

ARH 4930

Collection, Curation, and Display: The Origins and Development of Western Art Institutions

Fall 2023

Meeting Times: M (Periods 8-9), W (Period 8)

Credit Hours: 3, Course Fee: \$0

Course Web Site: <http://elearning.ufl.edu/>

Dr. Mark Hodge, Visiting Assistant Professor of Art History

Email: mch22@ufl.edu

Office Hours: Monday and Wednesdays, Period 7 (1:55-2:45) and by appointment

Office Location: Fine Arts D (FAD) 229

The best way to reach Dr. Hodge is through email. You do not need an appointment for walk-in office hours, but without an appointment, you may have to wait your turn.

Required Textbooks:

There are no required textbooks for this class. All assigned readings will be provided through the class eLearning website.

Course Description:

This course explores the history and methods of art collecting, curation, and exhibition in Europe and North America from Classical Antiquity to the present day. Investigations will cover various art collections and exhibition formats, including Greco-Roman temple collections, Abbot Suger's collecting and displays of Gothic materiality, the Early Modern Kunstkammer, the emergence of the modern museum in the eighteenth century, its development and political function in the 19th and 20th centuries, and present-day global biennial culture. Students will engage historical and methodological questions in relation to art exhibition history, methods of curation, and the impact art collections and museums have in the world today.

Course Objectives:

- Provide an overview of the practice and cultural import of the practices of object collection and display in Europe and the United States from antiquity to the present day.
- Provide an overview of the exhibitions and theories of curatorial practice central to the history of art exhibitions in the modern era.
- Inform students about a variety of historical and methodological questions in relation to the history of exhibitions and the history of curating.
- To explore the impact of said curation, collection, and curation strategies on the wider world.
- To have students learn and critically engage the key concepts in the history, theory and practice of art collection and display through course readings, written assignments, and oral presentations.
- To enhance students visual acuity and understanding of exhibitions through the description and interpretation of art's display.

Requirements:

This course has information available through UF's e-learning website called "Canvas." The syllabus, handouts, assignments, and images for exams will be available on Canvas. A passing grade requires completion all of the requirements of the course listed below. The scheduled lectures and reading assignments are subject to change upon the discretion of the instructor. It is the students' responsibility to check their UF email, their Canvas email, and listen to announcements in class pertaining to those potential changes to ensure they are up to date on assignments. The final grade is comprised of the following elements:

General Requirements: (assignments are described in detail at the end of the syllabus)

Attendance 10%

Participation 10%

Presentation of Readings/Leading Discussion 10%

Exhibition/Collection Review 5%

4 Reaction Papers 5% each = 20%

Discussion Board Posts 20%

Annotated Bibliography 25%

Each student will select a single collection, exhibition, or element of the permanent collection in a larger art institution (subject to instructor approval) at the beginning of the semester. These objects will be introduced to the class at the second meeting and will subsequently serve as the basis for your work throughout the semester.

Discussion Leading (10%)

Once during the semester you will be responsible, with a partner, for presenting the assigned readings and leading discussion.

Collection/Exhibition Review (5%)

Write a one-page description of your chosen collection/exhibition. This will essentially be a short research report. This does not have to contain an argument, per se, yet, but will form the basis of your later work in the course.

4 Response/Reaction Papers (20%)

Using your selected collection/exhibition as a lens or case study, you will write one reaction paper to a reading or readings of your choice in each quarter of the class.

Discussion Board Posts (20%)

There will be 4 Discussion Board Posts assigned on eLearning throughout the semester.

Final Paper (25%)

You will complete a 15-20 source annotated bibliography on the collection/exhibition you selected at the beginning of the semester. You will include a thesis statement for a possible future research paper at the end of the bibliography that will incorporate ideas found in your initial review one or all of your response papers.

Attendance (10%)

Attendance is required. You will be asked to sign in at each session. Extreme tardiness (15+ minutes) and early departures will be considered absences. Excused absences include religious holidays, illness with appropriate documentation, etc. In these cases, please see the TA or instructor (in advance when possible) to clear your absence, schedule an extension, and/or discuss the possibility of a make-up quiz or exam. Please also see the UF attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Participation (10%)

Students are expected to have read the assigned material before coming to class and to remain engaged. Being “engaged” means active participation through questions, comments, and daily reflection exercises in lecture and section, and passive participation by taking notes and paying attention. While both lecture and section allow for questions, comments, and written reflection, section is focused on student-led discussion aimed at talking about art in constructive, meaningful ways.

