

Exhibition Seminar (ARH 6836)

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 Spring 2005
 Seminar: Thursday 9:30-12:30

Office hours:
 Wednesday: 1:00-3:00 or by appt.
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Course Objectives: Students will work in teams to produce an exhibition proposal for either “Art and Artifact” or “Native Art in Museums.”

Textbooks:

Beverly Serrell, *Exhibit Labels: An Interpretive Approach*, Walnut Creek: AltaMira Press, 1996.
 Course packet of supplementary reading.

Supplementary reading assignments: as noted on syllabus. These will be available on reserve in the Art and Architecture library and as a course packet which can be purchased at Target Copy (on 13th behind Starbucks).

Evaluation:

Class Journal/Notebook (10%): Because a large amount of the work will be done outside of class time, you will be asked to keep a class journal or notebook. In this document you will note relevant information as you meet with your groups to organize your exhibition (for example, who was present, topics of discussion, issues unresolved, plans for next meeting, group interaction, general opinions, etc.). You should include at least one page a week (no more than two) of your reflections about your progress and the challenges of working with a group, prioritizing your tasks, and completing your exhibition proposal.

Class Participation and Presentations (25%): Class attendance is required of all students. This is a graduate seminar and all participants are also expected to express their opinion and listen to alternative views of the issues raised in this class. You will also be asked to lead two discussion sections on the readings for the week. Whether you are leading or participating in the discussion you will be graded not only on how much you say but on the quality of your understanding of the outside readings and on the help you give to your colleagues. In addition to your own work every member of the class is responsible for helping others improve their proposals through questions and suggestions. This feedback will be given during group meetings and after the presentations to the class. You will be graded on both your presentation and your comments on others’ presentations.

Short Papers (20%): There will be at least four short writing assignments (1-2 pages). Writing prompts will be emailed to the class and will be based on our readings. There may also be additional writing assignments based on information found in the textbook.

Final Presentation (45%): All students will be assigned to a group that will complete an exhibition proposal. April 28 the final, written exhibition proposals must be turned in. Each proposal will include: a checklist of objects, wall text, object labels, slides or color photocopies of 4-7 of the most relevant objects, a proposed layout for the gallery space, and a press release. In addition, each individual will write a separate paper describing the proposed exhibition (2-4 pages).

Academic Honesty. As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honest and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University." The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty.

Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XI of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule [6C1-4.017](#)).

Students with Special Needs: Students requesting classroom accommodation must first register with the Dan of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

January 6

Introduction

Donald Bradford, Influence without Authority, handout from "First Annual Curators Forum," The American Federation of the Arts, April 29—May 1, 2001.

January 13

Native Art in Museums

Kathleen McLean, "Museum Exhibitions and the Dynamics of Dialogue," *Daedalus*, 128/3 (Summer 1999), pp. 83-108.

James Clifford, "Four Northwest Coast Museums," *Exhibiting Cultures*, Washington: Smithsonian, 1991, pp. 212-54.

Meet with Dr. Aldona Jonaitis, Harn Eminent Scholar, in residence 2005-06

January 20 (Meet at the Harn Museum of Art)

Theorizing the Museum

Nancy Keates, "Why are Museums so Clueless?" *Wall Street Journal*, April 9, 1999.

Stephen Weil, "From Being *about* Something to Being *for* Somebody: The Ongoing Transformation of the American Museum," *Daedalus*, 128/3 (Summer 1999), pp. 229-58.

Irit Rogoff, "Hit and Run—Museums and Cultural Difference," *Art Journal* (Fall 2002), pp. 63-73.

Serrell, pp. vi-36, 233-55.

Meet with Charles Mason, curator of Asian Art and head of curatorial department, Harn Museum of Art

Recommended Reading:

Sharon MacDonald, "Museums, National, Postnational, and Transnational Identities," *Museum and Society*, 1/1 (March 2003), pp. 1-16.

January 27 (Meet at the Harn)**Theorizing the Exhibition**

- “Introduction,” *Thinking about Exhibitions*, London: Routledge, 1996, pp. 1-4.
 Bruce Ferguson, “Exhibition Rhetorics: Material Speech and Utter Sense,” *Thinking about Exhibitions*, London: Routledge, 1996, pp. 175-90.
 Sheng Kuan Chung, “The Challenge of Presenting Cultural Artifacts in a Museum Setting,” *Art Education*, (January 2003), pp. 13-17.

