**ARTH 390/1-AA**

**Art and the Museum**

**First Summer Term 2011**

**Time and Classroom:** Tuesdays and Thursdays 18:00-20:15pm, EV-1.605.

**Instructor:** Dr. Annette Bhagwati, arth390@gmail.com, 514-848-2424 ext. 5599 (only during office hours)

**Office Hours:** Wednesdays 10:00-12:00am, EV-3.782, as well as Friday, 17 June 2011, 10:00-12:00am.

**COURSE DESCRIPTION**

Every exhibition is built on the cultural assumptions of the people who make it. It is the exhibitors who make judgments about the meaning and value of an object, appraise the cultural competence of their audience and decide on setting and display. From this perspective, a museum is no longer a ‘neutral’ forum for the arts but becomes a contested terrain in which the struggle is “not only over what is to be represented but over who controls the means of representation.” (Karp, 1991). While this ‘politics’ of exhibition making holds true for any exhibition, it becomes particularly complex when attempts are made to represent cultural ‘others’, raising questions about the production of knowledge and the shaping of images of ‘self’ and the ‘other’.

The course is aimed at exploring the symbols, ideas, and assumptions that inform historical and contemporary practices of exhibition making with regard to non-Western arts and cultures. The students will be introduced to early examples of public display (cabinets of curiosities) and examine interpretive differences between art, anthropology and other types of museums and institutions. They will be familiarized with a critical discussion of curatorial agendas and explore contemporary trends in exhibition practice. Issues will include questions of authorship and identity, (cross)-cultural notions of art and aesthetics, and the politics of cultural display in a post colonial context.

**EVALUATION**

Final marks are determined by **attendance and participation (25%)**, one **major assignment (40%)**, and a **final take-home exam (35%)**.

The **major assignment (40%)** is designed to demonstrate your knowledge of curatorial approaches discussed in class and to encourage further exploration of the notion of art/artifact and the museum. Research beyond the lectures and readings will be required. **Papers are due on May 31 at 18:00, in class.** They will be graded for evidence of research, knowledge of historical background and curatorial practice, as well as style. The **final take-home exam (35%)** will cover terms and concepts addressed in class lectures and course pack readings. The exam will be distributed on **June 9 in class** and is **due during office hours (10:00-12:00) on Friday, June 17.** Alternatively, assignments can be sent by mail to the following email-address: arth390@gmail.com.

**IMPORTANT DATES:**

- May 17: questions of major assignment distributed in class
- May 31: major assignment due
- June 9: distribution of final take-home exam
- June 17: final take-home exam due

**LANGUAGE OF INSTRUCTION, ASSIGNMENTS, AND EXAM**

Lectures, course materials, and assignments will be given in English. Students may write in English or French. Structure, grammar, spelling, and writing style are graded, as well as research and critical thinking.

**ACADEMIC INTEGRITY**

Students are reminded to review the **Concordia Code of Conduct** to be certain that they are not guilty of plagiarism or other unethical practices. The Code of Conduct (Academic) is a University policy that outlines the procedures by which academic honesty or integrity is enforced. It outlines offenses, procedures for dealing with offenses and possible sanctions if charges are upheld. The Code of Conduct (Academic) can be found in the University Calendar or on the Concordia website at...
Please pay particular attention to Section III which outlines well known offenses, such as plagiarism and other offenses you may not think are wrong, such as multiple submission.
ILLNESS OR BEREAVEMENT
In case of illness, readings, online-material and notes by fellow students will help you to keep up with the lectures. Please note that late assignments due to medical conditions or for compassionate reasons must be supported by documentation. In case of bereavement, please determine with the professor how best to document your absence from the University.

DELIVERING ASSIGNMENTS AND PAPERS
If you are unable to deliver the assignment personally, please arrange to have a printed version (including the professor’s name and student number) placed in the Art History drop box (3rd floor, just outside the Department doors). Late major assignments will be docked 2 marks each day. Late exams are not accepted.

USE OF TECHNOLOGY IN THE CLASSROOM
The Department of Art History supports student use of technology in the classroom only when that use is directly related to the lecture, such as using a laptop for the purpose of taking notes, or using the internet at the professor’s request. Using technology to engage in email, gaming, text messaging, chatting or surfing the internet is not permitted during lectures. Any technology that captures images of other students without their permission is also in violation of Canadian privacy laws. Using handheld technology during examinations is considered an academic offense.

OFFICE HOURS AND EMAIL
Students are welcome to drop-in during office hours or make an appointment via email. Please note that the office (EV 3.782) is a shared office so the professor will only be there during office hours or by appointment. Please do not leave any assignments on or under the door of the office; the Art History drop box is for this purpose.

