

ART 5927C: Graduate Workshop

Wednesday 9:00-11:30am, CAB 1017

Meredith Lynn, Assistant Professor and Curator

mllynn@fsu.edu

617.447.4175

FAB 308

Office Hours: Tuesdays 1-2pm, in person. On zoom by request.

COURSE DESCRIPTION:

In this course you will be introduced to several of the theoretical and historical frameworks that influence and serve in dialogue with the work of contemporary artists. In addition, you will encounter and practice the creative and research methods that will form the foundation of your ongoing graduate studies and work as an artist.

LEARNING OBJECTIVES:

This course is focused primarily on the development of three skills:

- **Critical reading.** To read and comprehend texts such as theory, criticism, poetry, and fiction is a skill that requires attention and development. In this course, you will practice this skill and will leave feeling more confident in your reading comprehension.
- **Creative responding.** An engaged art practice responds to a wealth of information and research. In this course, you will not just read and digest texts, you will also develop methods for incorporating new ideas and inspirations into your creative practice.
- **Goal-oriented writing.** After encountering the scholarship of others and responding to it through your creative practice, you will be tasked with targeted writing assignments that will help you develop specific writing skills. In particular, we will focus on concisely writing about your own work, responding to the work of your peers, and developing the basic mechanics of academic Writing.

EXPECTATIONS:

You are expected to prepare for and attend every class, participate actively and thoughtfully, and work collaboratively. You must complete all the readings each week. It is obvious to me and your peers when you are not prepared for class, and that lack

of preparation is a sign of disrespect not just for your own work, but also for your fellow classmates. The nature of this course and its subject matter ensure that we will often encounter difficult topics that will elicit a range of responses and opinions. Each class discussion and assignment must begin with mutual respect and care, extended from and to every student.

ASSIGNMENTS AND GRADING:

You will complete four projects in this class plus contribute to a final group project. Each of the four individual projects has a creative and written component, and these two elements will be graded separately and averaged to form your final grade for the project. You will present the creative aspect in class on its due date and submit the written portion through Canvas. Detailed project descriptions will be posted on Canvas. Each of these projects is worth 15% of your final grade for the semester. The final group project, which is to curate and install an exhibition in the William Johnston Building Gallery will be worth 20% of your grade. Each student will have specific tasks associated with this project, outlined throughout the semester. You will be graded on your completion of those tasks. The remaining 20% of your grade will reflect your class participation and preparation. Engagement in weekly discussion boards on Canvas contributes to your class participation grade. Grades will be posted on Canvas within ten days of the project due date.

Class Participation Expectations: To earn full credit for class participation, you must attend every class (unless excused) and participate in class discussion. Through your participation, you must make evident that you are actively listening to your peers and thoughtfully responding to both them and the texts or objects we are discussing. Each week we will have a weekly discussion board on Canvas. You are expected to post to the discussion board each week.

LATE WORK POLICY:

This semester may pose unique challenges for you, and due to situations outside of your control, you may not be able to turn your assignments in on time. If you are suffering from an illness, are quarantining, or are in other way impacted by the ongoing pandemic, please inform me so I can accommodate your changing needs. We will work together to develop a new schedule, and we will mutually agree to altered due dates which reflect your situation. Any work that is turned in after a due date (either an original one or a mutually agreed upon revised one) will be downgraded by a letter grade every 24 hours that it is late.

CANVAS SET UP:

Each week has a module in Canvas. You must complete every task in that module prior to that class period. For example, in the module labeled October 17, you may find 2 readings, an assignment, and a discussion board. Before class on October 17, you

must complete those readings, upload that assignment, and participate in that discussion board. Everything for each week is contained in that week's module.

SCHEDULE:

All readings are listed on the day we will discuss them, and all assignments are listed on the day they are due.

Week 1 (August 24): We Aren't Here to Learn What We Already Know

Reading (in class): *We Aren't Here to Learn What We Already Know* by Kyla Wazana Tompkins

Week 2 (August 31): The Gift

Reading: Selections from *The Brutish Museums* by Dan Hicks.

Week 3 (September 7): The Post-Modern Gift

Reading: *Exchange Rate* by Miwon Kwan

Week 4 (September 14): Your Gifts

Due: Project 1 (a gift and writing assignment)

Week 5 (September 21): The Body

Reading: Selections from *How to See a Work of Art in Total Darkness* by Darby English

Week 6 (September 28): Seeing the Body

Reading: Selections from *Visual Pleasure and Narrative Cinema* by Laura Mulvey and *The Oppositional Gaze* by bell hooks.

Week 7 (October 5): Self Portrait Performances

Due: Project 2 (self portrait performance and writing assignment)

Week 8 (October 12): Exhibitions and an Audience

Reading: Selections from *Curatorial Activism* by Maura Reilly, *The Museum: A Temple or the Forum* by Duncan Cameron, and *One Part Clay* by Garth Clark and Mark Del Vecchio

Week 9 (October 19): Getting Outside Yourself

Reading: Selections from *The Aesthetics of Absence* by Heiner Goebbels

Due: Project 3 (studio visit write-ups)

Week 10 (October 26): Writing About the Work of Others

Read: Selections from exhibition catalogs

Week 11 (November 2): Exhibition Planning

Due: Project 4 (individual components of exhibition planning)

Week 12 (November 9): Install Exhibition
With special guest Kelly Hendrickson

Week 13 (November 16): Preparing for Miami
Read: A selection of fiction and poetry set in Miami

Week 14 (November 30): Miami Trip

Week 15 (December 7): Exhibition Wrap Up

Week 16 (December 11): Exhibition Reflections Due

University Attendance Policy:

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Academic Honor Policy:

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/academic-resources/academic-integrity-andgrievances/academic-honor-policy>)

Academic Success:

Your academic success is a top priority for Florida State University. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Dean of Students office to learn more.

