

Instructor: Professor Way	Term: spring 2018
Office: Art Building 212	Class time: Tuesday 5:00-7:50 pm
Office Hours: <b>please schedule in advance</b> Monday, 4:00-5:00, Tuesday 4:00-5:00, Thursday 4:00-5:00	Meeting Place: Art 219
Email: <a href="mailto:Jennifer.Way@unt.edu">Jennifer.Way@unt.edu</a> – this is the best way to reach me	

## **AEAH 5817 SEMINAR IN AMERICAN ART / AEAH 4848 Senior Seminar**

Topic: Politics of Exhibitions

### **DESCRIPTION**

This graduate art history seminar and senior seminar examines exhibitions from the perspective of politics--the exercise and distribution of power, including through authority and agency, or the ability to act or do something.

A key question for us is how exhibitions engage with politics that are external to the art world yet intersect with it, too. Expressions of politics include but are not limited to diplomacy, national identity in national and international contexts, organizations and institutions associated with academic bodies or serving as non-governmental organizations, crisis situations such as war and civil unrest, the politics of cultural heritage on a national or global stage as well as its resonance domestically in civil society, political manifestations, and affiliations that are local or global, or both, stationary or mobile, and individual or collective, including personal.

Politics also includes political economy, commodity capitalism, neoliberalism and global capitalism. For example, what is the efficacy of an exhibition for the stakeholders and subjects of a neoliberal economy? What contradictions might an exhibition hold for the political and economic needs of a cultural institution? How are exhibitions entangled in unequal material and social relations? How and why does an exhibition engage a community by promoting a specific theme or conveying one narrative as opposed to another? How do exhibitions position themselves as supposed agents of social transformations and liberal cultural values? What is the political work of the exhibition, and how do its components contribute?

We are equally interested in politics inside the art world, concerning circumstances that generate and shape exhibitions as well as respond to them. Concerning this theme, we might address the institutional homes of exhibitions, such as museums, and museums' internal and external expectations, funding and publicity, curation, installation formats, and exhibition narratives, circulations, and uses. In addition to museums, not for profit organizations, non-governmental organizations, institutions of higher learning, learning societies, sites of commerce, sites and organizations of artistic production—all of these types of venues, among others, display if not also create exhibitions. How do exhibitions created, installed and disseminated from these sites revise or establish the scholarly interpretation of a

work of art or a topic of inquiry? In what ways have exhibitions served histories of art scholarship or teaching? How do exhibitions engage with the academy? What do exhibitions tell us about the historiography of art, the training of the art historian, or methodologies of art history? What is the significance of an exhibition highlighting the activity of a particular curator, treating curation as a creative or critical intervention, or deploying curatorial strategies that intersect with institutional collecting agendas, corporate sponsorships, academic scholarship, and community needs? What politics help to canonize specific presentations formats, such as the biennale, shape community collaborations, or situate exhibitions in social media networks? How do politics inform the expanded work of the curator in making acquisitions, developing exhibitions, employing educational strategies, engaging diverse audiences and producing innovative scholarship?

## LEARNING OBJECTIVES

- Demonstrate an understanding of key arguments in scholarship relevant to the course topic
- Demonstrate an ability to use methodologies in the scholarship
- Demonstrate an understanding of the critical scholarship of politics as power
- Develop a research question, answer it through research, and use the research to analyze an art exhibition or something about or related to an art exhibition, using definitions of politics

For your course assignments, you must select an exhibition relating to American art, craft, decorative arts, design, or the historical and contemporary visual arts. Consider exhibitions that occur outside the United States or that circulate in or in relation to the United States. Also consider cross-cultural and transnational situations involving exhibitions concerning American art.

