

Art Institutions as Critical Sites

AHY-3365, Spring 2019

Tuesdays in room 224 and Thursday in room T2,

2:15 – 3:45 pm

McDaniel College, Budapest, Hungary

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Office Hours: Mondays, 1:30 pm – 4 pm and by appointment

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COURSE DESCRIPTION: Increasingly since the 19th century, exhibitions and art institutions have been key in displaying, promoting, debating and historicizing art production. In the first part of the course we will examine the production of seminal exhibitions as complex processes marked by particular social, political, economic and cultural forces. For instance, we will discuss World's Fairs, such as the Great Exhibition of 1851 and their relationship to colonialism and imperialism, *The Family of Man* exhibition initiated in 1955 and its role in Cold War American propaganda, and *The Magiciens de la Terre* in 1989 relationship to post-colonialism. In the second half of the course we will consider various kinds of institutions all throughout Budapest, such as the more traditional fine art museum, the non-collecting Kunsthalle, the commercial gallery and artist run spaces, and many others. We will learn about the specific missions and intentions of different art institutions, how do they frame our understanding and acceptance of the art historical cannon, the role of art and artist in society, and the larger political, social, cultural and narratives they promote. As a course designed to take place in Budapest, we will examine and make numerous visits to local museums and various art institutions in the city. Through readings, critical discussions, lectures, site visits, guided tours and guest talks, we will have the opportunity to learn first hand of the different modes of institutional organizations and operations as well as curatorial practices.

COURSE SPECIFIC GOALS This course is designed for students with basic knowledge of art, art institutions and art exhibitions of this time period and some experience in general of looking and evaluating exhibitions. Through illustrated lectures, in-class group discussions, readings, writing assignments, and a visit to an art museum, this course aims to:

- Introduce you to major global institutional and exhibition practices during the 19th, 20th and 21st centuries in different parts of the world as well as in the city of Budapest and how they have been written about in scholarly literature
- Teach you the social, political, economic and cultural power of such art institutions and exhibitions in a globalized world by reading texts on specific exhibitions written by art historians, critics, curators and artists.
- Give you an opportunity to apply and compare what you read in the assigned texts to art institutions and exhibitions you will be able to see during our Site Visits in Budapest.

- Teach and improve your ability to formulate questions about scholarly texts and to work toward answering those questions through reading and group discussion by asking you to submit reading response / discussion questions for each assigned text
- Teach you critical thinking and critical reading skill by asking you to answer reading questions based on the assigned readings
- Improve your writing and research skills by writing weekly response papers and composing a final research assignment
- Improve your presentation skills through presentations of your final assignment
- Inspire you and broaden your knowledge of art and culture, give you confidence to pose questions and feel comfortable when entering an art institution or before an unfamiliar art object and art exhibition and continue to visit art museums whenever you find yourself in a new city.

McDANIEL PLAN SPECIFIC STUDENT LEARNING OUTCOMES: This is a special topic course with no McDaniel Plan tags.

COURSE MATERIALS:

All readings are available as PDFs on Blackboard.

You will be responsible for information presented in lectures and class discussions that expands upon the assigned readings' content, so be sure you are in class and take notes.

- For each Unit there will be essays posted on Blackboard, which must be read prior to lecture. Class discussion and participation will be based on the assigned readings.

BLACKBOARD

You will be required to regularly check the Blackboard component of this course for announcements and new postings. Articles, handouts, PowerPoint slides, information on assignments and reading questions for your response papers will be posted there. This is also where you will submit your response papers and discussion questions! The images presented on Blackboard are to be used only for study and reference within the framework of this class; they are subject to copyright rules and cannot be reproduced or reused for any other purpose.

COURSE REQUIREMENTS AND DESCRIPTIONS

1. ATTENDANCE AND ACTIVE PARTICIPATION in CLASS DISCUSSIONS:

You are **REQUIRED** to attend every class session. Attendance will be taken at the beginning of each class. **If you are late twice, this will count as one absence.** More than two absences will negatively affect your participation grade. **You may have 2 unexcused absences. For each missed class after that you will lose 3 points out of the total 16 points for this component of the course.** Excused absences are honored when there is official proof for medical illness or death in the family. This is a fast-paced course and you cannot miss more than three classes and maintain a passing grade. New material will be covered in each class where we will discuss your answers and questions on the assigned readings. I will work with those students who come prepared to class and make insightful contribution to the discussion. If a class is missed it is your responsibility to know what was covered and to make up the work that you missed. It's a good idea to get the numbers of a few people in class so that you can get information.

