

## **ARTH 394/594: THE MUSEUM**

**Spring 2017**

**Classroom: ENT 173**

**Wednesdays, 4:30-7:10 pm.**

**Dr. Jacquelyn Williamson**

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**Office Robinson B 348**

**Office Hours: Monday 3-5 pm**

This course will be an introduction to the history and practices of art museums, taking advantage of the superb museums in Washington, DC. Through our readings, discussions and visits, we will learn about museum history, operations, careers, ethical issues and current controversies. Readings will also introduce issues of cultural representation as expressed through museum exhibitions. The course will end with a consideration of international law regarding collecting, UNESCO's World Heritage program, and cultural property management worldwide. During the course, class members will be required to get themselves to local museums, galleries or exhibits two times for undergrad students and four times for graduate students.

Students will also learn about possible applications of digital technologies to the art museum world. Using both theory and practical experience via the 3-D Printing Laboratory at GMU, students will create a final project oriented around the digital possibilities open to curators today.

**This class fulfills a requirement for the Art History major, the Ancient Mediterranean Art & Archaeology minor, and fulfills the University General Education requirement for a synthesis course.** Please note that it will *not* fulfill the Mason Core requirement for **fine arts**.

**OBJECTIVES.** This course is designed to:

- Acquaint students with the broad range of Washington DC's museums.
- Introduce the behind-the-scenes of mechanics of art museum practices.
- Examine the roles, types and architecture of museums in the United States.
- Question the ways we present the art of our own and other cultures.
- Examine collecting: practices, ethics, economics, legalities, and illegalities.
- Explore the management of cultural heritage and cultural property worldwide.
- Prepare interested students for internships or careers in museums and galleries.

**TEXTBOOKS,** all available in the Johnson Center.

**Required:**

- Andrew McClellan, *The Art Museum, from Boullée to Bilbao*. Univ. of California, 2008.
- Carol Duncan, *Civilizing Rituals: Inside Public Art Museums*. NY: Routledge, 1995.
- Sally Yerkovich *A Practical Guide to Museum Ethics*, Rowman and Littlefield Publishers 2016

**We will also use:**

- Tiffany Jenkins, *Keeping Their Marbles: How the Treasures of the Past Ended Up in Museums, and Why They Should Stay There*. Oxford University Press, 2016.
- Ross Parry, *Recoding the Museum, Digital Heritage and the Technologies of Change*, Routledge 2007.

**COURSEWORK/GRADE REQUIREMENTS:**

- **10%** Class attendance, assigned readings, and active participation in class discussion.
- **20%** Self-guided visits to D.C. or other regional museums, each followed by a 3 page write-up/exhibition review
  - 2 museum/exhibit visits with reviews for **undergraduates**
  - 4 museum/exhibit visits with reviews for **grad students**
- **60% (total made up of proposal at 10% and final paper and digital printing project at 50%)** Students will write 1. an outline/paper topic proposal and 2. a final 8 page (**undergrad**) or a 10 page (**grad student**) research paper. This final paper incorporates a semester long 3-D printing project. The paper will include an art historical analysis of the object and its context in its society of origin as well as an exploration of the application of 3-D printing or other digital technologies in the art museum context. We will have two classes where we are introduced to the possibilities of this technology, after which you can choose your subject and research agenda. The laboratory will be open for your use at any time. **See the discussion about this assignment below, after the reading schedule.**
- **10%** Class presentation. You will present your final project to the class.

**SUMMARY OF IMPORTANT DATES**

**Last day to add/last day to drop** without tuition penalty January 30th

**Exhibition Review Round 1: Due February 8** (note grad students hand in first and second reviews on this date)

**Exhibition Review Round 2: Due March 8** (note grad students hand in third and fourth reviews on this date)

**Tentative outline and proposal for final paper: March 22**

**Hand in Final Paper and Class Presentations: May 3rd**

## TENTATIVE CLASS AND READING SCHEDULE

**Note that we will have several guest speakers: be prepared for some changes to the schedule in case they have to reorganize their days/time slots.**

**Prepare the readings before the date listed** for class discussion. The readings are listed weekly. You must bring to class questions or observations about the content of the readings and be prepared to share them with the class.