- *Electronic devices:* Computers and tablets are permitted ONLY for note taking. The TA will monitor computer usage from a seat in the back of the classroom. All other electronic devices—*especially cell phones*—should be turned off and packed away for the duration of class. Inappropriate usage of devices will result in a deduction of the participation grade. Students are expected to assist in maintaining a classroom setting that is conducive to learning. Be aware that you are not the only person who can see your screen. Respect your classmates and the learning environment by not offering a distraction.

Deadlines and Making Up Missed Materials

Make-up or early exams can only be offered in exceptional circumstances, including those required by the DRC or Registrar’s office. **Please make note of the midterm and final exam dates and times and plan to be in attendance.** Extensions to deadlines will not be given except under exceptional circumstances. Please request any extension **in advance** of the due date. Each day late for any assignment will result in a lowered 1/3 letter grade for that assignment (A to A- for example).

Grading Scale:

| | | | | | | | | | | | | |
|---------------------|-----|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-----|
| Letter Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | E |
| % Equivalent | 93+ | 90-92 | 87-89 | 83-86 | 80-82 | 77-79 | 73-76 | 70-72 | 67-69 | 63-66 | 60-62 | 59- |

Important Dates

Drop/Add: 8/23-8/25

Labor Day: 9/4

Thanksgiving Holiday: 11/22

Collection/Exhibition Review Due: 9/15

Discussion Board Post #1 Due: 8/28

Discussion Board Post #2 Due 9/27

Discussion Board Post #3 Due: 11/6

Discussion Board Post #4 Due: 12/4
Reaction Paper #1 Due: 9/6
Reaction Paper #2 Due: 10/18
Reaction Paper #3 Due: 11/15
Reaction Paper #4 Due: 12/6
Final Paper Due: 12/12

Links and Policies:

Academic Honesty. UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Accommodation. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Email. Each student is issued a University e-mail address (username@ufl.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications.

UF grades and grading policies. Information on UF grading policy may be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>.

Online Course Evaluation Policy. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit <https://umatter.ufl.edu> to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: visit <https://counseling.ufl.edu> or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit <https://shcc.ufl.edu> .

University Police Department: visit <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; visit <https://ufhealth.org/emergency-room-trauma-center>.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit <https://gatorwell.ufsa.ufl.edu> or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu>. Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://uflib.ufl.edu>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: <https://academicresources.clas.ufl.edu>. Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: <https://writing.ufl.edu/writing-studio/>. 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information: <https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/>.

On-Line Students Complaints: View the Distance Learning Student Complaint Process: <https://distance.ufl.edu/state-authorization-status/#student-complaint>.

Course Schedule*

*Assigned readings are listed on the date they are due. All reading is required unless otherwise noted.

Texts referred to in multiple weeks:

Altshuler, Bruce. *Exhibitions That Made Art History*. London ;: Phaidon, 2008. Hereafter: *Exhibitions That Made Art History*.

Gahtan, Maia Wellington, and Donatella Pegazzano, Eds. *Museum Archetypes and Collecting in the Ancient World* (Leiden, The Netherlands: Brill, 15 Dec. 2014). Hereafter: *Museum Archetypes*.

Caroline Paul, Ed., *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe* (Los Angeles: J. Paul Getty Museum, 2012). Hereafter: *First Modern Museums of Art*.

Edward P. Alexander and Mary Alexander, *Museums in Motion: An Introduction to the History and Function of Museums*, Second Edition (Plymouth, UK: AltaMira Press, 2008). Hereafter: *MiM*.

Marcia Pointon, Ed., *Art Apart: Art Institutions and Ideology Across England and North America* (Manchester, UK: Manchester University Press, 1994). Hereafter: *AA*.

Alexander Albero and Blake Stimson, Eds., *Institutional Critique: An Anthology of Artists' Writings* (Cambridge: MIT Press, 2009). Hereafter: *Institutional Critique*.

Tony Bennet, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995). Hereafter: *Birth of the Museum*.

