**CASE STUDIES IN MUSEUM & GALLERY EXHIBITIONS: CCST 502**

Workshop Leader: Anthony Shelton

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Workshop Thursday 2:00pm -5:00pm, MOA #233 (6393 NW Marine Dr.)

Office Hours: Fridays 9:00am – 12:00pm – MOA #245E (6393 NW Marine Dr.)

(Schedule an appointment with my Assistant, Tara Pike [tara.pike@ubc.ca](mailto:tara.pike@ubc.ca) or 604-822-5052)

**Withdrawal Dates:**

Last day to withdraw without a W standing January 14, 2019

Last day to withdraw with a W standing February 8, 2019

**Assessment:**

The course participants will be assessed by a major end of term paper due 11th April (5,000 words), 60%; a min or paper due on the 15th February (2,000 words), 20%, and an evaluation of your workshop presentation, 20%. Workshop members are expected to demonstrate analytical and critical acumen and scholarly grasp of pertinent literature.

**Plagiarism:** will not be tolerated. Please refer to Faculty of arts plagiarism guide at <http://www.arts.ubc.ca/doa/plagiarism.html>.

This will be an exciting exploratory course which cuts across some of the main debates in museology to address diverse epistemological, sociological and anthropological issues. The implications of these issues will be explored in relation to a wide number of exhibitions and projects in museums in Asia, Europe and the Americas. The subjects of this course range from the effect of neo-liberalism on museum exhibitions; the epistemological redundancy of some museum practices; the implications of virtual reality for physical object narratives; the implication of indigenous agency for ‘scientific’ practice, nomadic aesthetics and identities, comparative versions of modernity, and skeptical approaches to empiricist based museum studies.

**Course Readings:**

**\*\* All course readings are available via UBC Library course reserve or in the MOA Library as noted.**

**MOA Library Hours of Operation:**

Tuesday to Friday – 10:00am – 4:00pm

**WEEK 1 – January 3, 2019: Course Introduction**.

Overview of course and explanation of structure. Reading and allocation of presentations.

**PART ONE. PROBLEMS AND PARADOXES**

**WEEK 2 - January 10, 2019: - Introduction: Museums and Museology**

The two readings discussed this week provide different perspectives on some of the fundamental issues and practices, which will be discussed throughout the course.

**Primary Reading for Week 2 – January 10, 2019**

Shelly Errington. 1998. The Death of Authentic Primitive Art and Other Tales of Progress. Berkeley and Los Angeles, University of California Press. Pp. 1-45.

**(UBC Library – course reserve)**

Anthony Shelton. 2006. Museums and Museum Displays. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands and P. Spyer (eds.), Handbook of Material Culture. London, Sage Publications. Pp. 480-499.

**(UBC Library – course reserve & MOA Library – 9.1 TIL & Staff Publications binder)**

**WEEK 3** – **January 17, 2019: Visuality and Visual and Narrative Based Knowledges (Anthropologies and Art Histories**).

This seminar examines some of the differences and similarities between visual and textual based knowledge systems. It critically examines the disciplining of art history and anthropology and addresses questions regarding their complementarities and oppositions.

**Primary Reading for Week 3 - January 17, 2019**

Jim Clifford. 2005. Rearticulating Anthropology. In Daniel Segal and Sylvia Yanagisako (eds.), Unwrapping the Sacred Bundle: Reflections on the Disciplining of Anthropology. Durham and London, Duke University Press. Pp. 24-48.

**(UBC Library – course reserve)**

Ian Hodder. 2005. An Archaeology of the Four-Field Approach in Anthropology in the United States. In Daniel Segal and Sylvia Yanagisako (eds.), Unwrapping the Sacred Bundle: Reflections on the Disciplining of Anthropology. Durham and London, Duke University press. Pp. 126-140.

**(UBC Library – course reserve)**

Johannes Fabian. 2008. Ethnography as Commentary. Writing from the Virtual Archive. Durham and London, Duke University Press. Pp. 1-19, 39-54, 111-123.

