

Crit 510: History and Theory of Art and Exhibitions

Fall 2020—Th—11:00-2:20 / 4 units

Professor: Andy Campbell

Office Hours: Th 2:30-4:30 and by appointment

campbela@usc.edu

Course Description

This seminar asks the interrelated questions: What is art? What is curatorial practice? And what are the historical and theoretical convergences and departures amongst the two? Together we will cover a broad overview of the history of “art” as a conceptual and practical category from the Modernist moment in Europe and Asia to the present, with a corollary focus on the development of exhibitionary complexes (the most recognizable form being the museum or the gallery).

The history and theory of art and exhibitions is wide-ranging—so much so that we could not hope to encompass it all. Our way through this material is necessarily partial and aleatory, and, in a very real way, informed by my own biases as a scholar. To this end I must cop to the fact that my own scholarship is mostly U.S.-based, heavily weighted towards the 20th and 21st centuries, and the politics of identities. There will be many moments here where we’ll dig into ‘the local’ as a way of articulating ‘the global’ and vice versa. It is my hope, therefore, that you bring your own proficiencies and interests to the table via your research and your contributions to in-class discussions. In this way I hope our work together will sometimes be more like a brain trust or think-tank than a traditional seminar.

N.B.—this course does not provide a traditional survey of Western Art History; but if this is something you desire, let’s discuss resources.

Required Texts

There are seven required texts for this course. Two of them (both published by Duke University Press) are available online through USC databases, and one (the McClellan) I’ll post nearly in full as we are reading it fairly soon in the semester. It is imperative that you borrow or purchase copies of the other four. Because of the extra time shipping has been taking, please do not delay in ordering your books (preferably from an indie book seller ☺)! If this looks like it might not be possible for you, do not hesitate to get in touch. I will work with you to obtain the materials you need.

Here are the required textbooks, in the order we’ll be reading them:

Andrew McClellan, *The Art Museum: From Boullée to Bilbao* (Berkeley: University of California Press, 2008). [available in Blackboard]

Kellie Jones, *South of Pico* (Durham, NC: Duke University Press, 2017). [available online]

Terry Smith, *Art to Come: Histories of Contemporary Art* (Durham, NC: Duke University Press, 2020). [available online]

Martha Rosler, *Culture Class* (Berlin: Sternberg Press, 2013).

Lucy Lippard, *Undermining: A wild ride through land use, politics, and art in the changing west*, (New York and London: The New Press, 2015).

Aruna D'souza, *Whitewalling: Art, Race & Protest in 3 Acts* (New York: Badlands Unlimited, 2018).

Hito Steyerl, *Duty Free Art* (London and New York: Verso, 2019).

Grade Breakdown

Response Papers: 40%

Research Portfolio Part I: 25%

Research Portfolio Part II: 25%

Participation: 10%

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Description and Assessment of Assignments

Reading Responses:

Reading responses are to be three pages in length—what you do with in that space is mostly up to you! You can format your response as a critical reflection, integrating insights from the reading with your own critical gloss (as in a traditional reading response), or they can be a series of well-considered questions, a parallel research topic that either illuminates the reading or addresses its absences and/or oversights, a work of art in its own right, a script, a quiz, a journal, a curatorial proposal etc. It should be fairly evident by what you produce that you've read and thought about the week's readings/viewings. Be ready to discuss your response (and defend your format/engagement if need be!) in class discussion.

There are five total response opportunities, but you'll only need to complete four. Some responses have multiple possible weeks (Responses #1, #3, #4) and others have only one possible week in

which to complete the assignment (Response #2, #5). Formatting the responses in this way is a conscious choice on my part to allow you greater flexibility in determining your work schedule this semester.

Responses are due on Tuesdays at 5pm to my email (campbela@usc.edu). Because they are meant to jumpstart your engagement with class discussion any missed response deadlines may not be made up at a later date.

The due-date + time holds for asynchronous students; you'll need to turn in your responses by Tuesdays 5pm California time.

Independent Research Project:

Part I: Assembling a research portfolio, defining your questions

After signing up for a presentation date, you'll utilize the tools discussed in our sessions on digital research, identify a research topic and begin to gather sources that help you to understand it. Consult the recorded Zoom sessions if you need a refresher on research methods/strategies. A week before your scheduled presentation you'll drop your research materials in a shared Google drive folder. You'll also send an email (a week before class) to your peers and myself laying out your research topic—and what you understand of it at this point. Convey what excites you about it; and/or whatever roadblocks/ breakthroughs you may have experienced. In this email you will also assign some reading/viewing homework for your classmates (reading should be less than 20pp or viewing less than 90 minutes). You'll be assessed on the quality and care of research assembled, your engagement with topic, and ability to lead us in a discussion about it.

