

COURSE SYLLABUS

Class dates: March 17 - May 13, 2014

Class hours: Monday, 9 - 11:45 am, FA4-307

Office hours: Monday, 11:45 - 12:45 pm and by appointment

Instructor contact info: karen_moss@mac.com (650) 492-3084

COURSE DESCRIPTION AND REQUIREMENTS

This course focuses on the history of exhibitions and museums, beginning with 15th and 16th century precedents in private collecting and display, followed by the subsequent establishment of the first public institutions. After this historical introduction, we will examine contemporary case studies of exhibitions, museums and curatorial practices from modernism to the present day in a series of thematic lectures. Including both historical exhibitions of the post-war period and more contemporary revisionist projects, we will read critical, theoretical and curatorial writing to contextualize the case studies. All of the course readings will be available in the on-line library reserve or posted in Dropbox--everyone is expected to do the weekly readings, come prepared for class discussion and turn-in questions for each assignment.

During the second half of the semester, students will work on a final research project that will critically analyze a specific exhibition, curatorial project, or museum history of an institution in the greater Los Angeles area. (Senior art history majors or grad students may wish to choose a more historical or theoretical topic, per approval of the instructor.) The final will consist of both an in-class oral presentation summarizing your research at the last regular class sessions and final exam day.

You are expected to attend *all* classes. This class meets only once a week; if you miss one class, you have missed an entire week. More importantly, you will have missed a discussion about a key issue, and there is no backtracking. This class will be run more like a seminar than a standard art history lecture course--simply borrowing someone's notes is not going to bring you up to speed.

Seminars are *not* lecture courses; the class experience is a collective, shared responsibility, as in any reading group. There is no way to make up a missed seminar meeting. Thus, your course grade will directly reflect any missed classes. I expect you also to be professional and punctual, showing up at class on time and returning after break, ready to resume, *on time*.

You are expected to come to class *prepared*. That means you need to do the following: keep up with the reading schedule, and be ready to discuss those readings. Bring in at least 3 questions in writing for each text; do not be afraid to point out what you did not understand or had problems with; underline or mark passages you thought were particularly important; and do not hesitate to challenge, criticize, or deconstruct what you read. We will be attempting to cover a lot of ground the class sessions; we cannot go very far if students have not done the reading, or not done it well.

GRADING CRITERIA

First written paper

10% of grade

Since you already had an assignment to write about a public sculpture on the CSUCLB campus, credit will be given to you for this assignment. If you did not do this paper, please see me for an alternate assignment.

Attendance, punctuality, and participation

30% of grade

This portion of your grade not only includes attending class but showing up fully prepared with your written questions and actively participating in the class discussions.

Final Presentation

25% of grade

Final Written Paper

35% of grade

Your papers will be a case-study analysis of an exhibition, permanent collection installation, artists' project or institutional history of a museum in the greater Los Angeles area listed in the Spring Exhibitions document. (Special permission may be granted to substitute another LA-based institution with the instructor's permission.)

It is recommended that you visit your museum of choice twice during the paper-writing process. Based on research about the history of the chosen museum, students will write an 8-10 paper (10-12 pages for grads) describing the presentation of the exhibition, permanent collection installation or project, analyzing how it conveys the mission statement of the institution (found on its website), as well as how it interprets the material shown. Model your paper on your course reading and on additional research according to your chosen topic. Instead of primary archival research presented in papers based on long-term research, you may use recent events, public discussions or controversies, widely covered by the news media, journals and periodicals. Attention should be focused on the curatorial concept/strategy of the projects, the amount and the nature of educational or interpretive information is printed on labels and didactics.

Students are highly encouraged to select their topic as soon as possible; your topic and outline are due on 4/7.