**Readings: if the assignment is drawn from the textbooks mentioned above they are referred to below by the author's last name. Other readings will be uploaded to Blackboard or handed out in class.**

### **WEEK 1, January 25: History of the Art Museum**

The *Kunstkammer*. Film: "Inhaling the Spore"

Reading:

1. Duncan, "Introduction," "The Art Museum as Ritual," and "From the Princely Gallery to the Public Art Museum." pg 1-47.
2. "How to write an exhibition review" document

**WEEK 2, February 1: class may not meet. I will be attending a conference in Barcelona and we may have a guest speaker for this week. However, note the following:**

Assignments:

1. **Visit the "Chamber of Wonders" room in the Walters Art Museum in Baltimore. This is an excellent example of how museums started.**
2. Visit other exhibits/museums. Consult the "how to write an exhibition review" document, and write your first exhibition review(s) to be handed in next week.

### **WEEK 3, February 8: BRITISH AND AMERICAN PUBLIC ART MUSEUMS**

**Hand in your first exhibition review(s) (note: undergrads: hand in first review, grad students hand in first and second reviews on this date)**

Reading:

1. McClellan, "Introduction," and "Ideals and Mission," pg 1-52
2. Duncan, "Public Spaces, Private Interests: Municipal Art Museums in NY & Chicago," pg 48-71

### **WEEK 4, February 15: Digital Museum I**

Reading:

**Excerpts: Parry's Recoding Museum TBA**

## **WEEK 5, February 22: Digital Museum II: 3-D printing introduction/workshop**

**Class will meet with Jim Mclean at the:**

Johnson Center CLUB (Collaborative Learning Hub) located on the top floor (JC 311B)

**Online materials and overview:**

**Reading/viewing:**

[What is 3d Printing?](#) (article/web site)

[The future of our past: Tatjana Dzambazova at TEDxSonomaCounty \(Video\)](#)

[3D printing for archeology and museology \(Video\)](#)

[3D Scanning, Hacking, and Printing in Art Museums, for the Masses \(article\) MET](#)

[3D Printing Allows Visually Impaired to Experience Museums in a New Way\(article\)](#)

[Teaching with a 3D Simulacrum \(article\)](#)

[Beyond Preservation: 3D Printing Being Incorporated in Museums\(article\)](#)

**Museums using 3d technology:**

Metropolitan Museum of Art

[British Museum](#)

[Smithsonian X](#)

[Brooklyn Museum](#)

[Smithsonian Museum of Natural History](#)

[African Fossils](#)

**3d Printing Resources**

[3d Hubs](#)

[Museofabber]Museofabber

[Autodesk](#)

[TinkerCad](#)

[123D Catch](#)

[Thingaverse](#)

[Cults](#)

[Proto-Pasta](#)

[Stratys](#)

<http://www.gigamacro.com/>

### **Overview by Mclean:**

Here is what we will explore together.

- 1 Explore 3d Printing Technology (overview) relate resources and techniques related to museums
- 2 Introduction to the tools and demonstrate examples of how to combine objects, 3d Printing design using Autodesk, TinkerCad overview, and intro to 123dCatch with examples
- 3 everyone will create Autodesk account (TinkerCad, 123d Catch, etc)
- 4 Hands-on walk through the three of the tutorials less than 20 minutes.

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### **What: 3D Printing Technology and the Museum**

**When: February 22, 2017 4:30 pm to 7:10pm**

**Who: Jim McLean, MFA Instructional Media Technologist, ITS- George Mason University**

**Where: Johnson Center CLUB (Collaborative Learning Hub) located on the top floor (JC 311B)**

We will meet in room 311B for an introduction to 3d technology and its uses in a museum environment. Then we will head across **Th3 Build**- the CLUB's new 3d collaborative space.

In this workshop we will cover the following:

- Introduction to the world of 3D printing technology and how it relates to museums
- Materials and Printers
- 4 ways to begin printing today
  - 3d Hubs and online Community resources
  - Institutional and Academic ready-to-print projects
  - Autodesk Apps and Advanced programs
  - Tinkercad
- Design Tutorials
- Saving your files and sending prints to the printer
- Independent Printing: Setting up the Printer and Printing your 3d objects (311C)
- Finishing tools and resources available in the space (311C)

After our session -everyone will have a solid understanding of the 3d design and printing process, along with a host of 3d resources to help you design and/or print your own 3d projects. You will all also have access to our 3d Space-**Th3 Build @ CLUB** for future independent projects\*.