Americans with Disabilities Act:

Florida State University (FSU) values diversity and inclusion; we are committed to a climate of mutual respect and full participation. Our goal is to create learning environments that are usable, equitable, inclusive, and welcoming. FSU is committed to providing reasonable accommodations for all persons with disabilities in a manner that is consistent with academic standards of the course while empowering the student to meet integral requirements of the course.

To receive academic accommodations, a student:

- (1) must register with and provide documentation to the Office of Accessibility Services (OAS);
- (2) must provide a letter from OAS to the instructor indicating the need for accommodation and what type; and,
- (3) should communicate with the instructor, as needed, to discuss recommended accommodations. A request for a meeting may be initiated by the student or the instructor.

Please note that instructors are not allowed to provide classroom accommodations to a student until appropriate verification from the Office of Accessibility Services has been provided.

This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact The Office of Accessibility Services

874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
oas@fsu.edu
<https://dsst.fsu.edu/oas>

Confidential Campus Resources:

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

Victim Advocate Program
University Center A, Rm. 4100
(850) 644-7161

Available 24/7/365

Office Hours: M-F 8-5

<https://dsst.fsu.edu/vap>

Counseling and Psychological Services

Askew Student Life Center, 2nd floor

942 Learning Way

(850) 644-8255

<https://counseling.fsu.edu/>

University Health Services

Health and Wellness Center

(850) 644-6230

<https://uhs.fsu.edu/>

Free Tutoring from FSU:

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options - see <http://ace.fsu.edu/tutoring> or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Computer Requirements

All Studio Art students are required to purchase a laptop computer. This allows students to work seamlessly on their own machine in studio classes and computer labs.

Syllabus Change Policy:

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

HB7:

This course will introduce you to the wide range of views and perspectives that scholars and practitioners in this discipline hold. Your goal as a critical thinker is to develop skills that will enable you to interpret and assess the arguments and evidence that support these positions. My role as an instructor is to guide us through this material and to situate it in its proper historical and

cultural contexts. I will do so in a way that is respectful of each of you, while also allowing for vigorous discussion and disagreement. I ask you to be a thoughtful, engaged, and active participant in this course and invite you to contact me to discuss any of the issues we cover in this class.

HB233 Recording:

In the Department of Art, we do not have traditional lecture courses. Our classes are a mixture of faculty instruction, personalized studio work, individual and group critiques, student presentations, and class discussions. Because Studio Art classes are not strict instructor-based lectures (consistent with state law and university policy), you may not make recordings of classroom activities without the permission of the instructor. This policy applies to both audio and video recordings.

Food and Housing Insecurity Statement:

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, is urged to contact the [Food for Thought Pantry](#) for support. If you are comfortable doing so, please let me know so if I may help assist you in finding the resources that you need. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well and I will help to get you access to those resources that you need. I want you to succeed and to have all that you need to be the best student in this course, and all of your other courses.

Title IX

Florida State University does not discriminate based on sex/gender in education programs and activities, and, as a recipient of Federal financial assistance for education activities, is required by Title IX to ensure that all of its education programs and activities do not discriminate in such a manner. Sexual harassment, which includes acts of sexual violence, is a form of sex discrimination prohibited by Title IX. Additionally, the Florida Educational Equity Act prohibits discrimination in schools based on race, ethnicity, national origin, gender, disability, or marital status. FLA. STAT. § 1000.05 (2012). Furthermore, this commitment is reaffirmed in FSU's Sex Discrimination and Sexual Misconduct Policy, which is applicable to all faculty, staff, students, visitors, applicants, and contractors.

As a University employee, it is my responsibility to ensure that anyone who has been impacted by alleged sex discrimination or sexual misconduct—including sexual violence, sexual harassment,

relationship violence, stalking, or sexual exploitation—is connected to appropriate University staff to provide information and resources following an incident. This is accomplished by submitting a report to the Title IX Director within two days of receiving a disclosure. Students are also encouraged to report incidents to the Title IX Director via report.fsu.edu or to FSUPD at (850) 644-1234.

ARH 5838: The Museum Object

Th 9:45-12:15, online

Meredith Lynn, Assistant Curator and Director of Galleries

mllynn@fsu.edu

617.447.4175

Office Hours: Tuesdays 1-2 on zoom or by appointment

Course Description: The primary objective of this course is to familiarize students with contemporary issues of museum exhibition. Through engagement with theory, case studies, and art objects, students will investigate the philosophical and ethical questions facing curators and museums while learning best practices through the production of public-facing projects in professional contexts.

Students will confront the following questions:

- What are the ethical responsibilities of the institutions that define and preserve our cultural identities?
- What are the broader societal impacts of art exhibition and interpretation and how can they be leveraged to address the needs of communities and stakeholders?
- How can museums assess and prepare for changing technologies, attitudes, and audiences?

The COVID-19 pandemic has altered many of the ways audiences engage with museum content. While these shifts are expected to have long term impacts on museum operations, they present opportunities to reconsider equity and access as foundational tenants in cultural heritage preservation. This semester students will study and utilize digital and virtual exhibition methods and consider the possibilities and limitations of the “object”.

