ART AND MUSEUM STUDIES M.A. PROGRAM – COURSES FOR AY 2015–16

This listing is intended for general guidance in course selection for fall and spring. Course availability may change.

AMUS FALL 2015 COURSES

AMUS Courses

AMUS 500
Museum Studies Foundations
Professor Lisa Strong
Tuesday, 2:00pm–4:30pm

Museum Studies Foundations is the core course for the MA Program in Art and Museum Studies. The course will provide an overview of museum theory and practice by examining the history of museums and their collections, their functions and professional standards, and current debates about the role and authority of museums, audience, missions, and management. Assignments will focus on building practical skills in museum work, including preparing narratives, budgets, and project plans for collections and exhibitions within the context of museum best-practices. Our focus will be on art museums, but selected topics in historic and ethnographic museums will also be considered.

Note: The core is required for all AMUS students, and you are registered automatically, but this year you have the option of enrolling either for three credits (the default) or for no credit (the course will be listed on your transcript but will not count toward your total or affect your grade point average). This would allow you to take an additional elective in the fall. We recommend this choice only for those with a previous museum studies course or comparable experience, and only after consultation with the program Director during fall registration.

AMUS 506
Museum Practice Workshop
Professor Mike Lesperance, Professor Carma Fauntleroy, and Professor Anne Kingery-Schwartz (and guest lecturers)
Monday, 2:00pm–4:30
Walsh 397

Designed to expand upon the program's core course through concentrated study of museum specializations that are introduced in AMUS 500, this is a practice-based, team-taught course. Professionals in the areas of exhibition development and design, conservation studies, and institutional leadership direct three-session units, and we will have a special session on the ethics of collection and display. Students' projects will emphasize the collaborative nature of museum work.

AMUS 520
Museum Education and Interpretation
Professor Harriet McNamee
Tuesday, 9:30–12:00
Students will be active participants in learning about museum education theories and practice. This course situates the functions of museum education and interpretation within the broader context of a changing paradigm in museums. During site visits to area art museums, educators will discuss aspects of interpretation, programming, and research that are unique to their museum. Class discussion will include such topics as how visitors learn in an art museum, new approaches to interpretation, education programming for varied audiences, building audiences and community, and the relationship of mission to education and interpretation.

**AMUS 535**  
**Curating Art Museums and Galleries**  
Professor Sarah Newman  
Thursday, 2:00–4:30

Curators are at the heart of the art world yet their role is a notoriously fluid one. This course will encourage participants to think critically about the discipline as it exists today, and will provide an extensive inquiry into curatorial theory and practice. With an emphasis on contemporary art, the class will address issues including working with artists, curating permanent collections, the place of biennials and art fairs, the politics of display, and strategies for engaging the public. Through readings and site visits to art museums around the city, students will have the opportunity to learn directly from practitioners in the field and gain an understanding of the ideas and practical concerns that shape how art is presented. Class projects will involve in-depth analyses of current exhibitions as well as developing proposals for museum projects.

**AMUS-530**  
**Museum Internship**  
Professor Lisa Strong

Schedule determined by student and museum supervisor; 15–20 hours/wk.

Museum internships, required for the MA program, provide concentrated practical experience within selected museum departments as well as an overview of the operations of a museum. Some of our internships include a staff-directed seminar; most involve a linked research project as well as an internship journal. Expectations and placement will be discussed during the orientation session (August 22nd).

**Art History Seminars**

**ARTH 263**  
**Ancient American Art and Architecture**  
Professor Caitlin Earley  
Monday and Wednesday, 9:30am–10:45am

This course can be taken for graduate credit with the instructor's and AMUS Director's permission.

Sixteenth-century Spanish explorers were amazed to find highly developed civilizations in the Americas—but these cultures had been flourishing for thousands of years. This course surveys the
art and architecture of the greatest ancient American civilizations, including, among others, the Maya, Aztec, and Inca. We will begin with the Olmec, who flourished in Mexico from around 1200 BCE, and explore cultures throughout Mexico, Central America, and South America before ending with the Spanish conquest in the sixteenth century CE. From the exquisite stucco sculpture of the Maya to the mysterious Nazca lines, we will consider ancient American art and architecture within its specific cultural context, incorporating the most recent archaeological discoveries and debates. In doing so, we will pay particular attention to the ways in which art and architecture express meaning, from indigenous beliefs about death and the underworld to the role of maize in ancient belief systems. We will consider, as well, the modern legacy of ancient American cultures and their role in the world today. We will have the opportunity to view works at Dumbarton Oaks and the National Museum of the American Indian.

**ARTH 442**
**Body and Gender in 19th Century Art**
Professor Keren Hammerschlag
Thursday, 2:00–4:30

In this course we seek to understand how artists in Britain, France, America, and Australia and beyond represented gender, gendered bodies and gender roles. We traverse the major artistic movements from the French Revolution until World War One—in particular Neoclassicism, Realism and Symbolism—focusing on how gender was constructed and deconstructed in art across different nations and in response to different historical catalysts. A transnational approach will allow us to draw conclusions about local manifestations of different artistic styles, and to consider the gender implications of nineteenth-century nationalism and cosmopolitanism. Topics of inquiry include: the male and female nude; the body of the artist; humans and other animals; surrendering to the unconscious.

