is the Massage* (New York: Bantam Books, 1967).
- Lev Manovich, *The Language of New Media* (Cambridge, Mass.: MIT Press, 2001).
- Sherry Turkle et al., *Simulation and Its Discontents* (Cambridge, Mass.: MIT Press, 2009).

Out of Hand: Materializing the Postdigital exhibition, Museum of Arts and Design, October 16, 2013-July 6, 2014. [MAD link](#). Featured works includes the following:

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>

Source page: **November 6 - Design History and Material Culture Studies** at
<http://approaches-to-object.wikis.bgc.bard.edu/november-6>

November 6 - Design History and Material Culture Studies

PART 1: Paul Stirton and Catherine Whalen

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: How do the practices of design history and material culture studies compare to one another? To those of other disciplines? What roles have scholarly journals played in their formation and direction?



OBJECT/METHOD STUDY: Compare/contrast a **design history journal** and **material culture journal** from the same date. Examine both print and electronic versions.

Winterthur Portfolio 46, no. 4 (2012). [WP link](#)

West 86th: A Journal of Decorative Arts, Design History, and Material Culture 20, no. 1 (Spring-Summer 2013).

[W86th link](#)

Journal of Design History, 25th Anniversary Issue, 25, no. 4 (2012). [JDH link](#)

Journal of Material Culture 16, no. 2 (2011). [JMC link](#)

READINGS:

- Milo M. Naeve, "Statement of Editorial Policy," *Winterthur Portfolio* 1 (1964): 7. [Naeve 1964.pdf](#)
- Lisa L. Lock, "Editor's Note," *Winterthur Portfolio* 34, No. 1 (Spring 1999): 1-2. [Lock 1999.pdf](#)
- Christopher Bailey, "Editorial," *The Journal of Design History* 1, no. 1 (1988). [Bailey 1988.pdf](#)
- Daniel Miller and Christopher Tilley, "Editorial," *Journal of Material Culture* 1, no. 1 (1996), 5-14. [Miller and Tilley 1996](#)
- Paul Stirton, "Editor's Introduction. *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18, no. 1 (Spring-Summer 2011): 2-3. [Stirton 2011.pdf](#)
- Katherine C. Grier, "Material Culture as Rhetoric: 'Animal Artifacts' as a Case Study," in *American Material Culture: The Shape of the Field*, ed. Ann Smart Martin and J. Ritchie Garrison, (Winterthur, Del.: Winterthur Museum, 1997), 65-104. [Grier 1997.pdf](#)
- Adrian Forty, *Objects of Desire: Design and Society 1750-1980* (London: Thames & Hudson, 1986); Introduction and Ch. 10 "Design and Corporate Identity," 6-10, 222-238. [Forty 1986.pdf](#)



"Can't You Talk?", 1925, "Parlor print" (four-color lithograph), Wilson Chemical Co., Tyrone, Pa., after George Augustus Holmes, *Playmates*, 1875, oil on canvas; given away with purchase of Clovertine salve. [Tyrone Area Historical Society link](#)

Rattle (Monkey), 1842-1864, Milton Hoopes Pottery, Downingtown, Chester, Pa. Earthenware, 7.9 x 4.5 x 3.4 in. [Winterthur Museum link](#)



A. H. Folsom, Interior view of the William Solomon House parlor, Roxbury, Mass., ca. 1880. [Historic New England link](#)

Also of Interest:

- Pat Kirkham and Susan Weber, eds. *History of Design, Decorative Arts and Material Culture, 1400-2000* (Yale University Press, 2013).
- Clive Dilnot, "The State of Design History, Part I: Mapping the Field," *Design Issues* 1, no. 1 (Spring 1984): 3-23, and "The State of Design History, Part II: Problems and Possibilities," *Design Issues* 1, no. 2 (Fall 1984): 3-20.
- *Design Issues* 11, no. 1 (Spring 1995). Special Issue: "Telling the History of Design."
- *Journal of Design History* 22, no. 4 (2009). Special Issue: "The Current State of Design History."
- Pat Kirkham and Lynne Walker, "Women Designers in the USA, 1900-2000: Diversity and Difference," in *Women Designers in the USA, 1900-2000: Diversity and Difference*, ed. Pat Kirkham (New York: BGC; New Haven: Yale University Press, 2000).
- Daniel Miller, ed., *Material Cultures: Why Some Things Matter* (London: UCL Press, 1998); Introduction.
- Judy Attfield, *Wild Things: The Material Culture of Everyday Life* (Oxford: Berg, 2000).
- Ian Woodward, *Understanding Material Culture* (Los Angeles: Sage Publications, 2007); Introduction, 57-83.
- Dan Hicks, "The Material-Cultural Turn: Event and Effect," in *The Oxford Handbook of Material Culture Studies*, ed. Dan Hicks and Mary C. Beaudry (Oxford: Oxford University

Press, 2010), 25- 98.

