



AH 433 Exhibition & Display Practices
California State University Long Beach
Fall 2021, Alternative Mode of Instruction (synchronous/asynchronous)
Zoom meetings every Wednesday from 2-3:30pm PST
Professor Amanda Cachia, PhD
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Office Hour: please email to make an appointment on Zoom

Course Description

This course surveys historical and contemporary issues in the exhibition and display of art and material culture. The course explores the theory and practice of exhibition production, focusing on the following subjects: the history of collections; the emergence of the modern museum; typologies of exhibition; the rhetoric of exhibition making; art world economies; the role of the curator; the politics of publicity; the global traffic in contemporary art.

The course is structured in three sections. The first will introduce students to important issues in the history and theory of exhibitions. We will survey a range of modern display formats, including national museums, natural history museums, and international exhibitions, before turning our attention to the history of modernist and avant-garde art exhibitions. We will then examine various critical analyses of the museum exhibition and the institution of art. The second section of the course will consist of case studies of four important contemporary exhibition formats: the art fair, the biennial, the gallery, and the alternative space or project. Each of these course sessions will involve a visit to a representative exhibition, either in person or online. The final section is devoted to the complex and increasingly important problem of globalization. Here, we will consider the re-curation of ethnographic collections, the establishment of global museum initiatives, the use of postcolonial archives, and the turn toward “global modernism.” We will try and meet with curators on Zoom or in person with significant experience across these fields.

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.

Learning Objectives

Students will develop an interdisciplinary, historically informed approach to understanding the exhibition of art and material culture. They will become familiar with important episodes in the history of exhibitions, and will learn how to use relevant methodologies drawn from the fields of museum studies, cultural studies, and art history. Students will gain exposure to recent theoretical debates in curatorial practice, aesthetic theory, and contemporary art criticism. Frequent site visits will give them the opportunity to build their analytical skills, while writing assignments will help them develop their abilities to conduct research and construct persuasive arguments.

Information about Online Alternative Mode of Instruction

Owing to COVID-19 the class is being run on Zoom through Beachboard with the exception of the in-person field trips. 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 90 minutes each week on Wednesdays from 2-3:30pm****

In order to compensate for the reduced face-to-face meeting time, I will assign additional online reading and video resources.

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. Short Exhibition Analysis	20%
2. Extended Essay & Presentation	40% Essay / 20% Presentation
3. Class participation	20%

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

Grading Evaluation Criteria**A = Excellent**

This work demonstrates comprehensive and solid understanding of course material and presents thoughtful interpretations, well-focused and original insights and well-reasoned analysis. "A" work includes skillful use of source materials and illuminating examples and illustrations. "A" work is fluent, thorough and shows some creative flair.

B = Good

This work demonstrates a complete and accurate understanding of course material, presenting a reasonable degree of insight and broad level of analysis. Work reflects competence, but stays at a general or predictable level of understanding. Source material, along with examples and illustrations, are used appropriately. "B" work is reasonable, clear, appropriate and complete.

C = Adequate/Fair

This work demonstrates a basic understanding of course material but remains incomplete, superficial or expresses some important errors or weaknesses. Source material may be used inadequately or somewhat inappropriately. The work may lack concrete, specific examples and illustrations and may be hard to follow or vague.

D = Unsatisfactory

This work demonstrates a serious lack of understanding and fails to demonstrate the most rudimentary elements of the course assignment. Sources may be used inappropriately or not at all. The work may be inarticulate or extremely difficult to read.

F = Failed

Work was not submitted or completed according to parameters (page length, topical focus, types of sources), or completely failed to express the most basic and elementary aspects of the course.

Plus (+) or minus (-) grades indicate your range within the aforementioned grades.

1. Exhibition Display Analysis: worth 20% of grade

Due: Sunday after selected Field Trip at 11:59pm on TurnItIn

A two page written critique of an exhibition viewed during one of our field trips and how it corresponds to the topics of the readings in that week. Include images from the exhibit with image credits. What are the main components of this particular exhibition display, and how does it correspond to the general practice of exhibitions of this genre, ie. Art fairs, craft museums, commercial galleries, ethnographic displays etc etc.?

2. Extended Essay & Presentation: Essay worth 40% of grade, Presentation worth 20%

Paper Due: Monday December 13 at 11:59pm TurnItIn, Presentations in Week 14 & Week 15

The primary course requirement is a critical essay, which is to be based on original research and to be 2000 words in length (roughly 6-8 double-spaced pages). The essay should advance a critical argument based on an issue of your choice pertaining to the topic of the course. Your analyses should be based on readings, site visits, primary and secondary sources, and additional research.

3. Class participation (attendance and participation on Zoom and in-person field trips): worth 20% of grade

We will meet **synchronously** for 90 minutes each week on **Wednesdays from 2-3:30pm 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 1.5 hour classes to get credit for their attendance.

It is important to also attend all **field trips** if possible. If unable to attend, please notify the instructor as soon as possible. The instructor understands that there is a financial component to attending the field trips, including transportation and in some cases, entrance fees, so please notify the instructor in advance of any challenges. It is possible to explore the field trips virtually if unable to attend in person. All field trips require the completion of Field Trip Forms in order to attend.

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-85-1>

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.