**ARTH 468**
**The Discovery of Asian Art**
Professor Michelle Wang
Monday, 2:00–4:30

This seminar course focuses upon key historical moments and figures in the introduction of Asian art to audiences and scholars in the United States and Europe. The core issue that we will be addressing is how approaches to Asian art reflected historical perceptions of the Asia-Pacific region and the changing landscape of international relations. We will trace the borrowing of Asian-inspired motifs in European decorative arts from the 17th century to the collecting of Asian art in the 20th century and the subsequent establishment of Asian art as an academic field of study in the West. Among the further issues that we will consider is the intervention of colonialism, travel, war, and international exhibitions in the transmission of Asian art and aesthetics. We will also investigate the impact of art dealers and aesthetes in the shaping of connoisseurial taste. Finally, we will examine the formation of major museum collections of Asian art. No prior knowledge of Asian art is required or assumed.
ARTH 482
Ideas of Realism
Professor Al Acres
Tuesday, 2:00–4:30

This seminar explores shifting means and ends of naturalistic representation. Our emphasis will be on work produced in Europe and the United States from c. 1300 to the present, but art produced earlier and elsewhere will also occupy us selectively. Rises, falls, detours, and reimaginings of "realism" have been regarded in surprisingly few and often conventional ways. Through case studies of specific works and discussion of primary and secondary texts, we will attempt to recover some of the strange energies of an impulse whose ambitions and strategies (in art, literature, theater, film, etc.) are too often taken for granted.

CROSS-LISTED OR NON-AMUS COURSES

CCTP 623
Remix Practices
Professor J. R. Osborn
Monday, 11–1:30

This lab-based seminar explores the “remix” as both an analytic framework and a critical practice. Remixes can be found in music, text, images, education, games, art, technology, fashion, and wherever something intended for a particular meaning or use is redeployed and reinterpreted within a new set of constraints. Digital technologies have catapulted remixes to a new level of visibility. But remixing precedes the digital era. This course applies remix practices to uncover novel connections and new meanings across sources. Weekly hands-on experiments explore the remix across a spectrum of media forms: text, sound, image, video, and simple interactive animations. By the end of the course, students will have practiced applying the remix as both an analytic paradigm and a technical method. They will remix their own work and the work of others throughout the course, and they will produce a "research remix" as their final project.

CCTP 655
Methods of Media Production
Professor J. R. Osborn
Wednesday, 11–1:30

This course provides a conceptual and theory-driven introduction to practices and technologies of audio and video production. Through readings, lectures, and production exercises, students acquire both critical and hands-on knowledge of media aesthetics. Students develop skills to both (1) make their own productions and (2) analyze and critique the construction of other productions. Topics include storyboarding, audio and video recording, frame composition, media editing, and digital content. Hands-on assignments emphasize camera techniques, microphone choices, sound manipulation, and editing technique. The project-based curriculum accommodates a range of skill levels. No previous technical proficiency is required. A series of production and reflective exercises interrogate topics such as image composition, soundscapes, theories of montage, and the layering of meaning through digital editing. Students will produce and present the following pieces:
1. Capture a person or space in a six-shot image narrative.
2. Expand a narrative through recorded sound effects.
3. Guide the class in a critical viewing of a video clip
4. Produce a video short for a final showcase screening.

The course emphasizes skill development with video and audio tools of multimedia production and digital humanities. Students become familiar with choices available to media producers through production exercises, and they apply this knowledge to the critical viewing and listening of media texts.

CULP 421
The Postcolonial Museum
Professor Katrin Sieg
Wednesday, 3:30–6:00

This class will approach the “postcolonial museum” not as something that already exists, as one “best practice” that can be codified and exported across the globe. Instead, we will approach the term as an open question: what is the postcolonial museum today, and what could it be? Whom or what does it serve, and how can it address new users? What are the politics of repatriation? How important is it to change curatorial protocols along with the contents of display? What technological developments and economic factors constrain or aid the reimagining of the museum?

AMUS SPRING 2016 COURSES

There will be approximately five art history seminars offered in the spring. The topics will not be determined until late September. Typically there are one to two modern art seminars, one Renaissance/Baroque art seminar, one American art seminar, and one Asian art seminar with Professors Al Acres, Alison Hilton, Keren Hammerschlag, Elizabeth Prelinger, Lisa Strong, and Michelle Wang.

ARTH 470
Museum Internship
Professor Strong
Time/place TBD

Students may receive art history credit for an internship at a local museum. Internship Proposal forms are available in the department. The internship must be under the supervision of a curator or other regular staff member; it must include a tangible research project comparable to a paper for a class, and the student’s internship description must be approved by a faculty member.
Credits: 3

AMUS SUMMER 2016 COURSES

Students are required to do a summer internship which counts towards 6 credit hours. The 6 credit hours is for course AMUS 630-60, “Museum Internship.” Students must pay the summer tuition
cost for these 6 credit hours of courses. A minimum of 320 hours of internship work must be completed during the summer.