



AH 432 Museum & Gallery Practices
California State University Long Beach
Spring 2021, Alternative Mode of Instruction (synchronous/asynchronous)
Zoom meetings every Wednesday from 2-3pm PST
Professor Amanda Cachia, PhD
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Office Hour: Mondays 2-3pm on Zoom - please email to make an appointment

Course Description

This course is a writing Intensive Capstone. It offers some pre-professional training in exhibition and display practices: curating, exhibition planning and design, museum interpretation, documentation, and publication. Given the centrality of display and writing to all disciplines of the arts, and the vocational opportunities these skills provide, this course will emphasize writing and research skills. The class also offers technical and aesthetic experience in problem-solving exhibition design concepts, evaluation and design analysis. Students will learn different curatorial methodologies through readings and discussions, and reflect critically on the best practices of visual storytelling. Students will also gain “hands-on” experience with label writing and supportive interpretive material, gallery design, multi-sensorial and creative access points, marketing and evaluation methods, with an introduction to the basics of museum interpretation. Exhibitions are one of the key ways that museums demonstrate their commitment as civic institutions to fostering spaces for critical dialogue, self-reflection, and learning. For collection-based museums especially, exhibitions have the potential to create valuable connections between objects and people, and thus, between museums and people.

If exhibitions make “meaning” for audiences by creating stories out of objects, how can interpretation—including object labels, introductory panels, audio tours, press kits, exhibition catalogues, and “tweets”—aid in such efforts? Through class readings, discussions, writing exercises, and experiential learning, students will learn about the qualities and stakes of effective exhibition writing. Students will also learn and practice different genres of exhibition writing with the objective of understanding how gallery interpretation, scholarship and marketing often work together to tell a unified story about an exhibition’s function, value and relevance.

Course Objectives/Student Outcomes

During this course students will

1. Employ a process that includes creative thinking, drafting, and revision;
2. Use conventions appropriate for particular audiences;
3. Express and synthesize their own and others' ideas;
4. Demonstrate comprehension of texts by developing accurate summaries, reasoned analyses, and responses;
5. Evaluate and incorporate source materials as appropriate to a given task;
6. Apply the conventions of standard written English.
7. Students will evaluate information and its sources critically.
8. Students will use information effectively to accomplish a specific purpose.

Information about Online Alternative Mode of Instruction

Owing to COVID-19 the class is being run on Zoom through Beachboard. Class hours will be spent both synchronously -- that means in Zoom when we are interacting digitally -- and asynchronously -- that means when you are using the rest of the class time to do work at home on your own time.

****We will meet synchronously for 60 minutes each week on Wednesdays from 2-3pm****

In order to compensate for the reduced face-to-face meeting time, I will assign additional online reading and video resources, and **discussion questions that will be due every Sunday at 11:59pm.**

Students will need reliable Internet access and a PC computer or a Mac with the latest version of a web browser; and broadband Internet connection (DSL or faster). This course incorporates graphics, video, audio, and links supported by a web site to deliver instruction via the Internet; check course syllabus for details. Students can contact Student Affairs for support services to assist with technological needs: <https://web.csulb.edu/divisions/students/> For Chromebook loans, students can contact Brotman Hall 377: 562-985-5587 (Monday-Friday, 8 a.m.-5 p.m.)

Readings

All readings will be provided by the instructor on Beachboard in the weekly folders. This course is based on the weekly reading assignments and their class discussion. For each week students will read the listed materials. Every week, students will be called upon to give an overview of an assigned essay for the entire class, before we proceed with class discussion. This structure is to assure that students are prepared for each class discussion.

Grading and Evaluation:

Percent of Grade:

1. Exhibition Review	15%
2. Exhibition Brief	15%
3. Exhibition Labels	20%
4. Exhibition Final Project & Presentation	40%
5. Class participation (attendance and participation on Zoom)	10%

90%-100%=A, 80%-90%=B, 70%-80%=C, 60%-70%=D, 60%-0=F

1. Exhibition Review: worth 15% of grade

Due: Sunday February 7 at 11:59pm on TurnItIn

A brief one page written critique of a recent exhibition or curatorial project. You may choose to critique an exhibition you come across online, in a book, and/or respond to another critical review of an exhibition. Include images from the exhibit with image credits. Look at other exhibition reviews online to get a sense of how to write one. Good examples can be found on <https://www.artforum.com/picks/>

2. Exhibition Brief: worth 15% of grade

Due: Sunday February 14 at 11:59pm TurnItIn

Develop a one-two page brief for an exhibition, explaining your exhibition design, your rationale for it, and the key message(s) you want your audience to take away from your exhibition.