## STRUCTURE

This course asks you to participate in and lead discussion and complete work individually and collaboratively. It is your responsibility to listen in class for instructions regarding readings, assignments and class activities. Some instructions are delivered orally and you are responsible for following them. We will be using a wiki to access some assigned readings:

<https://aeah5813way.pbworks.com/w/page/62716387/FrontPage>

At the beginning of most classes will use the first 15-20 minutes to shift our attention from where we've come physically and mentally, towards class. **Please bring a notebook in which you can write every week.** Be prepared to use this time quietly to review readings, jot down thoughts you want to raise in class, or questions, and write freely about how the topic for the class helps you ask or understand something about your research project.

**NOTE:** **readings may change** as we develop a conversation in class from one week to the next. Please pay attention to any announcements made in class about these changes.

## STUDENT EVALUATION AND GRADING

Due date	Course assignments and requirements	Worth these points of course grade
January 30 February 6 February 13 February 20 February 27 March 6 March 20 March 27 April 3 April 10	<p>Once during the semester, present a 10 minute <b>in-class presentation</b> addressing</p> <ol style="list-style-type: none"> <li>1. <b>What does course material contribute to our understanding of politics in or in relation to exhibitions?</b></li> <li>2. <b>What questions does the material contribute to our course topic?</b></li> <li>3. <b>Does the material provide a method or a way to understand or do something?</b></li> <li>4. <b>Does the material introduce specific ideas and/or concepts?</b></li> <li>5. <b>In what ways is the material similar to or different from what we studied to date?</b></li> <li>6. <b>How does the material define or characterize politics? Exhibitions?</b></li> <li>7. <b>To what complexities does it alert us?</b></li> </ol> <p>Base your presentation on course material assigned for the week. Thoughtfully determine answers to these questions, synthesize your answers, and convey them to us succinctly. Consult assigned readings; however, do not rehash readings. Organize your presentation based on ideas, not on a per-article basis. Feel free to consult additional resources. Use images, film clips, etc. as necessary. Do not present elaborate, over-long PowerPoints. PowerPoints are not required. Students presenting on the same date may elect to work together and receive the same grade or work separately and receive an individual grade.</p>	25
<p><b>It is your responsibility to speak about your project with Dr Way during office hours early in the semester and frequently thereafter.</b></p>		
February 6	Share the exhibition you plan to study this semester. We will decide how you do this (in writing, aloud, etc). <b>If for whatever reason you miss completing this assignment, you must complete the February 27 assignment, however, you will receive 0 points for doing so.</b>	See conditions relating to the next assignment
February 20 or February 27 <b>your choice</b>	Submit a 3 page essay situating your research project in relation to politics. Identify an exhibition you are studying and share some of the questions you are raising. Explain how you are conceiving politics in relation to the exhibition. How are you defining politics? What features of politics are important to your research? How do they relate to what you want to know about an exhibition? How will politics contribute to your research? This assignment is meant to be speculative and provide you with an opportunity to work out your topic and approach before launching further into your research.	25
May 1	Submit a 4-6 page paper elaborating on the paper from February 27, <b>including a thesis statement, a discussion with supporting evidence, and a conclusion. Your paper will want to answer this admittedly convoluted-sounding question: how does my project use, apply, or relate something about politics to understand, show, challenge,</b>	50

	question, etc, a feature/s of one or more exhibitions or something in relation to an exhibition? Also, what have I learned from my research?	
Extra credit – due April 24 – you must confirm with the professor prior to spring break.	Submit evidence of using course material to apply to a conference, symposium, workshop, residency, fellowship, scholarship, exhibition, etc., in other words, a professional opportunity. Include (1) information published about the opportunity, (2) and a copy of what you submitted. <b>The latter must have a clear, obvious and significant link to our course content.</b> Note that the opportunity to which you apply may have a deadline before the date when this assignment is due.	Up to 5 points

## RESOURCES

The Art Collection [of books] is now located on the 3rd floor of the Willis Library. All art books of all art disciplines are together with the rest of the humanities in one library that is open 24 hours a day, 7 days a week.