DISCLAIMER
In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

OTHER IMPORTANT INFORMATION
Museum of Fine Arts/Musée des Beaux Arts de Montréal
1380 Sherbrooke Ouest, Montréal, QC H3G 1J5, (514) 285-1600
Exposition Pavillon Jean-Noël Desmarais: Drapeau rouge: art contemporain chinois dans les collections montréalaises. 3 March until 5 June. Free entrance.
Collections: Tue 11am-5pm, Wed – Fri 11am-9pm; Sat-Sun 10am-5pm, Mondays closed.

Redpath Museum, 3rd floor, World cultures (Ethnology)
859 rue Sherbrooke Ouest, Montréal, QC H3A 2K6, (514) 398-4086
Mon-Fri: 9am-5pm, Sun: 12-5pm, Saturdays closed. Free entrance, but suggested contribution $5 per adult and $2 per student.

COURSE MATERIALS (topics and readings subject to change)
☑ A hardcopy of ALL the required readings (“course pack”) is available at the bookstore. Additionally, it is placed on 3-hour in the Webster library.
(R) On reserve in the Webster library; for chapters from books of the course pack, the book (if available) is also on reserve so you can consult the entire volume.
❖ material available online:
   ➢ Powerpoint presentations and selected images will be uploaded on FADIS for review purposes after the lectures on http://fadis.library.utoronto.ca/, user login name: Museums, password: student. Select a course: ARTH 390/1-AA Art and the Museum, Bhagwati. click: view course materials.
   ➢ Selected case studies discussed in class and suggested further readings available online as e-journal or Concordia CLUES Library Catalogue, course reserves
SCHEDULE OF CLASSES AND READING

I. May 3: INTRODUCTION

Required introductory reading:


SECTION I: COLLECTING THE OTHER - FROM CABINETS OF CURIOSITIES TO THE MUSEUM

II. May 5: WONDER AND SCIENCE

Required reading:


Case study:


III. May 10: THE MUSEUM AGE I

Required reading:


Case Study:


IV. May 12: THE MUSEUM AGE II

Required reading:

- **Price, Sally** *Primitive Art in Civilized Places (2nd edition).* Chicago & London: The University of Chicago Press, 2001 [1989]. 68-81. (Ch. 5 'Power plays') (R)

Case Study:

Suggested further reading:

SECTION 2: IS IT ART? ASSUMPTIONS, DEFINITIONS, CHALLENGES

V. May 17: ART OR ARTIFACT?

Required reading:
General:


For a discussion on aesthetic vs. ethnographic:


Suggested further reading:

VI. May 19: AESTHETICS

Required reading:


Case studies:


VII. May 24: ART AND AUTHENTICITY

Required reading:


Case studies:


Suggested further reading:

VIII. May 26: WHOSE VOICE?

Required reading:


Case study:

SECTION 3: EXHIBITION PRACTICES IN TIMES OF GLOBAL ART

IX. May 31: AFFINITIES

Exhibition: "Primitivism in Modern Art" MoMA 1984


Required reading:

- **McEvilley Thomas.** 'Doctor Lawyer Indian Chief' *Artforum International* vol. 23 (November 1984), 54-61 and 13.9 (May 1985), 63-71.
- **Bois, Yves Alain.** 'Primitivism in 20th century Art' *Art in America* vol. 73 (April 1985), 178-89.

Exhibition: "Magiciens de la terre" Centre George Pompidou 1989


Required reading:

- **Buchloh, Benjamin.** 'The Whole Earth Show: An Interview with Jean-Hubert Martin Concerning the forthcoming exhibition, Magiciens de la Terre' *Art in America* (May 1989) vol. 77. 150-159.
- **Hartney, Eleanor.** 'The Whole Earth Show II' *Art in America* (July 1989) vol. 77. 91-97.
- **Araeen, Rasheed** 'Our Bauhaus, Others' Mudhouse' *Third Text* no. 6 (Spring 1989), Taylor & Francis Ltd. 3-16. (reprint in Weibel, Peter and Andrea Buddensieg (eds) *Contemporary Art and the Museum. A Global Perspective*.
- **Fisher, Jean.** 'Fictional Histories': Magiciens de la Terre’ *Artforum International* (September 1989) vol. 28. 158-162.

X. June 2: POSTMODERN, POSTCOLONIAL, POSTETHNIC?

Required reading:


Case studies:

- **Myers, Fred.** Representing Culture. The Production of Discourse(s) for Aboriginal Acrylic

(R) **Pootoogook, Annie.** *Annie Pootoogook* (exhibition catalogue). Toronto: Power Plant. 2006


**XI: June 7: BIENNIALS**

Required reading:


Suggested further reading:


**XII: June 9: CURATORIAL ISSUES**

Required reading:


Suggested further reading:


**XIII. Jun 14: INSTITUTIONAL FRAMEWORKS AND THE FUTURE OF THE MUSEUM**

Required reading:
