

Syllabus for VIS 129C - Seminar/Modern Art History - University Art Galleries

Visual Arts Department Winter 2023

University of California, San Diego

Lecture: Tuesdays 3:30-6:20pm, Mandeville 212

Instructor: Dr. Ceci Moss

E-mail: clmoss@ucsd.edu

Course Website: <https://canvas.ucsd.edu/courses/44144>

Office hours: Tuesdays before or after class, by appointment

CATALOG DESCRIPTION

This is the general course description for the course that can be found at: <https://catalog.ucsd.edu/courses/VIS.html>

COURSE DESCRIPTION

How (and why) do universities - particularly in the United States - build contemporary art galleries within their institutions? What role do these organizations play in relation to the larger drivers behind higher education, such as research, innovation, democracy and public discourse? How has the emergence of other arts institutions outside of the university setting - like artist-run spaces, non-collecting contemporary art museums and community art centers - informed the university art gallery? How have artistic movements (social practice, conceptual art, etc.) shaped the structure and program of contemporary art galleries within universities?

Drawing upon the impressive and vibrant history of UC San Diego's own Mandeville Art Gallery as a touchstone, this course will review the history of the university contemporary art gallery primarily within the context of American higher education over the past century.

CLASS EXPECTATIONS

Attendance and Tardy Policy

In order to receive credit for weekly attendance, students must show up to weekly sessions on Tuesdays from 3:30-6:20pm PST.

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Attendance is mandatory. Three unexcused absences will result in a student failing the class. Three late arrivals are equivalent to one unexcused absence. Any exceptions are up to the instructor.

Technology in the classroom etiquette

Turn off all devices before class. Laptops may be used to make notes only: you may be asked to close your computer if it is distracting you or your classmates. Students who surf, check email or similar will be asked to leave and marked absent for that day. If the behavior persists or becomes endemic to the class, then all student computers will be barred from the room.

Discussion etiquette

This is an advanced undergraduate seminar requiring significant student input in the form of presentations and involvement in discussion. To this end, reading assignments are to be completed BEFORE each seminar class and notes prepared to ensure class participation.

Participation in all class discussions is mandatory. Everyone is expected to come to class with specific topics or questions they would like to address in the readings, each student will lead a discussion once during the semester.

ASSIGNMENT DUE DATES

Dates

Tuesdays by 7pm PST on the following due dates: 2/7 and 2/28

Presentations held on Tuesday March 14

March 21st by 6pm PST

Assignments

Writing Assignments 1 and 2

Final Pecha Kucha
Presentation

Final Project

WRITING ASSIGNMENTS

For all Writing Assignments, you must use consistent and properly formatted footnotes or endnotes, preferably using the Chicago Manual of Style format that is the standard in the field. If you have any questions about proper formatting, please see the Chicago Manual of Style or its website (<https://www.chicagomanualofstyle.org>). You will be marked down for inconsistent and/or improperly formatted footnotes. All writing should be in Times New Roman, 12pt, double spaced.

Writing Assignment 1: Exhibition History Research

Identify a “primary source” from a past exhibition at the Mandeville Art Gallery. This “primary source” can be an original press release, a review of an exhibition in a local paper, an exhibition brochure, etc. Write 1-2 paragraphs reflecting on how you found this primary source, its original context, and how it captures the essence or idea of the exhibition over time. The objective of this assignment is to polish your skills in resource and information literacy, while considering how the materials produced around an exhibition create a narrative for its concept both during and after the show.

Writing Assignment 2: *University Gallery or Museum Exhibition Review*

Each student will write a 3 – 4 page paper about a group exhibition or solo show or performance that is currently on view in a university gallery or university museum. Please be sure to write not just generally about the overall exhibition, but reflect on the specific design and execution of its presentation. Think critically about its subject/issues; content/significance; context/site and its audience/public reception. This is not a research paper per se, but it should be an example of visual and critical analysis that presents a clear argument based on what you observed as a viewer or attendee.