Week 1 (8/23-8/25)

8/23: Introduction and Definitions

Read:

“What is a Museum?” in *MiM*, 1-19

“To Collect” in *MiM*, 187-210

“To Exhibit” in *MiM*, 235-252

*you may complete the above readings over the first three weeks of class

“The Formation of the Museum” in *Birth of the Museum*, 17-47.

Felix Gonzalez-Torres's "1990: L.A., 'The Gold Field'"

<https://www.e-flux.com/criticism/237616/felix-gonzalez-torres-s-1990-l-a-the-gold-field>

Week 2 (8/28-9/1) Object and Display in Greco-Roman Antiquity

8/28: The Sack of Syracuse in 212 BCE

Read:

Shaya, Josephine. "Greek Temple Treasures and the Invention of Collecting" in *Museum Archetypes*, 24-32.

Liverani, Paolo. "The Culture of Collecting in Roma: Between Politics and Administration" in *Museum Archetypes*, 72-77.

Discussion Post #1 Due

8/30: Art Museums in the Ancient World?

Read:

Gahtan, Maia Wellington, and Donatella Pegazzano. "Museum Archetypes and Collecting: An Overview of the Public, Private, and Virtual Collections of the Ancient World" in *Museum Archetypes*, 1-18.

Ghedini, Francesca, and Giulia Salvo. "Private Art Galleries in Roma: Literary and Archaeological Evidence" in *Museum Archetypes*, 78-90.

Week 3 (9/4-9/8) Medieval Treasures

9/4: Labor Day—No Class

9/6: Abbot Suger, Precious Materiality, and the Glory of God

Read:

Suger, "On what was done in his administration"

<https://sourcebooks.fordham.edu/source/sugar.asp>

Danielle Gaborit-Chopin, "Suger's Liturgical Vessels" and William D. Wixom "Traditional Forms in Suger's Contributions to the Treasury of St. Denis" in *Abbot Suger and Saint-Denis*, Gerson, Paula Lieber, ed. (1986)

National Gallery of Art, "Chalice of the Abbot Suger of Saint-Denis"

<https://www.nga.gov/collection/highlights/chalice-of-the-abbot-suger-of-saint-denis.html>

Reaction Paper #1 Due

Week 4 (9/11-9/15) The Kunstkammer, Princely Collections, and The Grand Tour

9/11: Kunstkammer and Wunderkammer

Read:

Koepppe, Wolfram. "Collecting for the Kunstkammer." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/kuns/hd_kuns.htm (October 2002)

"The Art Museum" in *MiM*, 23-27.

"Natural History and Anthropology Museums" in *MiM*, 53-56.

Dirk Syndram, "Amassing Magnificence: The Role of the Kunstkammer in Princely Self-Representation" in *Making Marvels: Science and Splendor at the Courts of Europe*, Ed. Wolfram Koepppe (Yale University Press: New Haven, 2019), 35-40.

Daniela Bleichmar, "Seeing the World in a Room: Looking at Exotica in Early Modern Collections." In Daniela Bleichmar and Peter Mancal, eds. *Collecting Across Cultures: Material Exchanges in the Early Modern Atlantic World* (2011), 15-30.

9/13: The Grand Tour

Read:

“The Earliest Museums” in *MiM*, 27-28.

Carole Paul, “The Grand Tour and Princely Collections in Rome” in *First Modern Museums of Art*, 1-20.

Read and look over the project: “The Paper Museum of Cassiano dal Pozzo” at:

<https://www.rct.uk/collection/themes/trails/highlights-from-the-print-collection/the-paper-museum-of-cassiano-dal-pozzo>.

9/15: Collection/Exhibition Review Due**Week 5 (9/18-9/22) The Salon and National Collections****9/18: The Salon****Read:**

“Ch. 3: The Salon and the Street” and “Chapter 4: Whose Salon” in Thomas Crow, *Painters and Public Life in Eighteenth-century Paris* (New Haven: Yale University Press, 1985).

Exhibitions That Made Art History, “The First Salon des Indépendants.”

9/20: National Collections: Paris and Florence**Read:**

Nick Prior, “From Court to State: The Emergence of National Art Museums in Continental Europe” in *Museums and Modernity: Art Galleries and the Making of Modern Culture* (Oxford: Berg, 2002), 13-62.