A. **Lectures will be combined with in-class group discussions** on material covered in lecture and assigned readings and triggered by questions that you will formulate and bring to class. Discussions are an open forum where the class can explore the main ideas set forth in lectures. You are kindly asked not to interrupt others while they speak and respect others' opinion.

B. **Active engagement in discussions and Evaluating contributions to class discussions:** throughout the course of the semester is considered a proof of high motivation and will increase your 16 points for this component of the class by a maximum of 5 points. Points will be assigned depending on the quality and frequency of your interventions. Repeated undesired behavior in class (e.g. frequent tardiness, class disruption, leaving the class before its end) will be penalized by 5 points of your total 16 points for attendance and participation. NOTE: Keep track of the quality and quantity of your participation in these discussions. In the middle and at the end of the term, you will submit self-analyses of your participation in which you give yourself a score out of 10 and justify that score by arguing that you earned it. I will take this self-analysis into consideration when giving you your actual grade for these contributions to the course.

2. LECTURES: lectures will be combined with **class discussions**. For each class unit, an individual handout will be posted on Blackboard. It offers a brief overview of the main ideas covered in the particular unit. Moreover, the outline will list the assigned readings to correspond with the due dates listed on the syllabus with specific questions (these are required and **MUST** be done *prior* to class and in order to complete your response papers), a list of key terms (which may appear on exam) that we will collectively define and discuss in class. Attendance is crucial because new information is presented. Those exhibitions and ideas that are deemed to be more significant (and thus more likely to appear on an exam) are those works discussed at length in the lectures. *You will be responsible for information presented in a lecture that expands upon the text's content.*

3. RESPONSE PAPERS: Throughout the course of the semester you will write a total of 12 short response papers on the weekly assigned readings as listed on the course schedule. You will have to do the assigned readings, answer the questions posted on blackboard under each unit and **formulate and bring to class at TWO reading response/ discussion questions per each text for group work**. Response papers are worth 2 points each and are due on as indicated on syllabus– check the syllabus for exact dates. **You will submit each response paper by noon via Blackboard submission site on the specified dates.** Response Papers will count 24 points of your overall grade for the course!

4. Reading response / discussion QUESTIONS:

As specified on the syllabus, throughout the semester you will regularly be submitting critical questions in response to EACH article. These are not reading comprehension question, i.e. factual questions like what a particular term means, etc. Instead, these questions must respond to the article's thesis, use of evidence, structure, methodology, or textual and visual analysis. These questions should indicate to me that you have read the articles and thoughtfully grappled with their content and arguments. These will facilitate discussion in class, and you will submit your questions via the blackboard submission site in the same document that contains your response papers on the specified due dates on the syllabus.

5. EXAMS: There will be one-midterm exam and one Final Exam, which will consists of definitions of key terms and essays.

6. Final Research Assignment

You will compose a research assignment that you will present to the class instead of a traditional written final exam. This will be worth 25 points of your final grade. It will consist of a critical analysis of two art institutions or art exhibitions, one from the assigned readings and one from the city of Budapest, preferably one that we visited but you are welcome to select another case study of your choice from the city of Budapest. A detailed description of the assignment and grading rubric will be posted on blackboard in the upcoming weeks. You will work on your assignment in two stages and you will receive points on these stages, so that you gather points along the way rather than your final presentation carrying all the weight of your grade. The assignment will be graded out of 100 points, but worth 25% of your total grade for the course. On April 30th you will each give a 10-minute presentation of your assignment-in-progress, which will have to clearly state your thesis, the progress you have made thus far in terms of locating research, questions that you are struggling with, etc. At this point you should be clear on what you are doing. You will receive feedback on your assignment, which should help you write a successful final paper. Final Presentation will be held and due during our Final Exam date. You will submit your assignment digitally to me by email.

7. COURSE EVALUATION GRADING SCALE:

26 points: attendance, and participation in-group class discussions

24 points: Response papers and Reading response / discussion questions (12 at 2 points each)

25 points: Midterm exam on 3/19

25 points: Final Research Assignment:

Work in-progress 10 points

Final presentation 15 points

GRADING SCALE:

POINTS	LETTER GRADE
97-100	A+
94-96	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
65-69	D
<64	F

8. MAKE-UP POLICY: If you miss an exam WITHOUT A VALID EXCUSE, you will receive a 0. This is worse than failing – even failing exams earn some points toward your final grade for the course. If you miss an exam with a valid excuse, you must notify me *before* the exam

(you can always call the secretary of the art history department, 24 hours, and leave a message ext. 2595 AND give me a letter of explanation attached to **photocopied proof**. An excuse will be granted only to **documented** illnesses or bereavement. Traffic jams, car breakdowns, scheduling conflicts, routine doctors' appointments, etc. are not acceptable reasons for missing an exam. One make-up exam session will be scheduled at the end of term during finals week for those of you who, with a valid excuse, were forced to miss one of the regularly scheduled exams. The make-up exam covers material from the entirety of the semester. ***Religious Holidays are excused. School activities with a letter** from your Professor or Coach are also excused, but see me 2 weeks prior to that absence so we can make a plan on how you make up the work you had missed.