Learning Objectives: After completing this course, students will be able to:

- Consider art exhibition through the lens of relevant theory, historical precedent, and contemporary perspectives
- Curate, present, and interpret art objects for an audience
- Engage critically, ethically, and professionally with artworks
- Write about art and exhibitions for a variety of purposes and audiences
- Synthesize research and vision into a personal curatorial practice

Expectations: Students are expected to prepare for and attend every class, participate actively and respectfully, and work collaboratively. Any behavior, language, or other activity that negatively impacts the learning environment of others will not be tolerated. The end product of much of the coursework will exist outside of the classroom in a public environment, and so students will adhere to the professional standards and best practices that will be introduced through the semester.

Projects: We will complete three projects through the course of the semester:

- **Object Study** – Each student will select one work from the Met’s collection of “open source” works. Students will research how that object came to be in the possession of the Met, in what contexts it has been displayed, and how the museum has interpreted the object. The student will then rewrite the museum’s catalog entry for the work and present their findings and new entry to the class.
- **Group Curatorial Mini Project:** Drawing from the work of the research conducted for the object study, working in groups students will create a mini exhibition of 7 works or less from the Met’s open source catalog. Students will then determine a method for displaying/distributing the exhibition. Each mini exhibition must include a curatorial statement and interpretative language for each object.
- **Final Project:** Working collaboratively, students will create an exhibition or program that will be presented to the public.

Reading Discussion: In preparation to discuss the readings each week, prior to class every student must post two questions to that week’s discussion board on Canvas. At the beginning of each class, we will take 10 minutes for everyone to read through the discussion board, gather their thoughts, and select one question to pose to the class. Questions should aim to synthesize topics addressed in multiple readings and generate opportunities for in depth discussion.

Grading: Each of the three major projects will represent 25% of your final grade for this course. The remaining 25% will reflect your class participation and preparedness. In a seminar format course, the success of the class is largely determined by the rigor, depth, and accessibility of class discussion. Students are expected to come to each class with prepared questions, comments, and provocations each week. Instructions, expectations, and grading evaluation metrics will be provided for each assignment. Work turned in after midnight on the due date will be reduced by a full letter grade for every day it is late.

Assignment Formatting: Please use Chicago Manual of Style for citations. Failure to cite sources appropriately could lead to a charge of academic dishonesty. All assignments need to be turned in through Canvas. Do not email assignments or hand in paper copies.

Class Format and Attendance: The course will meet synchronously on zoom every week, and attendance is mandatory. Students are expected to be present throughout the duration of scheduled class time and, if possible, to turn on their camera.

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “. . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>).

Any form of academic dishonesty will not be tolerated in this course and will be reported to the Office of the Dean of Students for investigation and adjudication.

OTHER POLICIES AND RESOURCES

Americans with Disabilities Act:

Students with disabilities needing academic accommodation should:

1. register with and provide documentation to the Student Disability Resource Center; and
2. bring a letter to the instructor indicating the need for accommodation and what type.

Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact:

Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
<http://www.disabilitycenter.fsu.edu/>

Free Tutoring from FSU:

Tutoring and writing assistance via Zoom is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options—see <http://ace.fsu.edu/tutoring> or contact tutor@fsu.edu. High-quality tutoring is available by appointment online. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Syllabus Change Policy:

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Spring 2021 Schedule

Readings will be discussed the day they are listed. All readings are posted on Canvas, but refer to the attached bibliography for reference information on complete volumes.

Week 1 (January 7):

Topics: Introduction to the course and first assignment

Week 2 (January 14):

Topics: What are museums and what do they do?

Readings:

Cameron, Duncan F. "The Museum, a Temple or the Forum." *Curator: The Museum Journal* 14, no. 1 (1971): 11–24

Duncan, C. "Art Museums and the Ritual of Citizenship." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by I Karp, S Lavine, and Rockefeller Foundation, 88–103. Washington: Smithsonian Institution Press, 1991.

Week 3 (January 21):

Topics: Revising the record

Readings:

Selections from: Reilly, Maura, and Lucy Lippard. *Curatorial Activism: Towards an Ethics of Curating*. New York: Thames & Hudson, 2018.

Yau, John. "Please Wait by the Coatroom: Wifredo Lam in the Museum of Modern Art." *Arts Magazine* 63, no. 4 (December 1, 1988): 56–60.

"Hank Willis Thomas's Colonialism and Abstract Art | Magazine | MoMA."
<https://www.moma.org/magazine/articles/421>.

Week 4 (January 28):

Topics: Repatriation in the digital age

Readings:

Atalay, Sonya, Jen Shannon, and John Swogger. *Journeys to Complete the Work: NAGPRA Comics Issue 1*. Ziibiwing Center of Anishinabe Culture, 2017.

Selections from: Hicks, Dan. *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution*. Pluto Press, 2020.

Boast, Robin, and Jim Enote. "Virtual Repatriation: It Is Neither Virtual nor Repatriation." In *Heritage in the Context of Globalization: Europe and the Americas*, edited by Peter F. Biehl and Christopher Prescott, 103–13. Springer Briefs in Archaeology. New York, NY: Springer, 2013.

Week 5 (February 4):

Topic: Object Study Presentations

Introduce Group Curatorial Mini Project

Week 6 (February 11):

Topics: Decolonize the museum?