Andrew McClellan, “Musée du Louvre, Paris: Palace of the People, Art for All” in *First Modern Museums of Art*, 213-235.

Paula Findlin, “Uffizi Gallery, Florence: The Rebirth of a Museum in the 18th Century” in *First Modern Museums of Art*, 73-112.

“Revolution and the Louvre” in *MiM*, 29-35.

Week 6 (9/25-9/29) National Collections, cont.**9/25: National Collections: London****Read:**

“Transparency and Social Regulation” in *Birth of the Museum*, 48-58.

“The Political Rationality of the Museum” in *Birth of the Museum*, 89-105.

Robert G. Anderson, “British Museum, London: Institutionalizing Enlightenment” in *First Modern Museums of Art*, 47-72.

Carol Duncan, “The Art Museum as Ritual” and “From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London,” in *Civilizing Rituals: Inside Public Art Museums*. London: Routledge, 1995, pp. 7-47.

9/27: National Collections and Repatriation

Read: Emily Duthie, “The British Museum: An Imperial Museum in a Post-Imperial World,” *Public History Review* 18 (2011), pp. 12-25.

Discussion Board Post #2 Due

Week 7 (10/2-10/6) World's Fairs and Biennales

10/2: World's Fairs

Read:

“The Exhibitionary Complex” in *Birth of the Museum*, 59-88.

“The Shaping of Things to Come: Expo ‘88” in *Birth of the Museum*, 209-228.

10/4: Global Art Fairs (Biennales and the like)

Read:

Roundtable discussion, “Global Tendencies: Globalism and the Large-Scale Exhibition,” in *Artforum*, November 2003, pp. 153–163. Introduction by Tim Griffin.

“The Art Biennial as a Global Phenomenon” *Open*, no. 16, 2009. Read the contributions by Pascal Gielen, Michael Hardt, and Chantal Mouffe.

Exhibitions That Made Art History, “Second Havana Biennial, 1986”

Week 8 (10/9-10/13) Institutional Critique

10/9: What Is Institutional Critique?

Read:

“Art Museum: Challenges” in *MiM*, 42-46.

Alexander Alberro, “Institutions, Critique, and Institutional Critique,” in *Institutional Critique*, 2-19.

Blake Stimson, “What Was Institutional Critique,” in *Institutional Critique*, 20-42.

Anne Rorimer, “Questioning the Structure: The Museum Context as Content” in *AA*, 253-266.

10/11: Daniel Buren and BPMT, GRAV, Marcel Broothaers, Hans Hacke, Adrian Piper

Read:

Daniel Buren, “The Function of the Museum” (1970) in *Institutional Critique*, 102-109.

Adrian Piper, “Power Relations within Existing Art Institutions” (1983) in *Institutional Critique*, 246-275.

Week 9 (10/16-10/20) Technical Analysis and Midterm

10/16: Technical Analysis and Preservation at the Harvard Art Museum

Read:

Erma Hermes, “Technical Art History: The Synergy of Art, Conservation, and Science” in Ed. Ramplly et al, *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks* (Brill: Boston, 2012), 151-166.

Ellen Davis, “Version Control: Mark Rothko’s Harvard Murals through the Lens of the Documentation Model for Time-Based Media Art” in *Journal of the American Institute for Conservation*, 60:2-3 (2021), 92-104.

10/18: FREE TO WORK ON CLASS ASSIGNMENTS

Read:

Reaction Paper #2 Due

Week 10 (10/23-10/27) Dada and Surrealism

10/23: Cabaret Voltaire, Zurich (1916)

Read:

Wieland Herzfelde and Brigid Doherty, "Introduction to the First International Dada Fair," October 105, special issue on Dada (Summer 2003): 93–104.

10/25: The International Surrealist Exhibition, Paris (1938); First Papers of Surrealism, 1942 (New York)

Read:

Exhibitions That Made Art History, "The International Surrealist Exhibition, 1938" and "First Papers of Surrealism, 1942."

Alyce Mahon, "Profane Illumination: The 1938 Surrealist Exhibition," in *Surrealism and the Politics of Eros, 1938-1968* (New York: Thames & Hudson, 2005), 23–64.