9. EXTRA CREDIT OPPORTUNITY: Throughout the semester, you will have opportunities to earn a maximum of 5 extra credit points. In order to receive all 5 points, you will need to attend specific events – I will announce them via blackboard and in class - as they come, write a specific and detailed summary on event you attended.

CLASS POLICIES:

1. LATE POLICY: If you are late twice, this will count as one absence. Take-home quizzes, writing assignments and final paper will not be accepted late without PRIOR approval from me. Papers that are turned in late with prior approval from me will be assessed a grade penalty except in rare cases of extenuating personal circumstances – see above under “Make-up Policy.”

2. ACADEMIC HONESTY: **Cheating** is the attempted or unauthorized use of materials, information, notes, study aids, devices or communication during an academic exercise. **Plagiarism** is the act of presenting another person's ideas, research, or writing as your own. If evidence of cheating or plagiarism is found, an F will be given for that assignment and a report of suspected academic dishonesty will be submitted to the Dean's office. This report becomes part of your permanent academic file. All work is to be your own. The paper assignment for this class asks you specifically to NOT do research on your topic – this includes library and web research! Rely on your own insights, honed from the skills you learn, and information you are given in classes.

3. HONOR CODE:

McDaniel College operates on a code of honor with respect to exams, papers, and any other materials submitted in fulfillment of course requirements. Any submission must adhere to both the spirit and the letter of the McDaniel College Honor System. Please read the honor system pamphlet available from the Office of Student Affairs. The entire honor code must be written out on all work handed into me for assessment.

4. RECORDING CLASSROOM SESSIONS: To ensure the free and open discussion of ideas, you may not record classroom lectures, discussion and/or activities without the advance written permission from me, and any such recording properly approved in advance can be used solely for your own private use.

5. CELL PHONE USE: The use of cell phones during class is prohibited.

6. LAPTOP USE:

You are allowed to use laptops in class but only for taking notes or access documents related to class discussion and which are posted on Blackboard. If I see you multitask, check email and Facebook while in class I will take note and subtract points from your 'attendance and active participation' component for the class, which is valued at 20 points of your overall grade, so please be mindful of this class policy!

7. CLASS ETIQUETTE:

I am looking forward to working with you in a mutually respectful classroom environment. Please do not arrive late, check your cellphone or make a call during class, or leave a class early without prior arrangement.

8. EMAIL POLICY: Each of you is issued a McDaniel Collage e-mail address upon admittance. This e-mail address will be used by the College for official communication with you. You are expected to read e-mail sent to this account on a regular basis. Failure to read and react to College communications in a timely manner does not absolve you from knowing and complying with the content of the communications.

9. REQUEST FOR ACCOMMODATIONS:

McDaniel College, in accordance with the Americans with Disabilities Act Amendments Act of 2008 (ADAAA) and the Federal Rehabilitation Act of 1973/ Section 504, will provide reasonable accommodations for eligible students with disabilities. If you require special assistance, please see me privately and/or seek assistance directly from the Student Academic Support Services Office (SASS) on the first floor of Merritt Hall, suite 117 (410-857-2504, sass@mcdaniel.edu). Students are responsible for initiating arrangements for assignment accommodations in collaboration with the SASS Office and me.

10. Non-Discrimination Policy

McDaniel College does not tolerate discrimination or harassment on the basis of race, religion, color, national origin, disability, age, sex, sexual orientation, pregnancy, military status, genetic information, marital status, veteran's status, or any other legally protected status. To report an incident occurring within an academic context, please get in touch with me or Dr. Adamson.

11. Resources for Students Who May Witness or Experience Gender-Based Discrimination, Harassment, or Violence (Title IX)

McDaniel College is committed to preserving an educational environment that is free from gender-based discrimination, gender-based harassment, sexual harassment, sexual violence, and relationship violence and stalking. To report an incident and/or to obtain an academic accommodation, contact my or Dr. Adamson. Faculty members are not considered confidential resources and therefore incidents shared with them must be reported to the Title IX Coordinator. If you wish to speak confidentially about an incident, please contact the Wellness Center.