**(UBC Library – course reserve)**

Or

Johannes Fabian 2007. Memory Against Culture: Arguments and Reminders. Durham and London, Duke University Press. Pp. 3-16, 17-29.

**(UBC Library – course reserve & MOA Library – 1.1 FAB 2007)**

James Elkins 2002. Stories of Art. New York and London, Routledge.

**(UBC Library – course reserve & MOA Library – 7.0 ELK 2002)**

**WEEK 4 – January 24, 2019: Empiricism, Agency and Desire (Epistemological Foundations of Western Museology).**

This week we focus on traditional and post-processual and hermeneutic approaches to understanding material culture and the history of collecting. It compares changes in epistemology between empirical and hermeneutic approaches and discusses their significance for museum practice.

**Primary Reading for Week 4 – January 24, 2019**

Peter Schwenger. 2006. The Tears of Things. Melancholy and Physical Objects. Minneapolis and London, University of Minnesota Press. Pp. 75-97.

**(UBC Library – course reserve)**

Rodney Harrison. 2013. Reassembling Ethnographic Museum Collections. In R. Harrison, S. Byrne and Anne Clarke (eds.), Reassembling the Collection. Ethnographic Museums and Indigenous Agency. Santa Fe, School for Advanced Research Press. Pp. 3-35, 89-114.

**(UBC Library – course reserve)**

Daniel Miller 1998. Why Some Things Matter. In D. Miller (ed.), Material Cultures. Why Some Things Matter. Chicago, University of Chicago Press. Pp. 3-21.

**(UBC Library – course reserve)**

**WEEK 5 – January 31, 2019: Anthropology and Contemporary Art**

Are anthropological museums succumbing to aesthetic appreciation and modern and contemporary art practices, or does contemporary art form a previously neglected arena through which to discuss anthropological problems? Are these new developments implicated in the ‘New Economy’ (knowledge, arts, leisure), and what are the effects of neo-Liberal economies on the peoples such institutions profess to represent? Can we talk about art and anthropology museums anymore or must we instead see such designations as embracing different methods and strategies blended in different forms and compositions?

**Primary Reading for Week 5 – January 31, 2019**

Ruby Arngna’naaq, Jack Butler, Sheila Butler, P. Mahon and William Noah. 2009. Art and Cold Cash. Toronto, YTZBOOKS.

**(UBC Library – course reserve)**

Orvar Lofgren and Robert Willim (eds.). 2005. Magic, Culture and the New Economy. Oxford and New York, Berg. Pp. 1-18, 47-55.

**(UBC Library – course reserve)**

Shelly Errington. 2005. History Now: Post-Tribal Art. In Mariet Westermann (ed.), Anthropologies of Art. Williamstown, Mass., Sterling and Francine Clark Art Institute. Pp. 221-241.

**(UBC Library – course reserve & MOA Library – 7.1 WES)**

Ikem Stanley Okoye. 2005. Linger or Flee? Pieter Aertsen, “Iguegha Uhe,” Michel Leiris. In Mariet Westermann (ed.), Anthropologies of Art. Williamstown, Mass., Sterling and Francine Clark Art Institute. Pp. 59-88.

**(UBC Library – course reserve & MOA Library – 7.1 WES)**

Francesco Pellizzi. 2005. On the Margins of Recorded History: Anthropology and Primitivism. In Mariet Westermann (ed.), Anthropologies of Art. Williamstown, Mass., Sterling and Francine Clark Art Institute. Pp. 26-40.

**(UBC Library – course reserve & MOA Library – 7.1 WES)**

Arnd Schneider. 2011. Unfinished Dialogues. Notes Towards an Alternative History of Art and Anthropology. In M. Banks and J. Ruby (eds.), Made To be Seen. Perspectives on the History of Visual Anthropology. Chicago and London, University of Chicago Press; Pp. 108-135.