Due: Group curatorial statement drafts and informal presentation of exhibition concept

Readings:

Selections from: Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. The University of North Carolina Press, 2012.

Tuck, Eve, and K Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 40.

Week 7 (February 18):

Topics: Representation, the assumed spectator, and seeing

Readings:

"Act 3: Harlem on My Mind, *Met Museum, 1969*" from: D'Souza, Aruna. *Whitewalling: Art, Race & Protest in 3 Acts*. New York, NY: Badlands Unlimited, 2018.

"The Oppositional Gaze" from: hooks, bell. *Black Looks: Race and Representation*. 1st edition. Boston, MA: South End Press, 1992.

Week 8 (February 25):

Topics: The power of objects

Due: Mini exhibition prototypes

Readings:

Listen to Mary Elliot on the Working podcast

<https://slate.com/business/2016/09/working-how-does-a-museum-curator-work.html>

Week 9 (March 4):

Topics: Interpretation when there is no object

Readings:

Selections from: English, Darby. *How to See a Work of Art in Total Darkness*. Illustrated edition. Cambridge, Mass.: The MIT Press, 2010.

Bishop, C. "The Social Turn: Collaboration and Its Discontents." *Artforum International* 44 (February 1, 2006): 178–83.

Week 10 (March 11):

Topics: Writing in the museum context

Readings:

Selections from: Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Second edition. Lanham: Rowman & Littlefield Publishers, 2015.

Selections from: Molesworth, Helen. *Work Ethic*. 1st edition. Baltimore, Md. : University Park, Pa: Penn State University Press, 2003.

"Grief and Grievance: Art and Mourning in America" from: Enwezor, Okwui, ed. *Grief and Grievance: Art and Mourning in America*. London: Phaidon, 2020.

Week 11 (March 18):

Topics: Online and virtual exhibitions

Readings:

Explore selected online exhibitions

Week 12 (March 25):

Topics: Evaluating exhibitions

Readings:

McEvilley, Thomas. "Doctor, Lawyer, Indian Chief : Primitivism in Twentieth Century Art at the Museum of Modern Art." *Artforum International* 23, no. 3 (November 1984): 54–61.

Selected exhibition reviews

Week 13 (April 1):

Topics: Funding a museum

Readings:

Selected grant proposals

Week 14 (April 8):

Flex Week – an extra week built into the syllabus to accommodate unanticipated opportunities and topics.

Week 15 (April 15):

Virtual tour/educational program

Students will present their final project to invited guests through a virtual tour or educational program.

Bibliography

- Atalay, Sonya, Jen Shannon, and John Swogger. *Journeys to Complete the Work: NAGPRA Comics Issue 1*. Ziibiwing Center of Anishinabe Culture, 2017.
- Bishop, C. "The Social Turn: Collaboration and Its Discontents." *Artforum International* 44 (February 1, 2006): 178–83.
- Boast, Robin, and Jim Enote. "Virtual Repatriation: It Is Neither Virtual nor Repatriation." In *Heritage in the Context of Globalization: Europe and the Americas*, edited by Peter F. Biehl and Christopher Prescott, 103–13. SpringerBriefs in Archaeology. New York, NY: Springer, 2013.
- Cameron, Duncan F. "The Museum, a Temple or the Forum." *Curator: The Museum Journal* 14, no. 1 (1971): 11–24.
- D'Souza, Aruna. *Whitewalling: Art, Race & Protest in 3 Acts*. New York, NY: Badlands Unlimited, 2018.
- Duncan, C. "Art Museums and the Ritual of Citizenship." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by I Karp, S Lavine, and Rockefeller Foundation, 88–103. Washington: Smithsonian Institution Press, 1991.
- Enwezor, Okwui, ed. *Grief and Grievance: Art and Mourning in America*. London: Phaidon, 2020.
- "Hank Willis Thomas's Colonialism and Abstract Art | Magazine | MoMA."
<https://www.moma.org/magazine/articles/421>.
- Hicks, Dan. *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution*. London: Pluto Press, 2020.
- Hooks, Bell. *Black Looks: Race and Representation*. 1st edition. Boston, MA: South End Press, 1992.
- Lippard, Lucy R. *Changing Essays In Art Criticism*. First Edition. New York, NY: E. P. Dutton, 1971.
- Lonetree, Amy. *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill, NC: The University of North Carolina Press, 2012.
- McEvilley, Thomas. "Doctor, Lawyer, Indian Chief : Primitivism in Twentieth Century Art at the Museum of Modern Art." *Artforum International* 23, no. 3 (November 1984): 54–61.
- Molesworth, Helen. *Work Ethic*. 1st edition. Baltimore, Md. : University Park, Pa: Penn State University Press, 2003.

Reilly, Maura, and Lucy Lippard. *Curatorial Activism: Towards an Ethics of Curating*. 1 edition. New York, NY: Thames & Hudson, 2018.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Second edition. Lanham, MD: Rowman & Littlefield Publishers, 2015.

Tuck, Eve, and K Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 40.

Yau, John. "Please Wait by the Coatroom: Wifredo Lam in the Museum of Modern Art." *Arts Magazine* 63, no. 4 (December 1, 1988): 56–60.



Erwin Wurm, *One Minute Sculpture*, Venice Biennale 2017.
Photo: "One minute Vikyi," @AlexB, Flickr.

The Museum Object

ARH 3854-01

Fall 2020

Course Hours: Tu 12:30–3:15pm

Course Meeting Location:

Zoom through Canvas

Credit Hours: 3 hours

Pre-requisites: None.