- Ann Smart Martin and Ritchie Garrison, "Shaping the Field: The Multidisciplinary Perspectives of Material Culture," in *American Material Culture: The Shape of the Field*, ed. Martin and Garrison (Winterthur, Del.: Winterthur Museum, 1997), 1-20. [Martin and Garrison 1997.pdf](#)
- J. Ritchie Garrison, "Material Cultures," in *A Companion to American Cultural History*, ed. Karen Halttunen (Malden, A.: Wiley-Blackwell, 2008), 295-310. [Garrison 2008.pdf](#)



Henry C. Beck, Map of the Underground, 1933. [Transport for London link](#)

"Underground" Roundel, Westminster station, c. 1930. [Roundel London Transport Museum link](#)

Stabler ceramic tile, c. 1938. [Tile London Transport Museum link](#)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
 Source page: **November 13 - Clothing** at <http://approaches-to-object.wikis.bgc.bard.edu/november-13>

November 13 - Clothing



Master of the Story of Griselda, *The Story of Griselda, Part I: Marriage* (detail), ca. 1494. Oil and tempera on wood, 61.6 x 154.3 cm. National Gallery, London. [NG link](#)

Woman's Side Fold Dress, Central Plains/Upper Missouri River (Sioux or Cheyenne?). Large mammal hide (elk?), horse hair, porcupine quills, bird quills, plant fiber, glass beads, brass buttons, cowry shells (*Cyprea montea*), tin-plated tinklers, red wool, pigments, glue sizing, woven wool tape; 119 cm x 78 cm. Peabody Museum, Harvard University. [Peabody link](#)

PART 1: Michele Majer

PART 2: Discussion Sections, Ivan Gaskell and Catherine Whalen

Topics: What kinds of approaches and sources of evidence can be used to study clothing?
 How do the fields of costume or dress history and fashion studies compare to one another?
 How have scholars in outside these fields engaged with clothing, whether via art history, literary and performance studies, or cultural, economic and social history?

OBJECT/METHOD STUDY: Examine an article of **clothing** and be prepared to discuss.

Note: for an example of Prownian analysis applied to dress, see Valerie Steele, "A Museum of Fashion Is More Than a Clothes-Bag," *Fashion Theory: The Journal of Dress, Body & Culture* 2, no. 4 (November 1998): 327-335. [Steele 1998.pdf](#)

Also see **An American Style: Global Sources for New York Textile and Fashion Design, 1915–1928**

at the BGC Focus Gallery. [Exhibition link](#)

The New York Times

[More Video »](#)

[Bill Cunningham | The New Man](#)

READINGS:

- Lou Taylor, *The Study of Dress History* (Manchester: Manchester University Press, 2002); Ch. 3 "Approaches Based on Social and Economic History, Material Culture and Cultural Studies," 64-89. [Taylor 2002.pdf](#)
- Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition," *Fashion Theory: The Journal of Dress, Body & Culture* 12, no. 1, 2008: 7-30. [Steele 2008.pdf](#)
- Ann Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (New York: Cambridge University Press, 2000); Ch. 1 "The Currency of Clothing," 17-33. [Jones & Stallybrass 2000 Ch1.pdf](#)
- Castle McLaughlin, *Arts of Diplomacy: Lewis and Clark's Indian Collection* (Peabody Museum of Archaeology and Ethnology, Harvard University; Seattle: University of Washington Press, 2003), 146-188. [McLaughlin 2003 Ch7.pdf](#)
- Robin D.G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class* (New York: Free Press, 1996 [1994]); Ch. 7 "The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II," 161-181. [Kelley 1996.pdf](#)