### Research Help at CVAD

The UNT Art Reference Librarian is Rebecca Barham: (940) 565 - 4405, [Rebecca.Barham@unt.edu](mailto:Rebecca.Barham@unt.edu). Contact her for guidance and assistance concerning your research.

## SCHEDULE

**NOTE:** readings may change as we develop a conversation in class from one week to the next. Please pay attention any announcements made in class about these changes.

**Read these works before class begins.** Each week, as you read assigned material, keep track of key ideas and arguments related to the course themes. Note how authors approach their topic and what they do with it.

**Week 1 – January 16                      Introduction**

**Week 2 – January 23                      What is politics?**

“politics,” *The Concise Oxford Dictionary of Politics* (3rd ed) (2009) – Oxford Reference – online through UNT Libraries databases

Excerpt, Andrew Heywood, *What is politics*

Rachel Mader, “How to move in/an institution,” 21 *OnCurating.org* (December 2013), 35-45

Louisa Tythacott, “Politics of Representation in Museums,” *Encyclopedia of Library and Information Sciences*, 3rd edition (Taylor and Francis, 2010), 4230-4241

Sharon Macdonald, “Exhibitions of power and powers of exhibition: An introduction to the politics of display,” 1-24 in *The Politics of Display: Museums, Science, Culture* (Routledge: London and New York, 1998).

**Week 3 – January 30**

**What is power?**

**presenter**

**presenter**

Felluga, Dino. "Modules on Foucault: On Power." *Introductory Guide to Critical Theory*  
<http://www.purdue.edu/guidetotheory/newhistoricism/modules/foucaultpower.html>

Michel Foucault, "What is Critique," in *The Politics of Truth*, edited by Sylvère Lotringer, Introduction by John Rajchman, translated by Lysa Hochroth and Catherine Porter (Semiotext[e] and The MIT Press, 1997, 2007)

Foucault, Michel. "The Subject and Power." In *Michel Foucault: Beyond Structuralism and Hermeneutics*, edited by H. Dreyfus and P. Rabinow, pp. 208-226. 2nd ed. Chicago: The University of Chicago Press, 1983. <https://foucault.info/doc/documents/foucault-power-en-html>

Mark G. E. Kelly, *Foucault and Politics, A Critical Introduction* (Edinburgh University Press, 2014) –  
 online through **UNT Libraries** – pages 85-113, Chapter 5, power and resistance

Amy Allen, "Power and the Subject." In *Blackwell Companions to Philosophy: A Companion to Foucault*, by Christopher Falzon, Timothy O'Leary, and Jana Sawicki. Wiley, 2012.  
[https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/wileycfouc/power\\_and\\_the\\_subject/0?institutionId=4982](https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/wileycfouc/power_and_the_subject/0?institutionId=4982)

**Week 4 – February 6**

**Institutional critique**

**presenter**

**Assignment due that relates to your ability to earn points for the next due**

<http://thenaturalhistorymuseum.org/tv/the-museum-divide-beyond-institutional-critique/>

Simon Sheikh, "Notes on Institutional Critique," <http://eipcp.net/transversal/0106/sheikh/en>

Excerpt, *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, Gerald Raunig and Gene Ray, editors (London: Mayfly Books, 2009)

"Institutional critique, Never underestimate the institution," *CuMMA Papers* 11, edited by Helena Bjork and Laura Kokkonen, Department of Art, Aalto University, Helsinki, 2014

Excerpt, *Foucault and the Critique of Institutions*, edited by John D. Caputo, and Mark Yount

Lea-Catherine Szacka, Remi Parcollet, "Inscribing Institutional Exhibition History: On the Centre Pompidou's Catalogue Raisonne Project," *Journal Of Curatorial Studies* 4, no. 2 (June 2015): 264-283. *Art & Architecture Source*, EBSCOhost (accessed December 7, 2017).