Finalize Exhibition Teams**February 3 (Meet at Powell Hall)****Theorizing the Visitor**

- E. Louis Lankford, “Aesthetic Experience in Constructivist Museums,” *Journal of Aesthetic Education*, 36/2 (Summer 2002), pp. 140-153.
 John Falk, “Museums as Institutions for Personal Learning,” *Daedalus*, 128/3 (Summer 1999), pp. 259-275.
 Wing Luke Museum typescript.
 Serrell, pp. 37-64.

Recommended Reading:

- Elaine Heumann Gurian, “Noodling Around with Exhibition Opportunities,” in *Exhibiting Cultures*, Washington: Smithsonian Institution Press, pp. 176-190.
 Alan Emery, “The Integrated Museum: A Meaningful Role in Society?” *Curator* 44/1 (January 2001), pp. 69-82.

February 10 (Meet at Powell Hall)**Formative Evaluation**

- Chandler Screvan, “What is Formative Evaluation?” in *Introduction to Formative Evaluation*, Washington: American Association of Museums, pp. 59-68.
 Stephen Weil, “Beyond Big and Awesome: Outcome-Based Evaluation,” *Museum News* (November/December 2003), pp. 40-5+.
 Jay Rounds, “Measure for Measure: Purpose and Problems in Evaluating Museums,” *Museum News* (July/August 2001), pp. 29-30+.
 Serrell, 131-46, 219-32.

Meet with Betty Dunkel**Create Draft of Formative Evaluation Tool and Administer to Visitors**

Recommended Reading:

- Laura Roberts, “Outcomes and Experience: New Priorities for Museums,” *Curator* 44/1 (January 2001), pp. 21-6.

February 17**No Class Meeting: College Art Association Meeting in Atlanta**

February 24**Theorizing the Object: Material Culture Studies I**

Jules Prown, "The Truth of Material Culture: History or Fiction," in *History from Things*, Washington: Smithsonian Press, 1993, pp. 1-19.

Glenn Willumson, "Making Meaning: Photographic Materiality in the Library and the Art Museum," in *Photographs, Objects, Histories*, London: Routledge Press, 2004, pp. 62-78.

Serrell, pp. 111-130, 147-64.

Presentation: "History Past, History Present"

Suggested reading:

Appadurai, "Introduction," *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge: Cambridge University Press, 1986, pp. 3-59.

Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process, in Arjun Appadurai, *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge: Cambridge University Press, 1986, pp. 64-91.

Beth Preston, "The Function of Things: A Philosophical Perspective on Material Culture," in *Matter, Materiality and Culture*, London: Routledge, 2000, pp. 22-46.

March 3**Spring Break****March 10****Theorizing the Curator**

Elizabeth Johns, "Art, History, and Curatorial Responsibility," *American Quarterly*, 41/1 (March 1989), pp. 143-54.

"New Directions in the Galleries: A Talk with the Fogg's curators of paintings, sculpture, and decorative arts," *Harvard University Art Museums Review*, 3/1 (Winter 1993-4), pp. 6-7+.

Ivan Gaskell, "Writing (and) Art History: Against Writing," *Harvard University Art Museums: Occasional Papers*, Spring 1997, p. 15-27. Also published in *Art Bulletin*, 78/3 (September 1997).

Serrell, 65-110, 165-176.

Discussion of Formative Evaluation and Refinement of Evaluative Tool**Discuss Administering the Revised Evaluation****Select Objects**

Recommended Reading:

Craig Owens, "From Work to Frame, or Is There Life after 'The Death of the Author'?" in *Beyond Recognition: Representation, Power, and Culture*. Berkeley: University of California Press, 1992, pp. 122-139.

Christina Kreps, "Curatorship as Social Practice," *Curator* 46/3 (July 2003), pp. 311-23.

March 17**Labels and Text in the Space of the Exhibition**

The J. Paul Getty Museum Guide to Adult Audience Interpretive Materials, 1999.
Interpretation at The Minneapolis Institute of Arts, 1993.

First draft of object labels

March 24**Exhibition Design**

Germano Celant, "A Visual Machine: Art Installation and its Modern Archtypes," in
Thinking about Exhibitions, London: Routledge, 1996, pp. 371-386.
 Serrell, 189-218.

Presentation: "Museums of the Future"

March 31**Preliminary Student Presentations**

First Draft of Wall Text

April 7**Public Relations and Press Releases**

Luan Aten, "How to Write a Press Release"
 A/E/C Newswire, "Basic Press Release Format"
 Serrell, 177-188.

Collaborative Revision of Wall and Gallery Text and Press Release (in class)

Formative Evaluation 2 (wall and gallery text)

April 14

Final Student Presentations

April 28

Final proposals due: check list, wall text, object labels, design, press release
Class Notebooks due (short writing assignments, individual description of the exhibition)