3. Exhibition Labels: worth 20% of grade

Due: Sunday March 14 at 11:59pm TurnItIn

Develop two revised object labels for famous and iconic artworks in museum collections. The objects can be of your choice, but the goal is to rewrite or add curatorial language in a bid to subvert the original meanings and associations of a work of art to provide a new frame in which to understand the work and enhance audience engagement. Each label should be one page and can include biographical information about the artist in addition to background of the work.

4. Exhibition Final Project & Presentation: worth 40% of grade

Due: Monday May 10 at 11:59pm TurnItIn

Your final projects consists of the design and written elements of an original exhibition. The project to be submitted should include the following components:

- Main Introductory Statement (one page)
- Floor plan with object display - I recommend you use ArtSteps, www.artsteps.com
- A PowerPoint presentation based on your presentation to the class

Please also include at least 3 of these components of your choice:

- Podcast, audio descriptions, audio tours
- Social media posts for the show
- Media kit
- Press release
- Exhibition catalogue design and essay
- Exhibition announcement & invitation

Important questions to guide you in your Final Project:

Design Components:

A detailed layout for the exhibition that clearly indicates:

- Themes/Focus Areas;
- Traffic flow;
- Key sightlines;
- The placement of major cases, pedestals, and text; and
- The placement of any interactive/technology components.

Object Display:

- How will you utilize the space?
- Which objects will be placed where?
- Which objects will you place in cases? On pedestals? On the walls? Hanging from the ceiling? Which objects will you display utilizing other means, e.g., on the floor, on a low platform, at a computer station?

Exhibition Text:

- Where will you place the Main Introductory Statement?
- Where will you place the title wall text?
- Where will you place Theme/Focus Area text, if applicable?
- How will visitors know that they have moved from one area of the exhibition to another or which objects are related to which Themes/Focus Areas?
- How will visitors know that podcasts are available and for which objects podcasts have been recorded?

Other Questions to Consider

In creating your exhibition design, keep in mind – and address in your jury presentation – the following questions:

- Who is your audience?
- What is your key narrative?
- What are your key Themes/Focus Areas and how will these be conveyed to the visitor, whether via the physical layout, exhibition text, and/or some other means, such as the use of color or icons?
- What objects relate to/convey these Themes/Focus Areas?
- What is the take-home message(s) for your audience?
- How will visitors move through your exhibition?
- How will the traffic flow? What are the key sight lines?
- Are you using a chronological approach? Thematic approach? Both? Neither?

Students are expected to conduct thorough further research and analysis of their chosen exhibition topic beyond class readings. Make to use a bibliography and properly acknowledge your sources.

5. Class participation (attendance and participation on Zoom): worth 10% of grade

We will meet **synchronously** for 60 minutes each week on **Wednesdays from 2-3pm PST**, at which time I will present an introduction to the class topic and invite Q&A discussion.

Joining the Zoom classroom session **and indicating your attentive presence and participation for that time** will count toward the participation points of your final class grade. **Attendance** is mandatory on Zoom. Students are required to attend the full length of all Zoom 1 hour classes to get credit for their attendance.

There are no "excused" online class meetings or coursework activities when courses are online. In the virtual environment, attendance is based on some form of weekly contact between you and your faculty and/or the completion of your assigned coursework by the assigned date. Contact your instructor immediately, and ideally in advance, if you are not able to attend a synchronous class or meet an assignment. If you become ill or for any other emergency reason are unable to complete your assignments by the deadline, **please contact**

your instructor. No doctor's note or evidence of emergency is needed, but you must contact your instructor, preferably in advance.

In the event of my illness, we will switch to a completely **asynchronous** format on a temporary basis -- that will mean that we will not have a Zoom component but I will send digital participation projects for you to complete which will count as attendance. I will always let you know advance if this is going to happen.