- *sign up and reservations required for independent printing*

## **WEEK 6, March 1st: DONOR MUSEUMS, HISTORIC HOUSES, ETHICS**

**Guest speaker: Kate Gallagher, Collections Manager/Registrar, The Johns Hopkins Archaeological Museum**

Reading:

- Duncan: “Something Eternal: The Donor Memorial” and “The Modern Art Museum” 72 – 135
- Yerkovich: Chps 4-5 , pg 31-64

## **WEEK 7, March 8: MUSEUM ARCHITECTURE.**

**Second Round of Exhibition Reviews due today (note: undergrads: hand in second review, grad students hand in third and fourth reviews on this date)**

**Start to think about your final project and paper**

Reading:

- McClellan: “Introduction,” and “Architecture” 1-12 and 53-106

## **WEEK 8, March 15: no class, spring break**

## **Week 9, March 22: HOW MUSEUMS WORK and Ethics of Leadership**

**Guest speaker: Eve Straussman-Pflanzer** head of the European Art Department and Elizabeth and Allan Shelden Curator of European Paintings, Detroit Institute of Arts.

**Prepare questions for Dr. Straussman-Pflanzer about 1. career and education background, 2. the daily ins and outs of working in a museum, 3. the issues of mounting an exhibition.**

**Dr. Straussman-Pflanzer is responsible for: The Medici’s Painter: Carlo Dolci and 17<sup>th</sup> Century Florence, February 10<sup>th</sup>-July9<sup>th</sup>, 2017**

**Museum c<https://www.wellesley.edu/davismuseum/whats-on/upcoming/node/101886>**

**Tentative Outline/Paper Proposal Due Today**

Reading:

- McClellan: 1. “Ideals and Mission.” pg 13-52
- McClellan: 3, “Collecting, Classification and Display” pg 107-154
- Yerkovich: chapters 1-3, pg 1-30

## **WEEK 10, March 29: CURRENT ISSUES: RESTITUTION AND REPATRIATION**

Reading:

- McClellan: 6, "Restitution and Repatriation," pg 233-268
- Jenkins, *Keeping their Marbles*: chapters 5-6, pg 163-250

## **WEEK 11, April 5: PROVENANCE, THEFT AND FORGERIES**

**Guest Speaker: Marsha Hill, Curator of Ancient Egyptian Art, Metropolitan Museum of Art, NYC.**

**Prepare questions about 1. background, 2. career and education background, 3. the daily ins and outs of working in a museum.**

**Film: "Nova: The Fine Art of Faking It"**

Reading:

- *The Getty Kouros Colloquium*. A. Kokkou ed. (Athens: Nicholas Goulandris Foundation, 1992) 5-7, 11-19, 37-38, 43-47, 57-59, 65-66.
- Michel Brent, "Faking African Art." *Archaeology*, Jan/Feb 2001, pp. 27-32.
- Jenkins, *Keeping their Marbles*: chapters 3 and 4 pg 66-162

## **WEEK 12, April 12: CONTROVERSIES IN AMERICAN MUSEUMS**

Reading:

- McClellan: 4, "The Public," pg 155-192
- Jenkins, *Keeping their Marbles*: chapters 7 and 8, pg 251-289

## **WEEK 13, April 19: COLLECTING AND INTERPRETING NON-WESTERN ART**

**Film: "African Art, Through African Eyes"**

Reading:

- Susan Vogel, "Always True to the Object, In Our Fashion," from *Exhibiting Cultures*, ed. Karp & Lavine (Washington: Smithsonian, 1991), pg. 191-203.
- Gülru Necipoğlu, "The Concept of Islamic Art: Inherited Discourses and New Approaches," in *Islamic Art and the Museum* (Saqi, 2012), pg 57-75.
- Daan van Dartel, *Tropenmuseum For A Change: Present Between Past and Future: A symposium report*. Amsterdam, KIT, 2010.
- Jenkins, *Keeping their Marbles*: chp 9 pg 290-318
- Mooallem, Jon. "Neanderthals were People, too."  
<https://www.nytimes.com/2017/01/11/magazine/neanderthals-were-people-too.html?action=click&contentCollection=U.S.&module=Trending&version=Full&region=Marginalia&pgtype=article> (note that if you can't access this article on line there is a PDF version as well.)