Final Project: *University Gallery or Museum Case Study*

For your final project, you will write 3-4 page “case study” of a university gallery or university museum, preferably in the United States, and provide one example of an exhibition/event/program at this institution. You can find a list of possible institutions in the list provided below. You will select an organization that you think is exemplary, in terms of its mission, programming, etc. You will be responsible for researching the history and mission of this organization through primary and secondary sources. This assignment asks how an institution’s design, concept, and structure help to successfully (or unsuccessfully) realize the organization’s mission, and the role that this institution plays in the overall offerings of the university community it serves. Looking closely at the mission statements of these institutions and an illustrative event or exhibition, how does this organization enact any of the models discussed in class, such as an encyclopedic museum, white cube, laboratory or community center? What are its assumptions or politics? Why, in your estimation, is this entity a model for success?

Possible Institutions:

Non-Collecting Galleries: OXY ARTS, Grand Central Art Center, Wattis Institute, ICA at VCU, VAC at UT Austin, Tufts University Arts Galleries, the Renaissance Society, The Blaffer Art Museum, ICA Philadelphia, Artist's Institute at Hunter College, University Art Galleries at UC Irvine

Museums with Collections: Henry Art Gallery, Hammer Museum, BAM/PFA, Speed Art Museum, Harvard Art Museums, Buffalo AKG Art Museum, SCAD Museum of Art, Tang Teaching Museum, UCR ARTS

PRESENTATIONS

Final Presentation: In the spirit of a [Pecha Kucha](#) \Rightarrow [Links to an external site.](#), each student will do a **5 minute presentation with 3 slides** on their Final Case Study assignment. Slide 1 should include the organization's name and its mission, Slide 2 presents an exhibition/event/program at this institution, Slide 3 is open/wild card.

STUDENT GROUP DISCUSSION FACILITATION

You will lead one discussion session during the quarter, either solo or as a team of 2. I use the Circle Way method for group conversation in my classes, which will be discussed in our first class. <https://www.thecircleway.net/circle-way-guidelines> \Rightarrow [Links to an external site.](#)

GRADING

Attendance/Participation (20%)

Writing Assignment 1 (25%), Week 4

Writing Assignment 2 (25%), Week 8

Student Group Discussion Facilitation (5%)

Final Presentation/ Pecha Kucha (5%)

Final Project (20%)

A 90-100%

B 80-89%

C 70-79%

D 60-69%

F 0-59%

Grading Scale: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

LATE ASSIGNMENTS will be deducted 10% of allowed points for each class day that it is late.

GRADING EXPECTATIONS

WRITING ASSIGNMENTS

TOPIC AND INSTRUCTIONS

Follows the instructions for the assignment

Follows the essay/project guidelines

Appropriate choice of topic

WRITING

Clear and succinct

Paragraphs clearly focused and introduced by topic sentence

Good editing and formal choices

Original & creative thought

CRITICISM/METHODOLOGY

Appropriate use of notes, source material, and readings

Accurate use of terminology

Good use of quotations

Good acknowledgement of sources

Clear and precise footnoting style using Chicago Manual of Style

PARTICIPATION & GROUP DISCUSSION FACILITATION

Follows the instructions for group discussion

Appropriate choice of group conversation topic

Keeps the group engaged and focused, expert facilitation

Conscientious of the “Braver Space Agreement”

FINAL PRESENTATION

Legible & well set-out

Fluently expressed

Succinct & concise

Correct grammar, syntax, spelling, punctuation

Good eye-contact, presence

Assignment Submission Policy

All assignments must be submitted via the course website by the due date. Assignments not presented or turned in by due dates are considered late and will be penalized as described above.

Grading Timeline

Grades will be posted two weeks following submission of work.

Wellness and Health Statement

I believe a healthy work/life balance and the prioritization of overall wellbeing is a central component to one's success both within this class and beyond. Towards this end, I model wellbeing as a value in my classes. Please be kind and generous to yourself, and to others. If you are unable to attend class because of a personal or family emergency, please communicate that to me over email.

Braver Space Statement

As your professor, I strive to create an open and inclusive environment in which participants feel empowered to take risks and engage in challenging discussions. I want my classes to be joyful, democratic, inspiring, imaginative, and safe spaces for all. In order for us to collectively commit to this practice within our class sessions, please consult the principles below, which originated from Common Field's Community Agreement.

– Hold ourselves accountable first, and enter each space with a humble heart and loving criticality. Center care in our interactions with others and in representing our own needs.