**Week 5 – February 13**

**Relational critiques from the art world**

**presenter**

John Yau, "Please wait by the coatroom," 133-140 in Russell Ferguson, editor, *Out There: Marginalization and Contemporary cultures* (MIT Press, 1990)

Sonnet Stanfilloct, "Taking on the Boys' Club at the Art Museum," *New York Times* October 19, 2016

Bridget R. Cooks, *New York to L.A., Black Male: Representations of Masculinity in Contemporary American Art, 1994-1995*, in *Exhibiting Blackness, African Americans and the American Art Museum* (University of Massachusetts Press, 2011)

Lamoureux, Johanne, "From Form to Platform: The Politics of Representation and the Representation of Politics," *Art Journal* (0004-3249), 04/2005, Volume 64, Issue 1, pp. 64 - 73

**Week 6 – February 20**      **Politics and display**

**presenter**

**Writing assignment due this week or next, your choice**

Forster-Hahn, Françoise. "The politics of display or the display of politics?." *Art Bulletin* 77, (June 1995): 174-179. *Art & Architecture Source*, EBSCOhost (accessed December 18, 2017).

Perry Chapman, H., Frits Scholten, and Joanna Woodall. "The politics of display." *Nederlands Kunsthistorisch Jaarboek* 65, no. 1 (January 2015): 6-21. *Art & Architecture Source*, EBSCOhost (accessed December 18, 2017).

**Week 7 – February 27      Typology of exhibitions**

**presenter**

**Writing assignment due**

Sandy Nairne, "The Institutionalization of Dissent," 387-410 in *Thinking about Exhibitions* edited by Reesa Greenberg, Bruce Ferguson and Sandy Nairne (Routledge, 1996)

"Introduction, Contemporary Exhibitions, Art at Large in the Art World," Lucy Steeds, editor. *Exhibition, Documents of Contemporary Art* (MIT, Whitechapel Gallery, 2014), 12-23

Qiu Zhijie, "The Prediction in the Age of Post-Exhibition," 2001, in Lucy Steeds, editor. *Exhibition, Documents of Contemporary Art* (MIT, Whitechapel Gallery, 2014), 142-148

Albano, Caterina. "Displaying lives: the narrative of objects in biographical exhibitions." *Museum & Society* 5, no. 1 (March 2007): 15-28. *Art & Architecture Source*, EBSCOhost (accessed December 18, 2017).

Jean-Marc Poinot, "Large Exhibitions, A Sketch of a Typology," 39-66 in *Thinking about Exhibitions* edited by Reesa Greenberg, Bruce Ferguson and Sandy Nairne (Routledge, 1996)

Clarissa Ricci, "Installation and display strategies at the Venice Biennale: Prolegomenon," 99-108 in Clarissa Ricci, editor, *Starting from Venice: studies on the Biennale* (Milan, Et al., 2010)

**Week 8 – March 6****Exhibition history and art history****presenter****presenter**

Speck, Catherine<sup>1</sup>, and Lisa<sup>2</sup> Slade. "Art History and Exhibitions: Same or Different?." *Australian & New Zealand Journal Of Art* 14, no. 2 (December 2014): 141-150. *Art & Architecture Source*, EBSCOhost (accessed December 7, 2017).

John Rajchman, "Les Immateriaux or How to Construct the History of Exhibitions," Tate Papers (January 26, 2012)

Guy Brett, "Elasticity of Exhibition," Tate Papers (January 26, 2012)

Reesa Greenberg, "Remembering exhibitions: from point to line to web," Tate Papers 12 (2009)

Joao Ribas, "Notes towards a history of the solo exhibition," *Afterall: A Journal of Art, Context, and Enquiry* 38, no. 1 (Spring 2015): 5-15. *Art & Architecture Source*, EBSCOhost (accessed December 7, 2017).