## WEEK 14, April 26: CULTURAL HERITAGE MANAGEMENT

Provenance and plunder: Film: "The Stolen Treasure of Cambodia"

Reading:

- Kate Fitz Gibbon, "Appendix I: Japan's Protection of its Cultural Heritage, A Model," from her *Who Owns The Past? Cultural Policy, Cultural Property and The Law*. Rutgers Univ. Press, 2005, pp. 331-339.
- Lawrence Butler, "Silk Road Buddhist Art in American Collections: Recovering the Context" from *East-West Connections 5* (2005), 61-74.
- Yerkovich: chp 9, 111-142

**Week 15, May 3<sup>rd</sup>: Final paper and final class presentations due today**

### Final Paper:

8 pages for undergraduates- not including bibliography; 10 pages for graduates- not including bibliography. It is fine to go over this page limit, but only by a short amount.

The final paper incorporates a semester long 3-D printing project. We will have two classes where we are introduced to the possibilities of new technologies in museums, and you will be trained in 3-D printing. After these classes you will choose your subject and research agenda. The 3-D printing laboratory (311B in the Johnson Center) will be open for your use all semester.

You will choose an object in a museum that is not in a case, allowing you to scan the object in person. (You will need to use a cell phone with a camera for this.) The final paper will include an analysis of the object you have chosen and its context in its society of origin. Using your object as the jumping off point you will also explore the application of 3-D printing/digital technologies in art museums, both in general and your chosen object specifically. For example: you can propose how to use the technology for research, for museum profit, for museum education, etc. The object you choose may be missing a part of it: can you "mend" it using this technology? Be creative.

**Your outline/proposal** will include your chosen object and your proposed research agenda. You will also list in your bibliography at least five resources that you intend to use for your final paper.

**ALL WRITING FOR THIS COURSE.** This is a 300/500-level college class, and I will expect all writing to reflect that. I assume you have all had English 101, two Art History 300-level classes, ENGL 302 and some experience with college writing. So:

- I expect all writing in my classes to be formal academic writing in good standard English, proofread carefully for correct grammar and spelling, and **properly cited**.



- **Formatting:** Times New Roman font, size 12, double spaced, using the default margins in Word. Pictures are nice, but not required or expected, and do not count toward final page counts.
- **Citing your sources** is a crucially important part of academic writing. You *must* cite any sources you use, and *cite them correctly*, or I will grade down the work. Cite museum labels and pamphlets too. **Please use MLA or Chicago style in any Art History course (note that I prefer Chicago style).** Check <http://writingcenter.gmu.edu/resources/> if you need a refresher.
- **Failure to do these things will result in a lowered grade or worse.**

## CLASS POLICIES:

**Attendance** is necessary; much of the material will only be covered in our slide lectures. You are responsible for getting notes, and for all consequences of missed classes. Class participation will affect your grade, if it is conspicuously good, conspicuously lacking, or continually disruptive. One unexcused absence is allowed. More than one, and the “class participation” grade goes down.

**Classroom atmosphere.** Courtesy and common sense, please. Talking to friends during lectures, wandering in and out, cell phones, and eating food are all badly distracting to everyone else. Chronic chatterers and latecomers are disruptive, and will be asked to leave the classroom (University policy!).

**Electronic gizmos.** Use of a laptop or i-pad is fine during class for taking notes. Surfing the web or doing email are not OK. No use of computers or gizmos during class films—too distracting to all around you.