Inform me of Any Accommodations Needed

Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels that modifications, special assistance, or accommodations offered are inappropriate or insufficient, they should seek the assistance of the Director of the CSULB Disabled Student Services, please see their [website](#) - <http://www.csulb.edu/divisions/students/dss/> or contact them via email at dss@csulb.edu or by phone at (562) 985-4635. The policy of the CSU is to make its programs, services, and activities accessible to students, faculty, staff, and the general public who visit or attend a campus-sponsored event, with disabilities. [To see the full policy, visit](#) <http://www.csulb.edu/divisions/students/ati/policies/index.htm>.

Plagiarism

Plagiarism is the appropriation of someone else's writing or ideas without proper acknowledgement. It is **your** responsibility to know how to cite and footnote a source. [Here is a basic tip:](#) You will always need to borrow text or ideas from other people when you write a paper, thus you must always give people credit for their work. The standard rule of thumb is that the quotation of four or more consecutive words from another source requires a reference.

Anyone caught plagiarizing will automatically fail the course and be reported to the dean.

For more tips on this matter, refer to "Borrowing without Plagiarism" in the *Short Guide to Writing About Art*. The CSULB policy on plagiarism can be found here:

<https://www.csulb.edu/office-of-research-and-sponsored-programs/policy-cheating-and-plagiarism-ps-85-19>

Class Schedule

**I will make changes to the schedule if necessary. If this happens, I will make sure to let you know ahead of time.

Date	Topic/Discussion/Objectives	Readings
Week 1 Jan 20	<ul style="list-style-type: none"> Class Introductions and discussion of syllabus 	
Week 2 Jan 27	<ul style="list-style-type: none"> What is Exhibition Design? What makes a great exhibition? 	<p>Philip Hughes, Introduction, in <i>Exhibition design</i></p> <p>Paula Marincola, editor, Introduction, <i>What makes a great exhibition?</i> Philadelphia, PA : Philadelphia Exhibitions Initiative, Philadelphia Center for Arts and Heritage, c2006.</p>
Week 3 Feb 3	<ul style="list-style-type: none"> Touring Museums with a Critical Eye: visit to online galleries Models of Curatorial Practice and Exhibition Development The Art of Writing Exhibition Reviews <p>**Exhibition Review due Sunday February 7, 11:59pm</p>	<p>Philip Hughes, Chapter 3: The Site & Chapter 4: Exhibition Strategy in <i>Exhibition design</i></p> <p>Hans Ulrich Obrist, <i>Ways of Curating</i> - "Curating, Exhibitions and the <i>Gesamtkunstwerk</i>"</p> <p>"Writing a Review of an Exhibition," from <i>A Short Guide to Writing About Art</i>, 8th edition, Sylvan Barnet</p> <p>Alan Teller, "Assessing Excellence in Exhibitions: Three Approaches"</p>
Week 4 Feb 10	<ul style="list-style-type: none"> Working Toward a Set of Questions and an Organizing Story for an Exhibition The Exhibit Brief and Defining Your Audience Curating Virtual Exhibitions Brainstorming Evaluation Strategies <p>**Exhibition Brief due, Sunday February 14, 11:59pm</p>	<p>Philip Hughes, Chapter 1: The Brief in <i>Exhibition design</i></p> <p>The Exhibition Brief, https://www.radford.edu/rbarris/art491%20Museum/exhibition%20briefs.pdf</p> <p>Leslie Bedford, "Creating and Experiencing the Exhibition Medium," <i>The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences</i></p> <p>Christiane Paul, editor, <i>New Media in the white cube and beyond: curatorial models for digital art</i></p> <p>Joasia Krysa, "Curating Immateriality: The Work of the Curator in the Age of Network Systems'." <i>Curating Immateriality: The Work of the Curator in the Age of Network Systems</i></p>