Lucie Kolb and Gabriel Fluckiger, "New Institutionalism Revisited," 21 OnCurating.org (December 2013)

Maria C. Bremer and Ana M. Bogdanovic, "Expanding the Field of Art History: Entanglements with *Exhibition History*," *Matica Srpska Journal of Fine Arts*, 44/2016, p. 249-259

Charles W Haxthausen, "Beyond 'the two art histories'," *Journal of Art Historiography* December 2014

Catherine De Lorenzo, "The hang and art history," *Journal of Art Historiography* December 2015

**Week 9 – March 13 (no class-- spring break)**

**Week 10 – March 20****Cultural geography****presenter**

Thelma Golden and Glenn Ligon, “‘With our faces to the rising sun’: a dialogue,” 2006, Lucy Steeds, editor. Exhibition, Documents of Contemporary Art (MIT, Whitechapel Gallery, 2014), 73-80

Steven C. Dubin, “Crossing 125th Street: Harlem on My Mind Revisited,” 18-63 in Displays of Power: Memory and Amnesia in the American Museum (NYU Press, 1999)

Bridget R. Cooks, “Black artists and activism,” Exhibiting Blackness: African Americans and the American Art Museum 2011

**Week 11 – March 27**

**Politics of curation**

**presenter**

Hopkins, Candice. "We Are Always Turning Around on Purpose: Reflecting on Three Decades of Indigenous Curatorial Practice." *Art Journal* 76, no. 2 (Summer 2017): 39-47. *Art & Architecture Source*, EBSCOhost (accessed December 7, 2017).

Riikka Haapalainen, "Contemporary art and the role of museums as situational media," *Journal of Visual Art Practice* 5 no 3 (2006), 153-166

Elena Filipovic, "When Exhibitions Become Form: On the History of the Artist as Curator," 2013," in Lucy Steeds, editor. *Exhibition, Documents of Contemporary Art* (MIT, Whitechapel Gallery, 2014), 156-168

Felix Vogel, "Notes on exhibition history in curatorial discourse," 21 *OnCurating.org* (December 2013), 46-54

Noriega, Chon A, "On Museum Row: Aesthetics and the Politics of Exhibition," *Daedalus* (0011-5266), 07/1999, Volume 128, Issue 3, pp. 57 – 81

**Week 12 – April 3**

**Diplomacies and exhibitions**

**presenter**

Robert H. Thayer, "Cultural diplomacy, seeing is believing," *Vital Speeches of the Day* 25 no 24 (October 1, 1959), 740-744

[http://www.moma.org/learn/resources/archives/archives\\_highlights\\_06\\_1955](http://www.moma.org/learn/resources/archives/archives_highlights_06_1955)

<http://www.steichencollections.lu/en/the-family-of-man>

Laura A. Belmonte, "Introduction," "The Eisenhower Years," *Selling the American Way: U.S. Propaganda and the Cold War*

Mary Anne Staniszewski, "Installations for Political Persuasion," 209-259, in *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (MIT Press, 2001)

Viktoria Schmidt-Linsenhoff, "Denied Images: The Family of Man and the Shoa," in *The Family of Man, 1955- 2001: Humanism and Postmodernism: A Reappraisal of the Photo Exhibition by Edward Steichen*, edited by Jean Back and Viktoria Schmidt-Linsenhoff (2005), 81-100

Eric Sandeen, " 'The Family of Man' on tour in the Cold War," in *The Family of Man, 1955- 2001: Humanism and Postmodernism: A Reappraisal of the Photo Exhibition by Edward Steichen*, edited by Jean Back and Viktoria Schmidt-Linsenhoff (2005), 101-122

Sarah E. James, "A Post-Fascist 'Family of Man?'" *Cold War Humanism, Democracy and Photography in Germany*," *Oxford Art Journal* 35 no 3 (2012) (pp. 315-336)

Marilyn S. Kushner, "Exhibiting Art at the American National Exhibition in Moscow, 1959: Domestic Politics and Cultural Diplomacy," *Journal of Cold War Studies* (1531-3298), 01/2002, Volume 4, Issue 1, pp. 6 - 26