T. J. Demos, "Duchamp's Labyrinth: 'First Papers of Surrealism,' 1942," October 97 (Summer 2001): 91–119.

Week 11 (10/30-11/3) Establishment of MoMA

10/30:

Read:

"American Models" in *MiM*, 36-42.

Christoph Grunenberg, "The Politics of Presentation: The Museum of Modern Art, New York" in *AA*, 192-211.

Mary Ann Staniszweski, "Creating Installations for Aesthetic Autonomy: Alfred Barr's Exhibition Techniques" and "Good Design," in *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*. Cambridge: The MIT Press, 1998.

11/1:

Read:

Brian O'Doherty, "Inside the White Cube: The Ideology of the Gallery Space" (Berkeley: University of California Press, 1999. (Originally published in 1976 in *Artforum*; this text is important as a historical document)

Week 12 (11/6-11/10) Pergamon Museum

11/6: Origins

Read:

Cal Bisel, "Introduction: Space and Relief in the Pergamon Room," in *Antiquity on Display: Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford (2012), pp. 1–28.

Discussion Board Post #3 Due

11/8: Reconstruction

Read:

The Neues Museum Berlin: Conserving, restoring, rebuilding within the World Heritage, Berlin (2009): Bernhard Maaz, "Architecture—Décor—History of Ideas," 22–29; Gisela Holan and Günter Schade, "The Neues Museum from Destruction to Reconstruction 1945-1989," 30-37;

Julian Harrap, "The Neues Museum: The Restoration Concept," 60–63; Dietrich Wildung, "The Neues Museum: The Museological Concept," 64–67.

Week 13 (11/13-11/17) Happenings

11/13: Allan Kaprow's 18 Happenings in 6 Parts, Reuben Gallery, New York, October 1959

Read:

Allan Kaprow, "The Legacy of Jackson Pollock" (October 1958): <https://www.artnews.com/art-news/retrospective/archives-allan-kaprow-legacy-jackson-pollock-1958-9768/>

11/15: Marta Minujín's La Menesunda, Buenos Aires (1965)

Read:

Helga Christopherson and Massimiliano Gioni, *Marta Minujín: Menesunda Reloaded* (New York, New Museum of Contemporary Art), 10-57.

Reaction Paper #3 Due

Week 14 (11/20-11/24)

11/20: FREE TO WORK ON CLASS ASSIGNMENTS

Read:

11/22 – NO CLASS – HAPPY THANKSGIVING!

Week 15 (11/27-12/1) Documenta 5 and Documenta 11

11/27: The Founding of Documenta and its Fifth Iteration

Read:

Walter Grasskamp, "'Degenerate Art' and Documenta 1: Modernism Ostracized and Disarmed," in *Museum Culture: Histories, Discourses, Spectacles*. eds., Daniel J. Sherman and Irit Rogoff.

Minneapolis: The University of Minnesota Press, 1994, pp. 163–194.

"Documenta 5" in *Exhibitions That Made Art History*.

11/29: Okui Enwezor and Documenta 11

Read:

"Documenta 11" in *Exhibitions That Made Art History*.

Enwezor, Okwui, and Chika Okeke-Agulu. "Situating Contemporary African Art: Introduction." *Contemporary African Art since 1980*. Edited by Okwui Enwezor and Chika Okeke-Agulu.

(Bologna: Damiani, 2009), pp. 10–17.

Becker, Carol. "A Conversation with Okwui Enwezor." *Art Journal* 61, no. 2 (Summer, 2002): 8–31.

Ogbechie, Sylvester Okwunodu. "The Curator as Culture Broker: A Critique of the Curatorial Regime of Okwui Enwezor in Contemporary African Art." *Art South Africa* 9/1 (2010): 34–37.

Week 16 (12/4-12/8) Roberto Obregón at the UF University Galleries

12/4: Accumulate, Classify, Preserve, Display: Works by Roberto Obregón from the Carolina and Fernando Eserverri Collection

Read:

Selections from the exhibition catalog (on canvas).

Discussion Board Post #4 Due

12/6: Discussion of Annotated Bibliographies

Reaction Paper #4 Due

12/12: Annotated Bibliographies Due