

**June 2013 - Steinhardt Intensive Study Abroad, NYU in London (3 pts.)
ARVA-GE 2027.095 Exhibition and Display of Art and Material Culture**

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Course Information

A survey that examines contemporary issues in the exhibition and display of art and material culture. The theory that underpins practice is considered within thematic groups: art world ecosystems; typologies and frameworks for exhibition making; curatorial roles; interpretation; authenticity and identity; establishing value; and interventionist initiatives. Examples are drawn from an international selection of museums, galleries, periodic exhibitions, and heritage sites. The discussion framework includes the physical and conceptual contexts, motivations, and educational goals that shape interpretation and presentation. There are lecture/discussions, site visits and guest speakers.

Students develop an interdisciplinary approach to connecting historical precedents with current examples of mainstream and alternative strategies of display. Analysis and critique of exhibitions and how they relate to the issues is the main methodology for course discussions and projects. Students become familiar with advanced theories and approaches to formulate valid, broad-based critique and evaluation.

Readings

The required texts for the course are *Contemporary Cultures of Display*, edited by Emma Barker, Yale University Press in association with The Open University, 1999; *What Makes a Great Exhibition*, edited by Paula Marincola, Philadelphia Exhibitions Initiative, 2006, and *Thinking About Exhibitions*, edited by Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, Routledge, 1996. Selections from these texts and others will be supplemented by essays, articles, and reviews dealing with concepts and issues generally, and specifically referenced to the site visits.

Reading Protocol

Two students will be assigned to lead discussions for each day's readings. They will confer with each other to outline several talking points and/or questions, and discuss the readings and questions with the class in two separate groups for 10-15 minutes. The two discussion leaders will summarize their groups' comments in dialogue with the instructor.

Writing Protocol

For all written projects employ the following guidelines:

- a cover page that includes the course title and instructor name, title of the paper and your name
- paginate
- include citations and footnotes where appropriate
- provide a bibliography
- use Chicago Style, 1.5 spacing, and 12 pt. Times New Roman.

Recommended reference texts: Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago and London: The University of Chicago Press (7th edition), 2007, and Strunk, William, and E.B. White. *The Elements of Style*. Boston: Allyn and Bacon (Fourth Edition), 2000.

Assistance with improving your writing skills is available at the NYU Writing Center, <http://www.nyu.edu/cas/ewp/html/writing_center.html>.

Academic Integrity

All students are responsible for understanding and complying with the NYU Steinhardt Statement on Academic Integrity. Please read that statement, which is available at <http://steinhardt.nyu.edu/policies/academic_integrity>.

Students with Disabilities

Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities <<http://www.nyu.edu/csd>>, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

GRADING EVALUATION CRITERIA

A = Excellent

This work demonstrates comprehensive and solid understanding of course material and presents thoughtful interpretations, well-focused and original insights and well-reasoned analysis. "A" work includes skillful use of source materials and illuminating examples and illustrations. "A" work is fluent, thorough and shows some creative flair.

B = Good

This work demonstrates a complete and accurate understanding of course material, presenting a reasonable degree of insight and broad level of analysis. Work reflects competence, but stays at a general or predictable level of understanding. Source material, along with examples and illustrations, are used appropriately. "B" work is reasonable, clear, appropriate and complete.

C = Adequate/Fair

This work demonstrates a basic understanding of course material but remains incomplete, superficial or expresses some important errors or weaknesses. Source material may be used inadequately or somewhat inappropriately. The work may lack concrete, specific examples and illustrations and may be hard to follow or vague.

D = Unsatisfactory

This work demonstrates a serious lack of understanding and fails to demonstrate the most rudimentary elements of the course assignment. Sources may be used inappropriately or not at all. The work may be inarticulate or extremely difficult to read.

F = Failed

Work was not submitted or completed according to parameters (page length, topical focus, types of sources), or completely failed to express the most basic and elementary aspects of the course.

Plus (+) or minus (-) grades indicate your range with the aforementioned grades.

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Projects and Grading:

I. Preliminary Site Visit Analysis and Presentation:

During the remainder of the semester, visit *NYC 1993: Experimental Jet Set, Trash and No Star* at the New Museum, 235 Bowery (**until May 26**), and *Gutai: Splendid Playground* at the Guggenheim Museum, 1071 Fifth Avenue (**until May 8**). Compare and contrast these two exhibitions in a five-page written critique. Discuss the following categories as appropriate: exhibition concept and content, goals and objectives; architecture, space, design; arrangement, interpretive modes; documentation, and educational tools. Seek supporting material – reviews, handouts, website. Chicago Style footnotes, bibliography, and 1.5 line spacing required. We will discuss these exhibitions at our first class session in London.

Due June 17, e-mailed to Instructor as a pdf. (20%)

II. Class Participation:

This is an interactive seminar and contributions to class discourse are necessary and beneficial for all participants. (10%)

III. Site Visit Analysis; Team Presentations

The class will be divided into teams assigned to each of four exhibitions. Each team will apply criteria from the Exhibition Analysis Checklist to present a thorough and inclusive analysis and critique of the assigned exhibition in a PowerPoint presentation. Each group member is responsible for presenting a part of the PowerPoint report. Each member of the class is required to see all four exhibitions and contribute to class discussion.

Presentations will be made in the **last class session**.

Teams will have 30 minutes to present, followed by class discussion.

- Employ the Exhibitions Analysis Checklist as the basic template for your presentation.
- Create a PowerPoint presentation that summarizes your findings; divide up the material to be covered and presented.
- Seek out supplementary documents, such as press releases, catalogues, reviews, web pages, etc. as part of your analysis.
- Turn in the PowerPoint presentation to instructor at the close of the presentation.

Due June 28. (30%)

IV. Research Paper

A ten page paper focusing on an issue or issues of your choice, presented and analyzed through exhibitions. Base your examination on readings, class sessions and individual site visits, notes and discussions, and additional research. You might structure your argument through exhibition types, venues, themes, and/or theories, etc. **Topic focus must be cleared with instructor via e-mail by July 19.** Chicago Style footnotes, bibliography, and 1.5 line spacing required.

Due August 16, hardcopy mailed to instructor or placed in Barney Building mailbox. (40%)