Site: **Approaches to the Object** at <http://approaches-to-object.wikis.bgc.bard.edu>
 Source page: **November 20 - Architecture, Interiors and Cultural Landscapes** at
<http://approaches-to-object.wikis.bgc.bard.edu/november-20>

November 20 - Architecture, Interiors and Cultural Landscapes



Walter Gropius, Bauhaus Building, Dessau, Germany, 1925-26. See [Bauhaus Dessau Foundation link](#)

Victor Horta, Interior of Hôtel Tassel, Brussels, 1893-94. Photograph from Pevsner? Hôtel Tassel was designated a UNESCO World Heritage site in 2000. [Horta WHC link](#)

PART 1: Amy Ogata

PART 2: Discussion section, Ivan Gaskell and Catherine Whalen

Topics: How have built environments been studied? What kinds of theoretical and methodological frameworks and sources of evidence are used by practitioners of architectural history, history of interiors, and cultural landscape studies?

OBJECT/METHOD STUDY: Analyze a work of **architecture**, **interior**, or **cultural landscape**.

Note: for one possible approach, see Alexandra Lange, "How to Be an Architecture Critic,"

Writing About Architecture:

Mastering the Language of Buildings and Cities (New York: Princeton Architectural Press, 2012). [Design Observer link](#)

READINGS:

- Nicholas Pevsner, *Pioneers of Modern Design* (New Haven: Yale University Press, 2005; originally published in 1936 as *Pioneers of the Modern Movement*); Forwards to the First (1936), Second (1948), and Third (1960) Editions, and from the latter Ch. 1 "Theories of Art from Morris to Gropius," 10-11, 13-27. [Pevsner.pdf](#)
- Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966): Parts 1 and 2, 16-19. [Venturi 1966.pdf](#)
- Dell Upton, "White and Black Landscapes in Eighteenth-Century Virginia," *Places* 2, no. 2 (1984): 59-72. Reprinted in *Material Life in America, 1600-1860*, ed. Robert Blair St. George (Boston: Northeastern University Press, 1988), 357-369. [Upton 1984.pdf](#). Also see [Mount Airy](#) and [Tuckahoe](#) images.
- Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, Mass.: MIT Press, 1995); Ch. 2, "Urban Landscape History: The Sense of Place and the Politics of Space," 14-43. [Hayden 1995 Ch2.pdf](#)
- Kenneth L. Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America," *Journal of Interdisciplinary History* 9, no. 1 (Summer 1978): 19-46. Reprinted in *Common Places: Readings in American Vernacular Architecture*, ed. Dell Upton and John Michael Vlach (Athens: University of Georgia Press, 1986), 240-260. [Ames 1978.pdf](#)





Charles Moore with August Perez & Associates, Piazza d'Italia, New Orleans, Louisiana, 1978. See [Charles Moore Foundation link](#)

Also of Interest:

- Le Corbusier, *Toward an Architecture*, trans. John Goodman (Los Angeles: Getty Research Institute, [1923] 2007); "Three Reminders to Architects" and "Aesthetic of the Engineer, Architecture."
- Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition* (Cambridge, Mass.: Harvard University Press, 1941).
- Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Mass., MIT Press, 1972). Note: First edition in BGC Library.
- Jeremy Aynsley and Charlotte Grant, eds., *Imagined Interiors: Representing the Domestic Interior Since the Renaissance* (London: V&A, 2006).
- Katherine C. Grier, *Culture & Comfort: People, Parlors, and Upholstery, 1850-1930* (Rochester, N.Y.: Strong Museum, 1988).
- Kenneth L. Ames, *Death in the Dining Room and Other Tales of Victorian Culture* (Philadelphia: Temple University Press, 1992).
- Donald Meinig, ed., *The Interpretation of Ordinary Landscapes* (New York: Oxford University Press, 1979).
- Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), Ch. 8 "Architectural Space and Awareness," 101-117. [Tuan 1977.pdf](#)
- Daniel M. Abramson, "From Obsolescence to Sustainability, Back Again, and Beyond," *Design and Culture* 4, no. 3 (2012), 279-298. [Abramson 2012.pdf](#)

Uluru/ Ayres Rock, Uluru-Kata Tjuta National Park, Australia, [Parks Australia link](#); designated a UNESCO World Heritage site in 1987 and 1994, [WHC Uluru link](#).