You are expected to structure their papers with an introduction, a body that develops the topic and a conclusion. When applicable, you should integrate and discuss historical examples introduced in class, as well as relevant personal observations. Use primary sources; Wikipedia and other unedited, non-scholarly internet resources are **NOT** allowed. Look for articles about the art, artists and period you are addressing, and articles about other exhibitions or museums that cover similar issues. Any source used in your papers should be credited with a bibliographical footnote. Plagiarism (the appropriation of existing publications without mentioning them) is absolutely forbidden. Any instance of plagiarism will fail you for this class and will be reported. For more tips on this matter, refer to "Borrowing without Plagiarism" in Sylvan Barnet's *Short Guide to Writing About Art*.

Students will give 12- minute powerpoint presentations on the last date of class, **Monday, 5/5 and on Tuesday, 5/13**. Practice ahead of time think about how to translate your written paper into a talk, and then you have to consider how to read it so that it does not come off dry, distant, introverted, or like your own private monologue. There will be time left for a question and answer period following each presentation. Include a one-page handout that you

can share with all the members in the class. If you are working on the same topic as another student, you may do a joint presentation and will be given more time to do so, however, you must write an individual paper.

Remember to double-space your paper, write in a 12 pt font and be sure to proofread, spell-check and use proper formatting. (If they are not proofread, they will be returned to you and docked a full letter grade.) You should refer to the *Chicago Manual of Style* citations and bibliography style or to Kate Turabian's *A Guide to Writing Papers Thesis and Dissertations*.) If you are a non-native speaker of English or need special assistance with writing, please let the instructor know in advance.

NOTE: NO LATE PAPERS WILL BE ACCEPTED WITHOUT DOCUMENTED MEDICAL EXCUSE!

Please Note: Students should also notify the instructor in advance of any special needs for accommodations for a university verified disability. If necessary, please contact the Disabled Student Services Brotman Hall, Room 270
Phone: (562) 985-5401, e-mail: dss@csulb.edu.

COURSE SCHEDULE

3/17 Course Introduction _

- From the Courtly Cabinet to the Public Museum
- Royal Repositories
- The Age of Wonder: *Kunst Kabinetts* and *Wunderkammers*
- The advent of the public museum
- 19th century museums in Europe and the United States

Case Studies:

Joseph Cornell, *Navigating the Imagination*, <http://www.pem.org/sites/cornell/>
Museum of Jurassic Technology, <http://mjt.org>

Walker Art Center, *Midnight Party* <http://www.walkerart.org/channel/2011/midnight-party>

Rev: Giuseppe Olmi, "Science-Honor-Metaphor. Italian Cabinets of the 16th and 17th Centuries," in Impey, Oliver and Macgregor, Arthur (eds.) (1985) *The Origins of Museums. The Cabinets of Curiosities in Sixteenth and Seventeenth Century Europe*. Oxford: Clarendon Press, 5-16.

Carol Duncan, "From princely gallery to the public art museum - The Louvre Museum and the National Gallery, London," In *Civilizing Rituals: Inside Public Art Museums*; 21-47 + 139-145.

3/24 Exhibiting the Avant-garde

- Salons and Independents
- *Der Blaue Reiter*, Munich, 1911
- The Armory Show, 1913
- *0-10, The Last Futurist Exhibition*, Petrograd, 1915-16

- The Cabaret Voltaire and the *1st International Dada Fair*, 1920
- *International Exposition of Surrealism*, Paris, 1938
- Exhibition of *Degenerate Art*, Munich, 1937

Case Studies:

Degenerate Art: The Fate of the Avant-Garde in Nazi Germany, LACMA, 1991

http://www.lacma.org/sites/all/themes/custom/lacma/reading_room/degenerate-art-the-fate-of-the-avant-garde-in-nazi-germany.html

The Avant-Garde in Russia, 1910-1930: New Perspectives, 1980 and Russian Avant-

Garde Art, 2012, LACMA, <http://www.lacma.org/art/installation/russian-avant-garde>

Magritte and Contemporary Art: The Treachery of Images, LACMA, 2007

<http://www.lacma.org/art/exhibition/magritte-and-contemporary-art-treachery-images>

Req: Carol Duncan and Alan Wallach, "The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis," *Marxist Perspectives* 1, no.4 (1978): 28-51.

Rec: Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chaps. 1 - 7, Chap. 8, 136 - 149.

Catalogues for the case study exhibitions listed above (on reserve)

4/7 Post War Avant-Garde Exhibitions, Installations and Performance

- Peggy Guggenheim *Art of this Century*, 1942
- The Ninth Street Show, 1951
- Gutai Art Association Art Exhibitions, Osaka, 1955-57
- Allan Kaprow, *Happenings*, 1959-1967
- Fluxus Festivals and exhibitions, various locales, 1962 - 1970
- Pop and New Realism: Yves Klein, *Le Vide* (1958) Arman, *Le Plein* (1960) Galerie Iris Clert, Paris
- *New Realists*, Sidney Janis, 1962

Case Studies:

Gutai: Splendid Playground, Guggenheim, 2013

<http://www.guggenheim.org/new-york/exhibitions/past/exhibit/4495>

In the Spirit of Fluxus, Walker Art Center, 1993

<http://www.walkerart.org/collections/artists/fluxus>

Out of Actions, Museum of Contemporary Art,

http://www.moca.org/museum/exhibitioninfo_printable.php?useGallery=1&id=124

Allan Kaprow: Art as Life

<http://www.moca.org/museum/exhibitiondetail.php?&id=401>

Re-staging of Allan Kaprow, *Fluids*, Various sites in LA, including Getty Center, https://www.getty.edu/research/exhibitions_events/events/overflow/index.html

Req: Allen Kaprow, "Guidelines for Happenings," *Assemblages, Environments, Happenings*, c. 1965.

Brian O'Dougherty, *Inside the White Cube: The Ideology of Gallery Space*, Los Angeles and San Francisco, Lapis Press, 1986, Introduction and "Notes on the Gallery Space," 1 - 34.

Rec: Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chap. 8, 9 and 10.

Catalogues for the case study exhibitions listed above (on reserve)

4/14 From Post Studio to Post Modern Practices

- *Primary Structures*, The Jewish Museum
- *Information*, MoMA
- *When Attitudes Become Form: works-Processes-Concepts-Situations-Information (Live in Your Head)*, 1969

Case Studies

- Museum as Muse*, MoMA, 1999
<http://www.moma.org/interactives/exhibitions/1999/muse/introduction.html>
- Michael Asher*, Santa Monica Museum of Art, 2008
<https://smmoa.org/programs-and-exhibitions/michael-asher/>
- State of Mind: New California Art Circa 1970* and Getty Pacific Standard Time exhibitions
http://www.getty.edu/foundation/initiatives/past/pst/pst_fact_sheet.exhibitions.html
- Take It or Leave It*, UCLA Hammer Exhibition, 2013 http://hammer.ucla.edu/exhibitions/detail/exhibition_id/244
- Req: Phillip Yenawine, *Artists and the Museum, Eye of the Beholder*, Boston: Isabella Stewart Gardner Museum, 1999.
Anne Rorimer, "Questioning the Structure: The Museum Context as Content," in *Art Apart: Art Institutions and Ideology Across England and North America*, Marcia Pointon (Editor). (Manchester Univ Press: 1994), 253-266.
- Rec: Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chap. 12.
Constance Lewallen and Karen Moss, excerpts from *State of Mind: New California Art Circa 1970*, Berkeley: University of California Press, 2011.
Andrea Fraser, *Museum Highlights, The Writings of Andrea Fraser*, MIT Press, 2005.
Catalogues for the case study exhibitions listed above (on reserve)

4/21 Biennials and Large-Scale Exhibitions: Local to the Global

- History of international biennials (Paris, Venice, Sao Paolo)
- The first U.S. biennial: Whitney Museum of American Art
- *Documenta* and cultural restoration of postwar Germany
- The explosion of international biennials in the post-global era

Case Studies:

- California Biennials*, 2002 - 2010, Orange County Museum of Art
<https://www.ocma.net/exhibition/2006-california-biennial>
- Made in LA*, 2012, <http://www.madeinla.org>
- Whitney Biennial*, est. 1929

<http://whitney.org/Exhibitions/2014Biennial>
Documenta, est. 1955, Kassel, Germany
http://documentaarchiv.stadtkassel.de/miniwebs/documentaarchiv_e/08194/index.html
Venice Biennale, est. 1893, <http://www.labiennale.org/en/art/history/>
and <http://www.labiennale.org/en/art/history/recent.html?back=true>
Havana Biennial, est. 1984, <http://www.biennialfoundation.org/biennials/havana-biennale/>
InSite, 1992 - 2005
<http://www.e-flux.com/announcements/art-practices-in-the-public-domain-san-diego-tijuana/>

Req: David Ross and Elizabeth Sussman, excerpts from the 1993 *Whitney Biennial* catalogue, New York: Whitney Museum, 1993.
Christopher Knight, Reviews of *Made in LA*, *Los Angeles Times*, 6/08/12 and 2006 *California Biennial*, 10/7/06
Elizabeth Armstrong, Rita Gonzalez and Karen Moss, "No World Order," 2006 *California Biennial*, Orange County Museum of Art, 2006.
Tim Griffin, "Global Tendencies in Large Scale Exhibition," *Artforum*, March 2005

Rec: *Flash Art, Biennial Survey*, Parts 1 and 2
http://www.flashartonline.com/interno.php?pagina=onweb_det&id_art=1272&det=ok&articolo=SURVEY-BIENNIALS-part-1 http://www.flashartonline.com/interno.php?pagina=onweb_det&id_art=1275&det=ok&articolo=-SURVEY-BIENNIALS-part-2
Elena Filipovic, Marieke van Hal, and Solveig Øvstebø, editors, *The Biennial Reader*, 2010.
Jens Hoffman, *The Next Curator of Documenta Should Be An Artist*,
http://www.e-flux.com/projects/next_doc/about.html
Catalogues for the case study exhibitions listed above (on reserve)

4/28 New Curatorial Models, Methodologies and Museums

- Artist as Curator or Interlocatur
- Social Practice and the Pedagogical Turn
- New alternatives, practices and technologies
- Museums of the 21st century

Case Studies:

Engagement Party, MOCA, LA, <http://sites.moca.org/party/>
Open Field, Walker Art Center, <http://www.walkerart.org/openfield/>
Palais du Tokyo, 2002, <http://www.palaisdetokyo.com/en/general-informations/palais-de-tokyo>
MoMA, 2004; future renovation planned; <https://www.moma.org/about/building>
New Museum, 2007, <http://www.newmuseum.org/building>
Nelson Atkins Museum, 2007 <http://www.stevenholl.com/project-detail.php?id=19>
Whitney Museum, (opening 2015) <http://whitney.org/About/NewBuilding>
Berkeley Art Museum, <http://press.bampfa.berkeley.edu/building/> (opening 2016)

Req: Aandrea Stang, introduction, *Engagement Party: Social Practice at MOCA, 2008-2012* ed. by Elizabeth Hamilton and Los Angeles: MOCA, 2013
Carol Cheh, "10 LA Art Spaces that Change Our Idea of What an Art Space Is," 11/20/12 and

25 Alternative Art Spaces to Check Out Now, *LA Weekly*, 5/3/12.

Rec: Claire Bishop, ed., *Participation, Documents of Contemporary Art*: MIT Press, 2006.
Barreneche, Raul. *New Museums*. London: Phaidon, 2005.
Newhouse, Victoria. *Towards A New Museum*. New York: The Monacelli Press, 1998.
Vittorio Magnago Lampugnani and Angeli Sachs, ed. *Museums for a New Millennium: Concepts Projects Buildings*, Prestel, 1999.

5/5 Class Presentations

5/13 Class Presentations