**(UBC Library – course reserve & MOA Library – 7.0 BAN 2011)**

**WEEK 6 – February 7, 2019: Critical and Collaborative Museologies (False Contrasts and Essential complementarities).**

Simplistic rhetorical dichotomies have been raised to refute critical museology by insisting such approaches are incompatible with collaborative methodologies. This is a fallacy. The seminar will question Stereotypes of European identity and cultural values through the exhibition, ‘Unpacking Europe’ (Boijmans 2001) to reveal its complexity and transformative character. It will then compare and examine Latin American and Canadian philosophies of agency and their application in destabilizing dominant hegemonic values and acknowledging the diversity of decolonizing strategies.

**Primary Reading for Week 6 – February 7, 2019**

Hassan Salah and Iftikhar Dadi (eds.) 2001. Unpacking Europe. Towards a Critical Reading. Rotteram, Museum Boijmans Van Beuningen. Pp. 8-11, 12-22, 96-111, 112-130, 234-243, 294-303.

**(UBC Library – course reserve)**

Juan Carlos Godenzzi. 2006. The Discourses of Diversity. Language, Ethnicity and Interculturality in Latin America. In D. Sommer (ed.) Cultural Agency in the Americas. Durham and London, Duke University Press. Pp. 146-166.

**(UBC Library – course reserve)**

Margaret Kovach. 2009. Indigenous Methodologies. Characteristics, Conversations, and Contexts. Toronto, University of Toronto Press.

**(UBC Library – course reserve & MOA Library – 1.1 KOV 2009)**

Sara Castro-Klaren. 2003. The Nation in Ruins: Archaeology and the Rise of the Nation. In Sara Castro-Klaren and John Charles Chasteen (eds.) Beyond Imagined Communities: Reading and Writing the Nation in Nineteenth-Century Latin America. Baltimore, Johns Hopkins University Press. Pp. 161-195.

**(UBC Library – course reserve)**

**PART TWO. PLACES AND CONDITIONS**

**WEEK 7 – February 14, 2019: Displacements. The Home as Museological Habitus.**

Home decoration constitutes a habitus between individualized taste and aesthetic judgement and public (official) museological representations. Daniel Miller has written extensively on domestic aesthetics and values. This seminar explores these ideas in relation to Soviet domestic design ideals and their representation in the exhibition Villa Sovietica, curated at the Etnographic Museum in Geneva (2009).

**Primary Reading for Week 7 – February 14, 2019**

Daniel Miller. 2002. Accommodating. In Colin Painter (ed.), Contemporary Art and the Home. Oxford and New York, Berg. Pp. 115-130.

**(UBC Library – course reserve)**

Victor Buchli. 2002. Kruschev, Modernism and the Fight Against Petit-Bourgeois Consciousness in the Soviet Union. In Victor Buchli (ed.). The Material Culture Reader. Oxford and New York, Berg. Pp 215-236.

**(UBC Library – course reserve & MOA Library - 7.0 BUC 2002)**

Alexander Schussler (ed.). 2009. Villa Sovietica. Soviet Objects: Import-Export. Geneva, Musee d’ Ethnographie de Geneve.

**(MOA Library)**

**WEEK 8 - THURSDAY FEBRUARY 21, 2019 – READING BREAK – NO CLASS**

**WEEK 9 – February 28, 2019: Displacements / Deterritorializations. Chicano Aesthetics and Border Cultures.**

Borders, as Hommi Bhaba and Gerardo Mosquera have argued, may not be the weak peripheries of centralized hegemonic systems of cultural values and representations, but the interfaces and fractures from which new creative representations come into being. Furthermore, cultural systems do not exist in isolation from each other, but emerge from their frictive juxtapositions. This seminar will focus particularly on Mexican border culture (Tijuana) and Chicano art and exhibitions, and their implication for rethinking notions of hybridity and the global art market.