COURSE SCHEDULE AND READINGS:

Please note this syllabus is subject to revisions. You will be notified in due time of any changes that may occur in course requirements or policies.

McDaniel College expects 10 hours of work per week for each four-credit course you are taking. There is a lot of material to cover, so set aside time to read for this class each week.

January 29

Introductions and Overview of Course requirements

I. International Exhibitions in the Colonial and Imperial Era

[Unit 1: World's Fairs](#)

January 31, February, 5 & 7

- Carol Breckenridge, "The Aesthetics and Politics of Colonial Collecting: India at World Fairs," in *Comparative Studies in Society and History*, Vol. 31, No. 2 (Apr 1989), 195-216.
- Timothy Mitchell, "Egypt at the Exhibition" in *Colonising Egypt* (Berkeley: University of California Press, 1991), 1-33.
- **Response Paper 1:** Submit answers to questions on these two texts posted on blackboard and submit your discussion questions (in one document). Submission must be done **by noon on 2/5 via the blackboard submission site.**

[Unit 2: Living Exhibits and Imperial Advertising](#)

February 12, 14 & 19

- Raymond Corbey, "Ethnographic Showcases: Account and Vision," in *Human Zoos: Science and Spectacle in the Age of Colonial Empires*, eds Pascal Blanchard, et al. (Liverpool: Liverpool University Press, 2008), 95 – 103.
- Anne McClintock, "Soft – Soaping Empire: Commodity Racism and Imperial Advertising," in *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (New York: Routledge, 1995) 207 – 231.
- Saloni Mathur, "Living Ethnological Exhibits: The Case of 1886," in *Cultural Anthropology*, Vol. 15 No. 4 (Nov 2000), 492 – 524.
- **Response Paper 2:** Submit answers to questions on **Corbey's** article posted on blackboard and submit your discussion questions (in one document). **submission on Corbey's** article must be done **by noon on 2/12 via the blackboard submission site.**
- **Response Paper 3:** Submit answers to questions on the **McClintock** article posted on blackboard and submit your discussion questions (in one document). **submission on McClintock's** article must be done **by noon on 2/14 via the blackboard submission site**
- **Response Paper 4:** Submit answers to questions on the **Mathur** article posted on blackboard and submit your discussion questions

(in one document). **submission on Mathur's article must be done by noon on 2/19 via the blackboard submission site**

II. Exhibitions and Display Spaces in the Modern Era

February 21

- Brian O'Doherty, "Notes on the Gallery Space," in *Inside the White Cube: Ideology of the Gallery Space* (Berkeley, CA: University of California Press, 1999), 13-34.
- **NOTE:** no response paper today, however there will be a pop-up quiz on this short reading, so be sure you come prepared to class.

Unit 3: Propaganda, Mass Media, and Photography Exhibitions around WWII

February 26, 28

- Jordana Mendelson, "Josep Renau and the 1937 Spanish Pavilion in Paris," in *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to The Family of Man, 1928 - 1955* (Barcelona: Museu d'Art Contemporani de Barcelona, 2008), 313 - 349.
- Mary Ann Staniszewski, "Installations for Political Persuasion," in *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge: MIT, 1998), 209 - 259. READ pages 30 -53 of the PDF on blackboard, rest of the pages are optional
- **Response Paper 5:** Submit answers to questions on Mendelson posted on blackboard and submit your discussion questions (in one document). Submission must be done **by noon on 2/26 via the blackboard submission site.**
- **Response Paper 6:** Submit answers to questions on Staniszewski posted on blackboard and submit your discussion questions (in one document). Submission must be done **by noon on 2/28 via the blackboard submission site.**

March 5

Site Visit 1: Ludwig Museum and grounds of Palace of the Arts
(Take suburban railway (HÉV) No. H7 or tram No. 1 and get off at stop "Közvágóhíd." Arriving by trams No. 2 and 24, or buses No. 23, 54, 55 you should get off at stop "Müpa - Nemzeti Színház.")
Meet here at 2:15pm
Submit worksheet on your visit by midnight 3/5

Unit 4: Photography and *The Family of Man*

March 7 & 11

- Erik J. Sandeen, "The Family of Man on the Move," in *Picturing an Exhibition: The Family of Man and 1950s America* (Albuquerque: University of New Mexico Press, 1995): 77 - 124, 206 - 208. READ pages 19 - 45 while keeping in mind the questions your must answer.