**Written work** is a major part of the course, and will count heavily towards your final grade. Papers must be written in good formal English, with full documentation in standard Chicago or MLA format. Please submit papers typed, double-spaced, and proofread. Spelling and grammar count, of course. Badly written work will be downgraded, returned for a rewrite, or flunked, as I see most appropriate. All students are expected to use word-processors with spell-checkers. For help with writing, please contact **The Writing Center** in Robinson I, Room A116. Call them at (703) 993-1200, or see their phenomenally good web page, at: <http://writingcenter.gmu.edu/>.

**Late written work:** Papers are due in class on the day specified. Late papers will be lowered five points a day (not per class day; *every* day) during the week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even the best work “F” work after about ten days. **If you need an extension, you must ask for it before the due date, not on or after**, if you want to avoid a penalty. **By the final exam, all missing work becomes F work.** Make-up finals and elaborate medical excuses will require verification with a physician's or assistant dean's excuse. Sorry, but this is life.

**No email submissions of papers**, except in special cases with my prior permission. Papers received by email without prior permission will be marked down ten points.

**Written work is due in hard copy in class on the due date.** Papers will not be considered “on time” unless I receive them in hard copy.

**Learning disabilities** will be accommodated as required according to University policies. Learning disabilities must be documented by the Disabilities Support Services. **It is the student’s responsibility to get tested, present the documentation to me, and request accommodations in a timely way** (i.e. not on the day of the test; not after-the-fact). For more information, call the GMU **Disability Resource Center** at (703) 993-2474, or visit their website at <http://ds.gmu.edu/> .

**Religious holidays.** I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

**English as a Second Language:** If English is not your first language, I will be happy to help you do your best in the writing assignments--by previewing papers, offering extra help, that sort of thing. But the final result must be good standard written English. You will want to work with The Writing Center in Robinson I, Room A116. Call them at (703) 993-1200, or see their web page for English language help, at: <http://writingcenter.gmu.edu>. You may also want to work with the **English Language Institute (ELI)**. Call them at (703) 993-3664, or visit their website at <http://eli.gmu.edu>

**Academic honesty** is expected in all tests and writing. Please respect the Honor Code, our classroom standards, your fellow students, and yourself. The Honor Pledge will be required on all tests. Please report violations to the Honor Committee. See the explanation of plagiarism in the guidelines for writing.

## **GRADING POLICIES**

**Assignments** must be completed on the scheduled date. If there has been an emergency, it must be documented by a note from the dean’s office or your doctor. In those cases, there will be one make-up test given, probably during the subsequent class. **Grades will be calculated as follows:**

**Final grades may be raised or lowered from strict average in the following circumstances:**

Class participation improves/deteriorates

Reliability is stellar (always on time, always prepared, etc) or poor (bad attendance, never prepared)

Significant improvement over the semester (Student begins semester poorly but then does better)

**Grades will be calculated as follows:**

A = 100% to 93%, or 4.00

A- = 92% to 90%, or 3.67

B+ = 89% to 87%, or 3.33  
B = 86% to 83 %, or 3.00  
B- = 82% to 80 %, or 2.67  
C+ = 79% to 77 %, or 2.33  
C = 76% to 73 %, or 2.00  
C- = 72% to 70 %, or 1.67  
D = 60% to 66%, or 1.0  
F = below 60% receives no credit

**Paper grades will be lowered** for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation/supporting evidence/footnoting, faulty logic, plagiarism (automatic fail) or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing *and* class participation.

**Late written work:** Papers are due on the day specified. Late papers will be lowered five points a day (not per class day; *every* day) during the week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even the best work “F” work after about ten days. **If you need an extension, you must ask for it before the due date, not on or after**, if you want to avoid a penalty. **By the final exam, all missing work becomes F work.**

**Class participation grades:** Habitual absence (three times or more) will be construed as a conspicuous lack of participation indeed. Disruptive or inappropriate classroom behavior will result in a lowering of this grade. You must contribute to the discussion at least once during each class meeting. **Your grade will dramatically suffer if it is clear that you are surfing the Web during class.**

**Borderline grades** may vary from strict numerical average if there is a pattern to grades over time (up or down) or if the final exam is flunked, or if major pieces of work are missing. You may fail the course if you flunk the final exam plus one other major piece of work; or if two or more major pieces of work (worth 10% each) are missing, regardless of average. **Put simply: You will not pass the course if you do not hand in any written work.**