– In order to create a classroom environment that is truly intersectional and inclusive, we need to recognize that inequity is systemic. Before entering each session, take a moment to acknowledge our differences and be honest about our own privileges and power. Make a conscious effort to resist ableism, racism, classism, ageism, sexism, homophobia, and transphobia in our language, imagery, and examples.

– Prioritize listening is essential in creating inclusive space. When we listen, center the voices of people with disability, trans & queer, black & brown, low-income, non-English speaking or other non-white folks. Silence can be helpful especially when it means we are actively listening and processing.

– Rather than reacting to one's immediate need to manage disagreement or achieve

perfection, give space for discomfort, mistakes, vulnerability and non-closure. It is often through mistakes and discomfort that we grow.

– Respect each other’s privacy and personal boundaries, including confidentiality. Understand that safety, accessibility and personal boundaries mean different things for different people. The way to create a safer and more accessible space for everyone is to ask respectfully and learn from one another interpersonally.

– Have fun. Take breaks. Allow space for yourself and others to enter and leave according to their needs.

I welcome any suggestions and feedback that will help us take better care of each other intentionally throughout these sessions and beyond. If you have additional accessibility needs or encounter any difficulties during the events, feel free to contact me.

ACADEMIC INTEGRITY

Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind. <http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

Effective 9/25/2017, UC San Diego will use new Administrative Sanctioning Guidelines to respond to academic integrity violations: <http://academicintegrity.ucsd.edu/process/consequences/sanctioning-guidelines.html>.

Associated Students Office of Student Advocacy: a free and private resource providing one on one Zoom advising to students accused of violating Student Conduct or Academic Integrity policies. Contact or make an appointment at <https://asadvocacy.ucsd.edu/>

STUDENTS WITH DISABILITIES

Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter (paper or electronic) issued by the Office for Students with Disabilities (link to OSD website). Students are required to discuss accommodation arrangements with instructors and OSD liaisons in the department IN ADVANCE of any exams or assignments.

For additional information, contact the Office for Students with Disabilities:

- 858.534.4382 (V)
- 858.534.9709 (TTY) - Reserved for people who are deaf or hard of hearing
- osd@ucsd.edu
- <http://disabilities.ucsd.edu>

REQUIRED TEXTS

All readings are available as a PDF through the course website.

COURSE SCHEDULE

Week 1 - January 10

Introduction & Welcome

Introductions, Syllabus Overview, Circle Way Tutorial

Stuart Collection Evening Walking Tour / Mark Bradford's *What Hath God Wrought* (2018) and Bruce Nauman *Vices and Virtues* (1988)

Week 2 - January 17

Mandeville Art Gallery

Student-Led Discussion Facilitation 1

Class Visit to Special Collections / Meet the Librarian

Required:

Chapters 3, 4, 5 and 7 in Dawn Michele Murphy. *Making a Difference : Gerry McAllister and the Mandeville Gallery at the University of California, San Diego*. San Diego State University, 2005.

Week 3 - January 24

In Context: UC San Diego and the UC System

Student Discussion Facilitation Team 2

Required:

Watch: Envisioning the Future of the University Art Gallery: https://www.youtube.com/watch?v=Bb6lZrNh4_Y → [Links to an external site.](#)

Kerr, Clark "The Idea of the Multiversity" (Excerpt) in *The Uses of the University*. Harvard University Press, 2001. <http://www.jstor.org/stable/j.ctt6wpqkr> → [Links to an external site.](#) Pp. 7-22

Recommended:

McLaughlin, Nancy Scott. "Introduction: The Model and Its Mechanism" in *An Improbable Venture : a History of the University of California, San Diego*. UCSD Press, 1993.

Visual Arts at University of California San Diego. “Department History.”
<https://visarts.ucsd.edu/about/history.html>

Week 4 - January 31

Artist-Run/Artist-Centered Spaces and Radical Pedagogy in Southern California

Student Discussion Facilitation Team 3

Required:

Geraldine Gourbe, ed., “Scenes from the Seventies: Selections from the Photo Archive of Fred Lonidier”, “Between Radical and Critical Pedagogy: Part One”, “Ephemeral Monuments for a Dystopian LA” and “My Tribe” in *In the Canyon, Revise the Canon: Utopian Knowledge, Radical Pedagogy and Artist-Run Community Art Space in Southern California* Shelter Press, 2015.

