

## **ART AND MUSEUM STUDIES M.A. PROGRAM – COURSES FOR FALL 2016**

This listing is intended for general guidance in course selection for fall 2016. Course availability may change.

### **AMUS FALL 2016 COURSES**

#### **AMUS 500**

##### **Museum Studies Foundations**

Professor Lisa Strong  
Tuesday, 2:00pm–4:30

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: All AMUS students are automatically registered for this required course. However, 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 number of credits 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

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 510**

##### **Collections Management**

Professor Jerry Foust  
Wednesdays 2-4:30  
Meets at Dumbarton House, 2715 Q Street, NW

The course focuses on general museum concepts and procedures as they relate to collections (objects and their documentation) and their management (e.g., preparation, preventive maintenance

& conservation, housing, problem solving) as a whole. The course objectives are to introduce the participants to basic care and preservation of collections as well as a basic understanding of the history and current status of the governance of cultural materials.

By the end of the course, participants should understand the definition and role of collections within a museum context; understand the philosophy of cultural preservation and the meaning of cultural patrimony; understand the importance of collection ethics and the role of collections within museum accountability and accreditation programs; be familiar with museum policy development and the relationship between a collecting plan, a collections management policy, and a collections management plan; understand the importance of a collections management policy, its development, content, and application; and how such a policy governs the daily activities within a museum's collections.

### **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**

Staff

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 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.

## **ARTH FALL 2016 COURSES**

ARTH 428 – 01: Bosch, Bruegel, and Life  
Professor Al Acres  
T 2:00-4:30pm

This seminar investigates the work and careers of two of the most original and influential artists of the Renaissance: Hieronymus Bosch (c. 1450-1516) and Pieter Bruegel the Elder (1525-1569). Although they worked in different generations and cities, they have often been regarded in light of each other. In his own time, Bruegel was even referred to as the “second Bosch.” Both artists represented humanity, daily life, and the world itself in unprecedented ways. As it explores the breadth and variety of their careers, this seminar will focus especially on how Bosch and Bruegel developed new ways not merely to observe daily life, but also to ponder and perhaps improve it. As we address the art itself and its richly varied history of reception and interpretation, we will also consider the enduring vitality of these paintings, prints, and drawings as instruments of reflection in our own time. International exhibitions, symposia, and new publications marking the quincentennial of Bosch’s death (1516) make 2016 a particularly ripe time to consider him. We will visit the National Gallery of Art for one or two class meetings.

ARTH 448 – 01: World War I and the Artists  
Professor Elizabeth Prelinger  
W 2:00-4:30pm

World War I -- the “Great War,” the “War to end all wars” -- signaled the true end of the nineteenth century and the violent birth of the twentieth. The world was never quite the same again. Youth of all combatant nations eagerly volunteered to fight, some believing that war would cleanse what they viewed as the decadence of the end of the past century. But the strategy of “total war,” the realities of trench warfare, and such newly invented barbarities as poison gas soon led to doubt, disillusionment and despair. From the Dadaists denouncing war from the safety of neutral Switzerland to officers scribbling verses and sketching in the trenches, artists, writers and filmmakers of every nationality reacted to the War, attempting to find artistic languages adequate to convey both the newness and the horror of their experience. In this seminar, we will examine the artistic heritage of the War in works by German, French, British and American artists in various media: original prints and paintings, propaganda, film, poetry and novels. Among other activities, we will visit the National Gallery print study room to view their significant collection of relevant material.

ARTH 467 – 01: Arts of Zen Buddhism  
Professor Michelle C. Wang  
M 2:00-4:30pm

Zen Buddhism is one of the major schools of Buddhism in East Asia and was moreover an instrumental force in shaping modern perceptions of Japan in the west. Over the course of the semester, we will analyze how the perceived distinctiveness of Zen Buddhism – as marked by concepts such as mind-to-mind transmission, master-disciple lineage, and sudden enlightenment – was constructed through the visual arts and how the arts in turn contributed to monk-patron relations and the cultural lives of monks outside the monastic walls. Among the weekly topics to be covered are: Buddhist monasteries and rock gardens, ink landscape paintings, portraits of Zen masters, the tea ceremony and ceramic tea wares, as well as Beat Zen and the impact of Buddhism upon postwar artists in the United States. No prior knowledge of Asian art is required or assumed.