COURSE INSTRUCTORS

Professors Tenley Bick (she/her) and Meredith Lynn (she/her)

Office Hours: Thursday 1:00–2:00pm and by appointment (request via email)

Office Hours Location: Zoom through Canvas

Emails: tbick@fsu.edu; mllynn@fsu.edu

COURSE TA

Sahara Lyon (she/her)

Office Hours: Tuesday 11:15am–12:15pm, Thursday 2:00–3:00pm

Zoom access link will be shared through Canvas

Phone: (941) 412-7985

Email: sjl17@my.fsu.edu

Course Description:

What happens when the "museum object" is a set of instructions? Directions to make something, do something, or only imagine something? This course examines the history, philosophy, practice, and implications of acquiring, researching, displaying (and therefore making and doing) instructions-based and Conceptual art in (and sometimes outside of) museums and galleries. Under the co-instruction of Professors Bick (Art

History) and Lynn (FSU Museum of Fine Art), students will gain knowledge of literature in contemporary art history and museum theory and have the invaluable experience of designing, installing, and hosting a digital exhibition of instructions-based and Conceptual art.

Learning Objectives:

By the end of this course, students will be able to:

1. Identify and discuss the discourse on instruction-based art and Conceptual art, curatorial practice, and theory relating to the exhibition of these works.
2. Demonstrate critical familiarity with contemporary art history, curatorial practice, and museum pedagogy and engage these topics to conceptualize, design, and produce a digital exhibition.
3. Assess contemporary exhibitions and curatorial practices using relevant scholarship.
4. Develop an exhibition from conception to production, including researching and interpreting artistic works.

COURSE REQUIREMENTS, GRADING CRITERIA, AND IMPORTANT DATES

This course requires: 1) class attendance and participation; 2) completion of two research-based projects; 3) contributions to a class-produced online exhibition; and 4) a final project. Assignment details are posted on Canvas.

Grading Criteria and Method:

1. Attendance and Participation (20%)
2. Independent Research Project (20%): Due Sept. 22.
 - a. Artist selection due Sept. 1
3. Collaborative Research Project (20%). Due Oct. 27.
4. Plan and Execution of Work on Exhibition (25%).
 - a. All work due by Nov. 17.
 - b. Exhibition opens Nov. 24.
5. Final Project (15%). Due Dec. 8.

Extra Credit: We will post Zoom-based artist talks and other engagements throughout the term. You can attend these and write a short response (or make a work) for extra credit.

Grading Scale:

A	100–94%	C	76–73%
A-	93–90%	C-	72–70%
B+	89–87%	D+	69–67%
B	86–83%	D	66–63%
B-	82–80%	D-	62–60%
C+	79–77%	F	59–0%

We do not round up exam or assignment scores. We will, however, round your final course grade up if it is within .5% of the next grade level.

Departmental Grade Requirements for the Major:

As stipulated in the department’s requirements for the major, only students receiving a grade of C or better in this course may credit it toward the BA in Art History.

A Note About Editing:

Much of what you do in this class will be presented to the public in the form of social media posts and an online exhibition. As such, your work must not only meet academic standards but professional ones as well. We will introduce those expectations in class to familiarize you with best practices for writing about and documenting art work for these purposes, and an integral part of this class will be editing content for those public-facing applications. Your peers and professors will review your work and may edit your writing or photographs to better reflect professional standards. This is a normal part of presenting and publishing your work - even the most accomplished writers rely on editors. Ultimate approval for the publishing of class-related material lies with Profs. Bick and Lynn.

Readings:

All readings will be posted on the course website on Canvas. Readings should be completed in advance of the class under which they are listed, in the order listed on the syllabus. Required readings are marked with an asterisk (*). Recommended readings that are listed for further study are marked by a caret (^). Engagement in reading discussions will be evaluated in the “Attendance and Participation” portion of your grade. If these conversations do not indicate that students are retaining the content of readings, we will assign written reading responses.

Recommended Resources:

You are not required to purchase readings for the course. Readings will be provided; however, if students are interested in purchasing their own copies of books, we recommend:

Lippard, Lucy. *Six Years: The Dematerialization of the Art Object from 1966 to 1972* [1967]. Berkeley: UC Press, 1997. Reprint edition.

Molesworth, Helen, ed. *Work Ethic*. Baltimore: The Baltimore Museum of Art; University Park, PA: Pennsylvania State University Press, 2003.

Williams, Gilda. *How To Write About Contemporary Art*. London: Thames and Hudson, 2014.

Technology Requirements:

Course content is accessible through Canvas. Students will need to be able to view videos, write and upload assignments, post to discussion boards, and take assessments. Students should have access to high-speed internet and updated software. Mobile devices may be used to view course content, upload assignments, and take assessments as determined by the instructor. To view the most current technology requirements, visit the [FSU Canvas support site](#).

Canvas Support:

Need help with Canvas? Contact FSU Canvas Support:

Email: canvas@fsu.edu

Phone: (850) 644-8004

Website: support.canvas.fsu.edu

Hours: 8am to 5pm, Monday–Friday

COURSE POLICIES

University Attendance Policy:

University policy stipulates that those students not attending the first day of class be dropped from the roster. Given the unusual circumstances of this semester, students who are not able to attend the first day due to technical issues may email the professors on the first day of class to confirm their enrollment.

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities.