Takuya Kida, "Japanese crafts and cultural exchange with the USA in the 1950s: Soft Power and John D. Rockefeller during the Cold War," *Journal of Design History* 25 no 4 (2012), 379-399

Horton, Jessica L.1. "Plural Diplomacies Between Indian Termination and the Cold War: Contemporary American Indian Paintings in the 'Near East', 1964-66." *Journal Of Curatorial Studies* 5, no. 3 (October 2016): 340-366. *Art & Architecture Source*, EBSCOhost (accessed December 18, 2017).

McKercher, Asa1. "The Art of Soft Power at Expo 67: Creative America and Cultural Diplomacy in the US Pavilion." *Journal Of Curatorial Studies* 5, no. 3 (October 2016): 368-389. *Art & Architecture Source*, EBSCOhost (accessed December 18, 2017).

### **Week 13 – April 10                      Audiences and communities**

#### **presenter**

Bradley Taylor, "Negotiating the Power of Art: Tyree Guyton's Heidelberg Project and its Communities," 48-58, in *Museums and Communities: Curators, Collections and Collaboration*, edited by Viv Golding and Wayne Modest (2013)

Patricia Kelly, "Space Matters: The Industrial Loft, Participatory Politics, and the Paula Cooper Gallery," *Journal of Curatorial Studies* 5 no 2 (2016)

### **Week 14 – April 17**

We will use this class as a space holder, in the event we miss a class and need to reschedule. If we don't use this space to make up for a missed class, it will serve us as a writing day.

### **Week 15 – April 24**

#### **Extra credit assignment due**

We will use this class as a space holder, in the event we miss a class and need to reschedule. If we don't use this space to make up for a missed class, it will serve us as a writing day.

### **Week 16 – May 1**

#### **Writing assignment due**

## ADDITIONAL POLICIES AND EXPECTATIONS

### EVALUATION FOR ASSIGNMENTS:

100 Point Scale Grade	Letter Grade
97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
53-59	F

Evaluation range for course grade	
100-91	A
90-81	B
80-70	C
69-60	D
59-0	F Fail

**ACADEMIC INTEGRITY EXPECTATIONS AND CONSEQUENCES** Please see UNT Policy 06.003  
<https://policy.unt.edu/policy/06-003>

**ASSIGNMENTS:** For all assignments, instructions are distributed prior to the due date. These may be distributed on paper or orally. It is up to you to understand the assignment fully and seek assistance when needed. Please speak to the professor if you are unclear about an assignment, or if you miss a deadline or. No late work is accepted. Make up work is not available.

**ATTENDANCE EXPECTATIONS AND CONSEQUENCES:** Each student is permitted one absence. No written documentation is necessary, nor will any be collected. Subsequent absences will reduce the final course grade at the discretion of the professor. Students who habitually arrive late or leave early will be marked absent at the discretion of the professor. Note that missing class does not excuse you from an assignment due before or during class.

**DISABILITY ACCOMMODATION FOR STUDENTS:** Please see UNT policy 16.001

<https://policy.unt.edu/policy/16-001>. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform the professor of your need for an accommodation. Requests for accommodation must be given to the professor no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed.

**BUILDING EMERGENCY PROCEDURES:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**SCREEN POLICY [TECHNOLOGY IN CLASS]:** Phones must be turned off unless the professor says otherwise. If your phone rings more than once during class in the classroom, your final course grade will be reduced at the professor's discretion, you will be asked to leave class, and that class will be counted as an absence. No phones are permitted in the area immediately outside the classroom. You may bring technology to class as long as you use it for class only during class time. If you are not paying attention or there is a lack of discussion, the professor may ban screens temporarily or permanently.

**NOTE: The professor retains the right to change the syllabus with notice. Notice may be given orally, in class, through email, or through other electronic means.**