**Primary Reading for Week 9 – February 28, 2019**

Jennifer Gonzalez. 2008. Amalia Mesa-Bains. Divine Allegories (chapter 3). In Subject to Display. Reframing Race in Contemporary Installation Art. Cambridge and London, MIT Press. Pp. 120-162.

**(UBC Library – course reserve & MOA Library – 7.0 GON 2008)**

Karen Mary Davalos. 2001. Exhibiting Mestizaje. Mexican (American) Museums in the Diaspora. Albuquerque, University of New Mexico Press. Pp. 57-104, 107-155, 157-189.

**(UBC Library – course reserve)**

Flamma Montezemolo. 2009. Tijuana: Hybridity and Beyond. A Conversation with Nestor Garcia Canclini. Third Text. Vol. 27, Issue 6: Pp. 733-750.

**(UBC Library – course reserve)**

F. Montezemolo, R. Peralta, and H. Yepez. 2006. Here is Tijuana. London, Black Dog Publishing.

**(MOA Library)**

Victor Alejandro Sorell. 1998. Telling Images Bracket the “Broken-Promise(d) Land”. The Culture of Immigration and the Immigration of Culture across Borders. In David Maciel and Maria Herrera Sobek (eds.), Culture Across Borders. Mexican Immigration and Popular Culture. Tucson, University of Arizona Press. Pp. 99-148.

**(UBC Library – course reserve)**

**WEEK 10 – March 7, 2019: The ‘New Asian Museum’**

Asia is experiencing a boom in museum building. Unlike the first stage, influenced by European and Japanese colonization, contemporary museum developments in Asia are highly innovative and original. This seminar will examine the relationship between the recent growth of museums in Japan, China and Taiwan and Asian modes of perceiving and representing the world to raise questions around the practice of cultural decolonization.

**Primary Reading for Week 10 – March 7, 2019**

Chia-Yu Hu. 2007. Taiwanese Aboriginal Art and Artifacts. Entangled Images of Colonization and Modernization. In Yuko Kikuchi (ed.), Refracted Modernity. Visual Culture and Identity in Colonial Taiwan. Honolulu, University of Hawai’i Press. Pp 193-215.

**(UBC Library – course reserve)**

A. Lockye. 2008. National Museums and Other Cultures in Modern Japan. In Daniel Sherman (ed.), Museums and Difference. Bloomington, Indiana University Press. Pp. 97-123.

**(UBC Library – course reserve & MOA Library – 5.1 SHE)**

Rustom Bharucha. 2004. Beyond the Box: Problematizing the “New Asian Museum”. In Gerardo Mosquera and Jean Fisher (eds.), Over Here. International Perspectives on Art and Culture. Cambridge and London, MIT Press. Pp. 122-136.

**(UBC Library – course reserve)**

**WEEK 11 – March 14, 2019: Cosmopolitanisms or/and Creolization**

What are the roles, responsibilities and possibilities of museums representing complex intercultural and often global realities? Can globalization be seen as a Western phenomenon or is it more pluralized and does it give rise to different forms of cosmopolitanism? Does cosmopolitanism or creolization provide the better lens through which museums can represent the world? Attention will be specifically be focused on the exhibition, ‘The Potosi Principle’ (Madrid 2010), and the critique it stimulated.

**Primary Readings for Week 11 – March 14, 2019**

Ali Mozaffari. 2007. Modernity and Identity. The National Museum in Iran. In Simon Knell, Suzanne MacLeod and Sheila Watson (eds.), Museum Revolutions. How Museums Change and are Changed. London and New York, Routledge. Pp. 87-104.

**(UBC Library – course reserve)**

Annie Coombes. 1992. Inventing the ‘Postcolonial’. Hybridity and Constituency in Contemporary Curating. New Formations. 18: pp. 39-52.

**(UBC Library – course reserve)**

Alice Creischer, Max Jorge Hinderer and Andreas Siekmann, 2010. The Potosi Principle. How Can We Sing the Song of the Lord in an Alien Land? Colonial Image Production in the Global Economy. Cologne, Verlag der Buchhandlung Walther Konig.