These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Course Attendance Policy:

Attendance is vital to success in this course. Synchronous content will be conducted through Zoom and recorded and made available to students who must miss class for any of the valid reasons listed above. Students who experience internet or power outages should contact us by text message.

Assignment Submission and Late Work:

Assignments are due on Canvas by the beginning of class on their due date unless otherwise stipulated on the syllabus. You are required to upload your written work to TurnItIn, which is integrated into the submission platform on the course website. It is your responsibility to upload your work to Canvas by the deadline. All submitted work should be typed and formatted in double-spaced, 12-point, Times New Roman font, with 1-inch margins on all sides.

Unless we have made other plans with you following an excused absence, late work will be accepted with the penalty of one letter grade for every 24-hour period that passes after the deadline.

Multiple Submissions:

Students are not permitted to submit work for credit in this course that they have prepared for another course (or will submit to another course in the future).

CLASS CONDUCT

We are creating a safe space in this class for all participants. You are committing to upholding, fostering, and protecting this space as a registered student in the class. In accordance with the university's non-discrimination policy, racist, sexist, ableist, homophobic, transphobic, or otherwise discriminatory language and behavior is not tolerated.

COMMUNICATION

Email: If you have a question or need to schedule an appointment with us outside of office hours (due to a work or class conflict), you may contact us via email at tbick@fsu.edu and mllynn@fsu.edu. Please email both of us in your request and stipulate the reason for your request. You may generally expect a response within 24 hours during the week. If you have an emergency, such as a loss of internet access, that impacts your attendance or ability to turn in an assignment, you may text us. Our personal pronouns are she, her, and hers.

OFFICE HOURS

We hold office hours on Zoom on Thursdays between 1 and 2pm, and by appointment (scheduled via email). Office hours are a good time to discuss your course study, to clarify any questions you may have about the course material, or to talk about your broader interests in art, art history, curatorial practice, and related studies.

PLAGIARISM AND ACADEMIC INTEGRITY

Plagiarism is the act of presenting someone else's work as your own. This may include but is not limited to: submission of all or part of another person's work, improper or missing citations, or copying material from other sources. Students are required to submit written assignments through TurnItIn on Canvas before the Canvas deadline.

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>).

Any form of academic dishonesty will not be tolerated in this course and will be reported to the Office of the Dean of Students for investigation and adjudication.

OTHER POLICIES AND RESOURCES

Americans With Disabilities Act

Students with disabilities needing academic accommodation should:

- (1) register with and provide documentation to the Office of Accessibility Services; and
- (2) bring a letter to the instructor indicating the need for accommodation and what type.

Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Office of Accessibility Services has been provided.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the

[Office of Accessibility Services \(Tallahassee Campus\)](#)

874 Traditions Way

108 Student Services Building

Florida State University

Tallahassee, FL 32306-4167

(850) 644-9566 (voice)

(850) 644-8504 (TDD)

Email: oas@fsu.edu

<https://dsst.fsu.edu/oas>

Students seeking assistance may also contact Emily Johnson, Academic Program Specialist in the Department of Art History (<https://cfa.fsu.edu/emily-johnson/>; etjohnson@fsu.edu), who also serves as a liaison and advocate for students with disabilities in the Department.

Free Tutoring from FSU:

Tutoring and writing assistance via Zoom is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE)

Tutoring Services' comprehensive list of on-campus tutoring options—see

<http://ace.fsu.edu/tutoring> or contact tutor@fsu.edu. High-quality tutoring is available by appointment online. These services are offered by tutors trained to encourage the

highest level of individual academic success while upholding personal academic integrity.

Syllabus Change Policy:

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Digital Resources:

Students may access the course website on Canvas. Resources posted include the syllabus, readings, event links, and other reference materials.

Zoom:

All course meetings will meet over Zoom synchronously, with asynchronous content varying from week to week. Our classroom policy is cameras on, phones off (unless you are using your phone to Zoom). We understand you may occasionally need to turn your camera off. In these moments, we trust you will take care to remain engaged. If you are experiencing technological problems, please contact us and an alternative solution can be arranged.

Zoom Invite Information:

If you experience computer issues and need to join by phone, please use the information below.

Topic: The Museum Object

Time: Aug 25, 2020 12:30 PM Eastern Time (US and Canada)

Every week on Tue, until Dec 8, 2020, 16 occurrence(s)

Join Zoom Meeting

<https://fsu.zoom.us/j/97959613958>

Meeting ID: 979 5961 3958

One tap mobile

+13126266799, 97959613958# US (Chicago)

+16465588656 ,97959613958# US (New York)

Dial by your location

+1 312 626 6799 US (Chicago)

+1 646 558 8656 US (New York)

+1 301 715 8592 US (Germantown)
+1 346 248 7799 US (Houston)
+1 669 900 9128 US (San Jose)
+1 253 215 8782 US (Tacoma)

Meeting ID: 979 5961 3958

Find your local number: <https://fsu.zoom.us/j/97959613958>

COURSE SCHEDULE

Readings are listed on the day they will be discussed in class unless otherwise noted. Unless a screening is listed as an in-class activity, please watch the entire piece prior to class.

Week 1 (August 25): Introduction to the Museum Object

Screening: Andrea Fraser, *Museum Highlights: A Gallery Talk* (1989)

Assignment Given: Select an artist for Project 1. See "Discussions" on Canvas to sign up. Students may select an artist of their own choosing with instructor approval. Please email us to approve your selection.