- Roland Barthes, "The Great Family of Man," in *Mythologies* (Paris: Editions du Seuil, 1957), 100 - 102
- Tamar Garb, "Rethinking Sekula from the Global South: Humanist Photography Revisited," *Grey Room* 55 (Spring 2014): 34 -57.
- **Response Paper 7:** Submit answers to questions on article by Sandeen and submit your discussion questions (in one document). Submission must be done **by noon on 3/7 via the blackboard submission site.**
- **Response Paper 8:** Submit answers to questions on articles by Barthes and Garb and submit your discussion questions (in one document). Submission must be done **by noon on 3/11 via the blackboard submission site.**

March 14 Review for Midterm

March 19 Final Exam

III. Transnational Exhibitions in the Era of Globalization

[Unit 5: Primitivism Revisited and *Magiciens de la Terre*](#)

March 26

- James Clifford, "Museums as Contact Zones," in *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA: Harvard University Press, 1997), 188-219, 360-363.
- James Clifford, "Histories of the Tribal and the Modern," in *The Predicament of Culture: Twentieth-century ethnography, literature, and art* (Cambridge: Mass: Harvard University Press, 1998), pp. 189-214
- **Response Paper 9:** Submit answers to questions on these texts posted on blackboard and submit your discussion questions (in one document).
- **NOTE: submission on the two articles by Clifford must be done by noon on 3/26 via the blackboard submission site.**

**March 28 [Site visit 2: Museum of Fine Arts \(1146 Budapest, Dózsa György út 41\) Meet here at 2:15pm.](#)
[Submit worksheet on your visit by midnight 3/28](#)**

April 2

- Lucy Steeds, "Magiciens de la Terre' and the Development of Transnational Project-Based Curating," in *Making Art Global (Part 2)* (London" Afterall Books, 2013), 24 – 92.
- **Response Paper 10 submission on Steeds must be done by noon on 4/2 via the blackboard submission site.**

April 4 [Site visit 3: acb gallery \(Király u. 76. H-1068 Budapest\) meet there at 2:15pm](#)

Submit worksheet on your visit by midnight 4/4

Unit 6: Globalization and Biennales as World Exhibitions

April 9

- Terry Smith, "Biennials: Four Fundamentals, Many Variations," Biennial Foundation, December 2016, accessed May 25, 2017, <http://www.biennialfoundation.org/2016/12/biennials-four-fundamentals-many-variations/>.
- Lynn Zelevansky, "Forward," (p. 15) Daniel Baumann, "Play it Again, Museum," (pp. 233 – 244), and Robert Bailey, "The Particularities of Pittsburgh: Episodes from a History of Collecting (pp. 297 – 307) in *2013 Carnegie International*, exhibition catalogue (Pittsburgh, 2013)
- **Response Paper 11:** Submit answers to questions on these texts posted on blackboard and submit your discussion questions (in one document). Submission must be done **by noon on 4/9 via the blackboard submission site.**

April 11

Site Visit 4: TBA and/or guest talk by team member of OFF Biennale Budapest

April 12 -22

EASTER BREAK! NO CLASSES! ENJOY!

Unit 7: Museums and Memorials

April 23, 25

- Daniel Seltz, "Remembering the War and the Atomic Bombs: New Museums, New Approaches," in *Radical History Review* 75 (1999): 92 – 108.
- "The True Story: the Kyoto Museum for World Peace" paper by former student. (McDaniel College: Westminster, MD, December, 13, 2018)
- **Response Paper 12:** Submit answers to questions on Seltz posted on blackboard and submit your discussion questions (in one document). Submission must be done **by noon on 4/23 via the blackboard submission site.**
- **Pop quiz on 4/25 in class on reading "The True Story" so be sure you read it before coming to class.**
- Discussion on the Hungarian post-WWII political context. Introduction to the museums and memorials on upcoming site visits.

April 30

- **Work-in-progress presentations** of your research project: at this point you must have a clear idea of what your project will be about, a thesis, images of the institutions/ exhibitions you will be talking about. You will receive feedback from me and your classmates, which you will incorporate into your final presentation during final exam week.

- May 2** **Site Visit 5: Terror Haza Museum, (1062 Budapest, Andrassy St. 60.) Meet there at 2:15pm.**
- May 7** **Work day and individual meetings with me during class time**
- May 9** **Site Visit 6: Holocaust Memorial Center (1094 Budapest, Paca St. 39) Meet there at 2:15pm.**
- FINAL EXAM** **No final exam. Instead you will each give presentations of your research assignment**