**(MOA Library)**

Silvia Rivera Cusicanqui and El Colectivo. 2010. Principio Potosi Reverso. Madrid, Museo Nacional Centro de Arte Reina Sofia.

**(MOA Library)**

**PART THREE. LABYRINTHS AND PROPHECIES**

**Week 12 – March 21, 2019: Paradises, Cemeteries, and Dystopias. The Marvellous Real.**

The ‘Marvellous Real’ exhibition (MOA, Vancouver 2013) raises new questions on the nature of an anthropology of museums and its ability to deconstruct and disseminate Western tropes of otherness. The exhibition opens new questions on museological pre-suppositions on the nature of ‘reality’, the debate between history and transcendence, and the ways in which they can be adequately represented.

**Primary Reading for Week 12 – March 21, 2019**

Nicola Levell. 2013. The Marvellous Real. Mexican Art 1926-2011. Monterrey and Vancouver, FEMSA Collection, Museum of Anthropology, Figure One Publishing.

**(UBC Library – course reserve & MOA Library – 14.5 LEV 2013)**

Michael Richardson. 2005. Surrealism Faced with Cultural Difference. In Kobena Mercer (ed.), Cosmopolitan Modernisms. London, inIVA. Pp 68-85.

**(UBC Library – course reserve)**

Rick Lopez. A. 2010. Crafting Mexico. Intellectuals, Artisans, and the State after the Revolution. Durham and London, Duke University Press. Pp. 65-94, 95-126, 127-150, 151-173, 175-193.

**(UBC Library – course reserve)**

**WEEK 13 – March 28, 2019: Digitization, Affect and Memory**

What is the relationship between the virtual and physical worlds and how are they mutually implicated in producing different strategies of cultural representation? How do they mediate divides between intangible and tangible cultural property and what are their effects on the creation and dissemination of cultural memory?

**Primary Reading for Week 13 – March 28, 2019**

Paul Virilio. 1991. Lost Dimension. New York, Semiotext(e).

**(MOA Library)**

C. Hogsden. C. and E. Poulter. 2012. The real other? Museum objects in digital contact networks. Journal of Material Culture. 17, 3: 265-286.

**(UBC Library – course reserve)**

F. Cameron and S. Mengler. 2009. Complexity, Transdisciplinarity and Museum Collections Documentation. Emergent Metaphors for a Complex World. Journal of Material Culture 14, 2: 189-218.

**(UBC Library – course reserve)**

Kate Gregory and Andrea Witcomb. 2007. Beyond Nostalgia. The role of affect in generating historical understanding at heritage sites. In Simon Knell Suzanne MacLeod and Sheila watsn (eds.). Museum Revolutions. How Museums Change and are Changed. London, Routledge. Pp. 263-275.

**(UBC Library – course reserve)**

**WEEK 14 – April 4, 2019: Hermeneutics and the Manifesto for Critical Museology**

Hermeneutics provides an interesting theoretical framework to link indigenous epistemologies and perspectives to those fundamental to critical approaches to heritage, material culture and museums. This section will look at the politics and poetics of museum practice as represented in Agamben and Shelton’s articles and, using the subjects reviewed in the course, argue for a different approach to museology.

**Primary Reading for Week 14 – April 4, 2019**

Agamben. G. 2009. What is An Apparatus? And Other Essays. Stanford, Stannford University Press. Pp. 1-24.

**(UBC Library – course reserve)**

Schwenger. Peter. 2006. The Tears of Things. Melancholy and Physical Objects. Minneapolis and London, University of Minnesota Press. Pp. 1-17, 21-33.

**(UBC Library – course reserve)**

Shelton. A. 2013. Critical Museology. A Manifesto. Museum Worlds Advances in Research 1, 1: 7-23.

**(UBC Library – course reserve)**