August 26

Introduction

Topics:

Course Overview

Section I

History and Theory of Exhibitions

September 1

The Emergence of the Exhibition Form

Topics:

Collections, Curiosity-Cabinets, The Salon

Readings:

Bann, "Shrines, Curiosities, and the Rhetoric of Display"

Bennett, "The Formation of the Museum"

Stewart, "Death and Life, in that Order, in the Works of Charles Wilson Peale"

Crow, "The Salon Exhibition in the Eighteenth Century"

Altshuler, "Salon to Biennial."

September 8

Modern Technologies of Display

Topics:

National Museums, Natural History Museums, Ethnographic Museums International Exhibitions and World's Fairs, Craft and Folk Art Museums

Readings:

Bennett, "The Exhibitionary Complex"

Hoffmann, "The German Art Museum and the History of the Nation"

Hinsley, "The World as Marketplace"

Reynolds, "Visual Stories"

Adamson, "Handy-Crafts: A Doctrine"

****Field Trip:**

Craft Contemporary, Los Angeles, meet at 2pm

September 15

The White Cube: Modernism, Its Publics, and Its Critics

Topics:

MoMA, Key Modernist Exhibitions (Documenta, Degenerate Art, et al.)

Readings:

O'Doherty, "Notes on the Gallery Space"

Staniszewski, *The Power of Display* (excerpt)

Grasskamp, "Degenerate Art and Documenta I"

Background:

Altshuler, "Cubism and Abstract Art," "The New American Painting"

September 22

Art Fairs and Auctions

Topics:

Economics of Contemporary Art, Primary and Secondary Markets

Readings:

Velthuis, "Globalization and Commercialization of the Art Market"

Thornton, "The Auction," "The Fair"

Thompson, excerpts from *The \$12 Million Stuffed Shark*

Horowitz, "Art Investment Funds"

****Field Trip:**

Visit *The Other Art Fair*, LA, Sept 23-26, buy tickets online

September 29	<u>“Visual Machines”: The Rhetoric of Exhibitions</u>
Topics:	<i>Curatorial Theory, Exhibition Design, Material Culture</i>
Readings:	Baxandall, “Exhibiting Intention” Storr, “Show and Tell” Ferguson, “Exhibition Rhetorics” Cooke, “In Lieu of Higher Ground” Tilley, <i>Handbook of Material Culture</i> (excerpt)
Background:	Celant, “A Visual Machine” Crimp, “On the Museum’s Ruins”
October 6	<u>Museum as Target, Workspace, Screening Room, Incubator</u>
Topics:	<i>Avant-Garde and Experimental Exhibitions, Institutional Critique, Moving Images</i>
Readings:	Rattemeyer, “Exhibiting the New Art” Martin, “The <i>Musée Sentimental</i> of Daniel Spoerri” Karp and Wilson, “Constructing the Spectacle of Culture in Museums” Nash, “Questions of Practice”
Background:	Altshuler, “January 5-31, 1969,” “ <i>When Attitudes Become Form</i> ”
Section II	<i>Contemporary Models</i>
October 13	<u>Commercial Galleries</u>
Topics:	<i>Value, Scarcity, Display</i>
Readings:	Thompson, excerpts from <i>The \$12 Million Stuffed Shark</i> Velthuis, excerpts from <i>Talking Prices</i> Pop et al., “Three Perspectives on the Market”
**Field Trip:	Jeffrey Deitch Gallery, Los Angeles, meet at 2pm
October 20	<u>Biennials</u>
Topics:	<i>History and Typology of Biennial Exhibitions, Biennials of the South</i>
Readings:	Filipovic, “Biennialogy” Jones, “Biennial Culture: A Longer History” Niemojewski, “Venice or Havana?” McEvelley, “Arrivederci, Venice: The Third World Biennials”
October 27	<u>Alternative Spaces and Experimental Projects</u>
Topics:	<i>Artist-Run Institutions, Public Art, Social Practice, Discursive Exhibitions</i>
Readings:	Ault, <i>Alternative Art New York</i> (excerpts) Rosati and Staniszewski, <i>Alternative Histories</i> (excerpts) Thompson, “Living as Form”
Background:	Draxler, <i>Exhibition as Social Intervention: ‘Culture in Action’</i>
View:	Selected videos from <i>unitednationsplaza</i>
**Field Trip:	Institute of Contemporary Art, Los Angeles, meet at 2pm

Section III

Global Perspectives

November 3

Re-curating Ethnographic Collections

Topics:

History Politics Ethnographic Museum, PostColonial Curating

Readings:

McMaster, “Creating Spaces”

Goldwater, “The Development of the Ethnological Museum”

Bouquet, “Thinking and Doing Otherwise”

Deliss and Mutumba, *Foreign Exchange* (selections)

November 10

Centers and Margins

Topics:

Globally Franchised Museums, Activist Initiatives

Readings:

Elkins et al., *Art and Globalization* (selections)

Belting et al., *The Global Contemporary* (selections)

November 17

Global Modernisms

Topics:

Global Art History

Readings:

Moxey, “Is Modernity Multiple?”

Mercer, *Cosmopolitan Modernisms* (excerpt)

Kapur, “When Was Modernism in Indian Art?”

Carrier, *A World Art History and its Objects* (excerpt)

****Field Trip:**

Bowers Museum, Santa Ana, meet at 2pm

THANKSGIVING BREAK – NO CLASS WEEK OF MONDAY NOVEMBER 22

December 1

Essay Presentations

December 8

Essay Presentations

December 13

Essays DUE

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