<p>Week 5 Feb 17</p>	<p>Starting with the Basics: Interpretative Components of an Exhibition</p> <ul style="list-style-type: none"> • Checklist • “Tombstones” • Title Wall • Gallery Panels • Extended Object Label • Group Label 	<p>Bruce W. Ferguson, “Exhibition Rhetorics: Material speech and utter sense,” <i>Thinking about Exhibitions</i>, edited by Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne</p> <p>Beverly Serrell, “What Are Interpretive Labels” and “Types of Labels in Exhibitions,” <i>Exhibit Labels: An Interpretive Approach</i></p>
<p>Week 6 Feb 24</p>	<ul style="list-style-type: none"> • Communicating the Concept of an Exhibition 	<p>Selections from <i>In Full View: Three Ways of Seeing California Plants</i></p> <p>Fred Moten and Stefano Harney, “The University and the Undercommons,” (Chapter 2) in <i>The Undercommons, Fugitive Planning & Black Study</i></p> <p>Charles R. Garoian, “Performing the Museum,” <i>Studies in Art Education</i></p> <p>Beverly Serrell, “Behind it All: The Big Idea,” <i>Exhibit Labels: An Interpretive Approach</i></p>
<p>Week 7 March 3</p>	<p>From Concept to Exhibit Labels:</p> <ul style="list-style-type: none"> • Writing towards an Audience 	<p>Required: Gail Gregg, “‘Your Labels Make Me Feel Stupid’,” https://www.artnews.com/art-news/news/your-labels-make-me-feel-stupid-319/</p> <p>Michael Warner, “Public and Counterpublics,” in <i>Publics and Counterpublics</i></p> <p>Ann Landi, “Title Fights: How Museums Name Their Shows,” https://www.artnews.com/art-news/news/how-museums-title-shows-2340/</p>
<p>Week 8 Mar 10</p>	<ul style="list-style-type: none"> • Writing about “Difficult” Objects and Writing for Multilingual and Multiethnic audiences <p>*** Exhibit Labels projects due Sunday March 14 at 11:59pm</p>	<p>Gwendolyn Dubois Shaw, “Censorship and Reception,” <i>Seeing the Unspeakable: The Art of Kara Walker</i></p> <p>Sarah E. Bond, “Can Art Museums Help Illuminate Early American Connections To Slavery?,” https://hyperallergic.com/439716/can-art-museums-help-illuminate-early-american-connections-to-slavery/</p>

		<p>Brenda Caro Cocotle, “We Promise to Decolonize the Museum: A Critical View of Contemporary Museum Policies,” <i>Afterall</i>, 7 January 2019, https://www.afterall.org/article/we-promise-to-decolonize-the-museum-a-critical-view-of-contemporary-museum-policies</p> <p>Jill K. Stein, Cecilia Garibay, and Kathryn E. Wilson, “Engaging Immigrant Audiences in Museums” <i>Museums and Social Issues: A Journal of Reflective Discourse</i>, Vol. 3, 2008</p> <p>Jenni Martin and Marilee Jennings, “Tomorrow’s Museum: Multilingual Audiences and the Learning Museum,” <i>Museums & Social Issues: A Journal of Reflective Discourse</i>, Vol. 10, 2015</p>
<p>Week 9 Mar 17</p>	<ul style="list-style-type: none"> ● Design Strategy/ADA Universal Design ● How can access become a dynamic conceptual tool for interrogation in art exhibitions, rather than simply a practical component often added in as an after-thought once the exhibition has been installed? ● How can exhibitions be designed online using a “creative access” approach? ● In-Class Workshop: Curatorial Activism & Creative Access ● In-Class Objective: develop list of access points for exhibition 	<p>Philip Hughes, Chapter 2: The Visitor in <i>Exhibition design</i></p> <p>Aimi Hamraie, “Entangled Principles: Crafting a Universal Design Methodology” in <i>Building Access: Universal Design and the Politics of Disability</i></p> <p>Amanda Cachia, “The politics of creative access: Guidelines for a critical dis/ability curatorial practice,” <i>Interdisciplinary Approaches to Disability Looking Towards the Future</i>, 2019.</p> <p>Amanda Cachia. “Disabling the museum: Curator as infrastructural activist.” <i>Journal of Visual Art Practice</i>, 12(3), 2013, 257-289.</p> <p>Selections from Smithsonian Accessibility Program, <i>Smithsonian Guidelines for Accessible Exhibition Design</i> https://www.sifacilities.si.edu/ae_center/pdf/Accessible-Exhibition-Design.pdf</p> <p>Audio/Visual/Image Descriptions https://www.moma.org/audio/playlist/3</p>
<p>Week 10 Mar 24</p>	<ul style="list-style-type: none"> ● Exhibition Didactics/Fabrication Brainstorming 	<p>Jane Rendell, “Critical Spatial Practice: Curating, Editing, Writing”</p>