Week 5 - February 7

Gallery Model: The Encyclopedic Museum

The Legacy of the 19th Century

No Student Discussion Facilitation Team / Paper Due

Required:

Patrick J. Boylan (1999) “Universities and Museums: Past, Present and Future,”

Museum Management and Curatorship, 18:1, 43-56, DOI:
10.1080/09647779900501801

Yesomi Umolu “On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice” in *Artnet News* (June 25, 2020)

<https://news.artnet.com/opinion/limits-of-care-and-knowledge-yesomi-umolu-op-ed-1889739>  Links to an external site.

Recommended:

Fumaroli, Marc, and Donatien Grau. “Introduction: The Encyclopedic Museum: A Catchphrase, a Concept, a History” and “Chapter 25: Homi K. Bhabha” in *Under Discussion The Encyclopedic Museum*. Getty Research Institute, 2021.

Due: Writing Assignment 1 *Exhibition History Research*

Week 6 - February 14

Gallery Model: The White Cube

University Art Galleries and the Rise of Contemporary Art Museums in the US

Student Discussion Facilitation Team 4

Required:

View: https://en.wikipedia.org/wiki/List_of_contemporary_art_museums ↗ [Links to an external site.](#)

Brian O’Doherty, “The Gallery as Gesture” in *Thinking About Exhibitions* New York: Routledge, 1996

Claire Bishop, *Radical Museology or What’s Contemporary in Museums of Contemporary Art?* (Excerpts) London: Koenig Books, 2013

Recommended:

Jesus Pedro Lorente “Topographic Review of the New Museums of Contemporary Art” in *The Museums of Contemporary Art: Notion and Development* Burlington: Ashgate, 2011

Week 7 - February 21

Gallery Model: Laboratory

University Art Galleries and Research

Student Discussion Facilitation Team 5

Tentative after discussion activity (if there's an exhibition on view) visit to UC San Diego's [Gallery QI](#)

Required:

View: Carpenter Center <https://carpenter.center/> ↗ [Links to an external site.](#)

Slought Foundation <https://slought.org> ↗ [Links to an external site.](#)

James Voorhies, “Lending Agency, Curating Institution: On Pedagogical Infrastructures” in *Broken Relations: Infrastructure, Aesthetics, and Critique* Academy of Fine Arts Leipzig and the Academy of Fine Arts Vienna with Spector Books, Leipzig, 2022

Slought Foundation *Slought Foundation Strategic Plan 2017*

Week 8 – February 28

Gallery Model: Community Center

University Art Galleries and Social Practice

No Student-Led Discussion Facilitation / Guest Speaker

Guest Speaker Meldia Yesayan, Director at OXY ARTS at Occidental College

Required:

Visit: <https://oxyarts.oxy.edu/> ↗ [Links to an external site.](#)

Watch “Mark Allen: Machine Project” (Note: Meldia Yesayan is the former Managing Director of Machine Project, this clip provides a sense of Machine Project’s approach.)

<https://vimeo.com/87594429> ↗ [Links to an external site.](#)

Alex Klein, “Interview with Rob Blackson, Temple Contemporary” in *I is for Institute* 12.05.16

Watch: Symphony for a Broken Orchestra at Temple Contemporary (2016-2019)

<https://www.youtube.com/watch?v=F9dxXdWYZqw> ↗ [Links to an external site.](#)

<http://symphonyforabrokenorchestra.org/> ↗ [Links to an external site.](#)

Due: Writing Assignment 2 *University Gallery or Museum Exhibition Review*

Week 9 - March 7

Field Trip to Grand Central Art Center in Santa Ana (Cal State Fullerton)

No Student-Led Discussion Facilitation / Field Trip

Required:

Alex Klein, “Interview with John Spiak, Grand Central Art Center” in *I is for Institute* 08.21.18

Week 10 - March 14

Pecha Kucha Presentations

Due: Pecha Kucha Presentation for Case Study Final Project

FINAL - TUESDAY MARCH 21 BY 6PM

Due: Case Study Final Project