Read as a follow-up to class:

*Molesworth, Helen. "Work Ethic." In *Work Ethic*, edited by Molesworth, 27–50. Baltimore: Baltimore Museum of Art; University Park, PA: Pennsylvania State University Press, 2003.

Week 2 (September 1): Authorship

Assignment Due: Artist Selection for Individual Research Project

Read in class: *Duchamp, Marcel. "The Richard Mutt Case." *Blind Man 2* (1917), 5.

Readings:

*Barthes, Roland. "The Death of the Author" (1967). In *Image – Music – Text*, trans. Stephen Heath, 142–48. New York: Hill and Wang, 1977.

*Duchamp, Marcel. "The Creative Act" (1957). In *Salt Seller: The Writings of Marcel Duchamp (Marchand du Sel)*, edited by Michel Sanouillet and Elmer Peterson, 141–42. New York: Oxford University Press, 1973.

*LeWitt, Sol. "Sentences on Conceptual Art," 0–9 (January 1969): 4; reprinted in *Art-Language I* (1969): 11–13. Both reprinted in *Theories and Documents*, 822–27.

*Cameron, Duncan. "The Museum: A Temple or the Forum?" *Curator* vol. 14 (1971), 11–24.

^Foucault, Michel. "What Is An Author?" (1969). In *Language, Counter-Memory, Practice* (Oxford: Oxford University Press, 1977).

Week 3 (September 8): Happenings, Event Scores, and Chance Procedures

In-Class Performance: Dr. Ingrid Keller (University of Richmond), performing John Cage, 4'33" (1952).

In-Class Presentation: Sahara Lyon on Marina Abramović

Listen:

Allan Kaprow, "How to Make a Happening" (Mass Art Inc., 1966):

<https://www.youtube.com/watch?v=8iCM-YIjyHE>

Readings:

*Look through Yoko Ono *Grapefruit* (1964; 2000 reprint). [Canvas]

*Kotz, Liz. "Post-Cagean Aesthetics and the 'Event' Score." *October* 95 (Winter 2001): 54–89.

* Finkel, Jori "Happenings are Happening Again." *The New York Times* (April 13, 2008):

<https://www.nytimes.com/2008/04/13/arts/design/13fink.html>.

^ DeBevoise, Jane in conversation with Reiko Tomii (on the occasion of a historical investigation of Shiraga's work, *Challenging Mud*, as re-staged at the Museum of Modern Art, NY on July 23 2011), *Asia Art Archive in America* (September 6, 2011):

<http://www.aaa-a.org/programs/conversation-with-reiko-tomii/>.

^ Barthes, Roland. "From Work to Text" (1971), in *The Rustle of Language*, trans. Richard Howard (New York: Hill and Wang, 1986), 56–64.

Reference: 1962a, "Fluxus," in *Art Since 1900 II*, ed. 3, 526–33.

Week 4 (September 15): Invitations, Directions, Propositions

In-class Event: Alison Knowles, *Proposition #1: Make a Salad* (1962).

In-class Screening: "Shot in the Name of Art: Chris Burden," *Shoot*, NY Times Op-Doc.

Screenings:

*Yoko Ono, *Cut Piece*, 1964, and Marina Abramović on making *Rhythm 0*, 1974 [Canvas].

Readings:

*Molesworth, Helen, Julia Bryan-Wilson, Janet Kraynak and Judith Rodenbeck. "The Artist as Manager and Worker: The Artist Creates and Completes a Task," "The Artist as Manager: The Artist Sets a Task for Others to Complete," and "The Artist as Experience Maker: The Audience Completes the Work." In *Work Ethic*, 101–129; 151–165; and 167–185.

*Kwon, Miwon. "Exchange Rate: On Obligation and Reciprocity in Some Art of the 1960s and After." In *Work Ethic*, 82–97.

Week 5 (September 22): Individual Presentations in Class

Assignment Due: Individual Research Project

Assignment Given: Collaborative Research Project

Week 6 (September 29): Conceptual Art, Systems-Based Art, and the "Aesthetic of Administration"

In-class reading: Laderman-Ukeles, Mierle. "Maintenance Art Manifesto" (1969) in *Art in Theory*.

Readings:

*Buchloh, Benjamin. "Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions." *October* 55 (Winter, 1990): 105–43.

*LeWitt, Sol. "Paragraphs on Conceptual Art." *Artforum* 5, no. 10 (June 1967): 79–83.

*Madoff, Steven. "Service Aesthetics." *Artforum* 47, no. 1 (September 2008): 165–169.

Week 7 (October 6): Nothing or Too Much to Show? The Dematerialization of the Work of Art

Assignment Given: Plan of Work.

Screenings:

*Francis Alÿs, *Sometimes Making Something Leads to Nothing* (1997) [Canvas]

Readings:

*Examine the catalog for *Earth Art* (cur. Willoughby Sharp, Andrew Dickson White Museum of Art, Cornell University, 1969). Read introduction from the White Museum Archives (<https://museum.cornell.edu/earth-art-1969>) and look through the exhibition catalog (<https://babel.hathitrust.org/cgi/pt?id=coo.31924020514380;view=2up;seq=1>).

*Lippard, Lucy and John Chandler. "The Dematerialization of the Work of Art." *Artforum* 6, no. 6 (1968): 31–36, reprinted in *Changing Essays in Art Criticism* (New York: E.P. Dutton, 1971), 255.

*Duncan, Carol. "Art Museums and the Ritual of Citizenship" in *Exhibiting Cultures*, edited by Ivan Karp and Steven D. Lavin (Washington: Smithsonian, 1991), 88–103.