	<ul style="list-style-type: none"> • Writing/Text Hierarchies • Exhibition Catalogue 	<p>Emilia Sitzia, “The Ignorant Art Museum: Beyond Meaning-Making” <i>International Journal of Lifelong Education</i>, Vol. 37, 2018</p> <p>Tom Sellar, “The Curatorial Turn” <i>Theater Journal</i>, Vol. 44, Issue 2, 1 May 2014</p> <p>Ingrid Schaffner, “Wall Text.” <i>What Makes a Great Exhibition</i>”, ed. Paula Marincola</p> <p>Joseph Grigely, <i>Exhibition Prosthetics</i></p> <p>AAMC Label Writing Webinar: https://www.artcurators.org/page/LabelWritingWebinar</p> <p>“Writing an Entry in an Exhibition Catalog” from <i>A Short Guide to Writing About Art</i>, 8th edition, Sylvan Barnet</p> <p>Selections from Smithsonian Accessibility Program, <i>Smithsonian Guidelines for Accessible Exhibition Design</i> https://www.sifacilities.si.edu/ae_center/pdf/Accessible-Exhibition-Design.pdf</p>
Mar 31	NO CLASS – Spring Break	
Week 11 April 7	<ul style="list-style-type: none"> • Marketing Exhibitions • Class Discussion on Design for Exhibition Graphics, Branding Identity and Type • Exhibition Announcement – design, marketing, promotion • Press Release, Media Kit • Social Media 	<p>Philip Hughes, Chapter 6: Graphic Design Skills in <i>Exhibition design</i></p> <p>Tom Klobe, “Typography,” <i>Exhibitions: Concept, Planning and Design</i></p> <p>Selections from Pam Locker, <i>Basics Interior Design 02: Exhibition Design</i></p> <p>Selections from Smithsonian Accessibility Program, <i>Smithsonian Guidelines for Accessible Exhibition Design</i> https://www.sifacilities.si.edu/ae_center/pdf/Accessible-Exhibition-Design.pdf https://brailleworks.com/</p> <p>Margot Wallace, “Pinterest, Twitter, and Social Media Strategies,” <i>Writing for Museums</i>, Rowan and Littlefield, 2014</p> <p>Kimberly Drew, “CTRL + F “Black”,” https://vimeo.com/218657877</p>

		JiaJia Fei, “Art in the Age of Instagram,” TEDxMarthasVineyard https://www.youtube.com/watch?v=8DLNFDQt8Pc
Week 12 April 14	<ul style="list-style-type: none"> • Exhibition Production: Layouts/Project Management & Collaboration • Programming: artist talks, curator talks, performances etc. 	<p>Philip Hughes, Chapter 5: 3-D Design Skills in <i>Exhibition design</i></p> <p>Leslie Bedford, “Exhibitions as Education,” <i>The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences</i></p> <p>Polly McKenna-Cress, Janet A. Kamien <i>Creating exhibitions : collaboration in the planning, development, and design of innovative experiences</i>, Wiley, 2013</p> <p>“Museums Highlights” by Andrea Fraser, https://www.youtube.com/watch?v=zpMVXWGtVw&t=1155s</p>
Week 13 April 21	<ul style="list-style-type: none"> • Presentations 	
Week 14 April 28	<ul style="list-style-type: none"> • Presentations 	
Week 15 May 5	<ul style="list-style-type: none"> • Presentations <p>**Final Projects & Presentations due Monday May 10 at 11:59pm.</p>	
Week 16	FINALS WEEK – No Final Exam	

Further Reading List:

The power of display : a history of exhibition installations at the Museum of Modern Art / Mary Anne Staniszewski. Cambridge, Mass. : MIT Press, c1998.

The manual of museum exhibitions / edited by Barry Lord and Gail Dexter Lord. Walnut Creek, CA : AltaMira Press, c2002.

Wayshowing : a guide to environmental signage ; principles & practices / Per Mollerup. Baden : Lars Müller, 2005.

Museums in motion : an introduction to the history and functions of museums / Edward P. Alexander and Mary Alexander. Lanham : AltaMira Press, c2008.

The visual display of quantitative information / Edward R. Tufte. Cheshire, Conn. (Box 430, Cheshire 06410) : Graphics Press, c1983.

Art and artifact : the museum as medium / James Putnam. New York, N.Y. : Thames & Hudson, c2001.