Week 8 (October 13): Art Work that Doesn't Work: The Work of Art as an Invitation for Leisure and Play

Readings:

*Gilbert, Chris. "Herbie Goes Bananas: Fantasies of Leisure and Labor from the New Left to the New Economy." In *Work Ethic*, 67–82.

*Baudrillard, Jean. "Ethic of Labour, Aesthetic of Play" (1973), translated by Mark Poster. In *Art in Theory, 1900–2000. An Anthology of Changing Ideas*, 2nd edition, edited by Charles Harrison and Paul Wood (Malden, MA: Blackwell Publishing, 2003), 979–82.

*Oiticica, Hélio. "On the Discovery of Creleisure," *Art and Artists* 4, no. 1. (April 1969): 18–19.

Week 9 (October 20): Curation as Work

Guest Scholar: Dr. Jordan Amirkhani (she/her), professorial lecturer in art history at American University.

Listen:

*Slate Working Podcast, interview with Mary Elliott, September 26, 2016.

<https://slate.com/business/2016/09/working-how-does-a-museum-curator-work.html>

Readings:

*Bryan-Wilson, Julia. "Lucy Lippard's Feminist Labor," 127–171 in *Art Workers: Radical Practice in the Vietnam War Era* (Berkeley and Los Angeles: University of California Press, 2009).

*Yau, John. "Please wait by the coatroom: Wifredo Lam in the Museum of Modern Art." *Arts Magazine*, vol. 63, no. 4, 1988, p. 56-60.

*Reilly, Maura. "Chapter One" in *Curatorial Activism* (London: Thames and Hudson, 2018) 16-33.

^Ulrich-Obrist, Hans. "Interview with Lucy Lippard" from *A Brief History of Curating*. (Zurich: JRP, 2008) 243-292.

Week 10 (October 27): Group Presentations (Assignment Due)

Week 11 (November 3): Maximum Effort, Minimal Result? Exhibiting Art of Unproductive Tasks, "Lifework," and Durational Works

In-class Screenings: William Pope.L, *Pull!* (Cleveland, OH: June 7–9, 2013), videos.

Readings:

*Montano, Linda, and Tehching Hsieh, "One-Year Art/Life Performance: Interview with Alex and Allyson Grey (1984) in *Theories and Documents of Contemporary Art*, 778–83.

*English, Darby. "The Aesthetics of Dispossession: William Pope.L's Performance Interventions," c. 5 in *How to See a Work of Art in Total Darkness* (Cambridge, MA and London: MIT Press, 2007), 255–312 [excerpts].

*Explore the exhibition materials for *member: Pope.L, 1978–2001*, Museum of Modern Art, New York (2019–20).

Week 12 (November 10): Collectivism, Relationality, and (Criticisms of) Social Practice

In-class activity: Trisha Brown *Roof Piece* <https://www.nytimes.com/2020/04/07/arts/dance/trisha-brown-roof-piece.html>

Readings:

*Beuys, Joseph. "Statement" (1973). In *Theories and Documents: A Sourcebook of Artists' Writings*, edited by Kristine Stiles and Peter Selz (Berkeley and Los Angeles: University of California Press, 1996), 745.

*Bourriaud, Nicolas. "Relational Aesthetics" (1998), translated by David Macey. In *Participation*, edited by Claire Bishop, 160–71, Documents of Contemporary Art. London: Whitechapel; Cambridge, MA: MIT Press, 2006.

*Bishop, Claire. "The Social Turn: Collaboration and Its Discontents." In *Artificial Hells: Participatory Art and the Politics of Spectatorship*. (London and New York: Verso, 2012), 11–40.

*hooks, bell. "The Oppositional Gaze: Black Female Spectators." In *Black Looks: Race and Representation*. (Boston: South End Press, 1992), 115–31.

^Tuck, Eve and K. Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society*, Vol. 1, No. 1 (2012): 1-40.

Week 13 (November 17): In-Class Peer-Review of Exhibition Materials

Assignment Due: All Exhibition Materials

Week 14 (November 24): Exhibit/Website Opens

Assignment Due: Assessment of Plan of Work

Assignment Given: Final

Week 15 (Last Class, December 1): Assessment and Conclusions

Week 16 (December 8): Final projects due

INDEPENDENT RESEARCH ARTIST LIST

A-yo (Takao Iijima)
Francis Alÿs
Vito Acconci
William Anastasi
Eleanor Antin
John Baldessari
Joseph Beuys
Bili Bidjocka
Mel Bochner
Christian Boltanski
George Brecht
Trisha Brown
John Cage
Philip Corner
Andrea Fraser
Tom Friedman
Felix Gonzalez-Torres
Edgar Heap of Birds
Tehching Hsieh
Theaster Gates
Yoshihara Jiro
Shiraga Kazuo
On Kawara
Yves Klein
Alison Knowles
Mierle Laderman-Ukeles
Barry Le Va
Sol LeWitt
Richard Long
Lee Lozano
Gabriel Orozco
Tom Marioni
Ana Mendieta
Robert Morris
Bruce Nauman
Gordon Matta-Clark
Marta Minujín
Oho Group
Yoko Ono
Nam June Paik
Benjamin Patterson
Michelangelo Pistoletto
William Pope.L
Robert Smithson
Lawrence Weiner
Ai Weiwei
Erwin Wurm
La Monte Young