Asynchronous students will record a 20 minute video talking/sharing about their research, the class will watch and discuss the presentation synchronously. Within a couple days asynchronous students will watch the recorded discussion and then send a follow-up email or video discussing key insights from the discussion, and where their research might go next.

Your research portfolio should segue into your next assignment

Part II: Research Proposal and Annotated Bibliography

Based on the feedback given by your peers and myself, you'll continue your research, and by semester's end, produce a research proposal and an annotated bibliography (about 10pp total). This is meant to be useful towards ideating/scaffolding your thesis, but can also be completely unrelated!

We'll be going over this part's requirements and aims as we get closer to the middle of the semester.

Participation

Participation is assessed via direct participation in class discussions, completion of in-class exercises, and/or meetings during office hours.

Asynchronous students will make a series of meetings with the professor to meet this requirement.

Grading Breakdown

Assignment	% of Grade
Reading Responses	40
Research Portfolio I	25
Research Portfolio II	25
Participation	10
Total	100

Grading Scale

Course final grades will be determined using the following scale.

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission

Research portfolio benchmarks will be turned in via Google Drive, everything else is emailed directly to me (a .doc file would be best, but if it needs to come in .pdf that's okay, too).

A link to the class shared drive will be shared in the first week of class. This is where you'll be able to access the folders pertaining to in-class research presentations.

Grading Timeline

I aim to have work graded and returned as soon as possible. For large assignments this may take up to two weeks, but for most assignments I will likely return assignments within the week.

Late work

All coursework must be completed by the assigned due date or will be penalized by 10% deduction for every 24 hours late. I am happy to give extensions in most circumstances (although emailing the night before is never advisable, unless due to a health emergency), but I do have to manage my own workflow/time, and so the sooner I know you'll be needing some extra time the better!

Technology in the classroom

Though it seems counter-intuitive to have a technology policy for a semester which is likely to be entirely online, it is important that you limit (to the best of your ability) distractions that might hinder your participation in class. This includes closing any apps/programs you may be running outside of zoom, silencing and putting away your cell phone, turning off any ambient music/video. The only technology you need on and available is the technology that allows you to access Zoom and the course readings. Everything else can wait until break or after class.

Academic integrity

See Statement on Academic Conduct and Support Systems at the end of the syllabus. In addition to what is written there, you may not use work completed for other classes.

Attendance

Unless we've discussed otherwise, you are expected to attend class synchronously with your cameras on for the duration of the semester

If you expect a *temporary* inability to attend class synchronously (or with video), please send me an email before you'd expect to access asynchronous instruction. If you must attend asynchronously due to an unforeseen circumstances, send me a follow-up email after your missed class. Unforeseen circumstances include illness (needing to take care of yourself or a family member), sudden loss of access to internet/technology, and, the death of a family member or close friend.

If you plan to attend class asynchronously *please email me in the first week* of class. Attending asynchronously will require additional communication/oversight from me, so you'll need to clear your plan to attend asynchronously with me first.

Classroom norms

All classes will be recorded via Zoom for students taking the course asynchronously.

No student is allowed to record at any time.

No student is allowed to disseminate recordings of the class.

No student is allowed to disseminate class notes or recordings for commercial purposes.

For more see: *SCampus Section 11.12(B)*

"Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media." (See Section C.1 Class Notes Policy).

Zoom etiquette

We'll start by having all attendees with both video *and* audio on. If you're in a particularly noisy environment, you have my permission to mute! If this doesn't work we'll go to a one-at-a-time-unmuted policy.

In the middle of each class we'll take a 30-minute lunch break. Use this time to refocus, recharge, and take care of any human/bodily needs. I will likely be hanging out and eating myself, and I'll turn on my video for part of the break so that those who want to chat in a more informal way are welcome to do so! I'll pause the recording during this time, and it will not appear in an asynchronous recording.

Zoom chat will be used in two ways:

1. As a forum to gather thoughts and questions (usually in response to a direct prompt from me)
2. As a synchronous line of communication with me (this can be a good place for recapitulation or technical questions: "Could you repeat the definition you gave of 'Institutional Critique'?" or "I had a hard time hearing _____, perhaps others did, too?")

Chat will *not* have peer-to-peer functionality, as I'm hoping all discussion will be directed for the benefit of the entire class.

Pedagogical Style

My pedagogical style is largely discussion-based and dialogical. We'll learn by interrogating the things we're seeing, and our perceptions and observations of those things. Without your participation we might as well simply record monodirectional lectures via Zoom. Not so challenging for you... or for me! Now, more than ever, we'll need to work together to create a learning community that works for us; and I'm dedicated to helping facilitate that.

If you think there's something more I could be doing, reach out—I actually deeply appreciate constructive feedback. It's hard, but it's how I get better at what I do.

Discussion Norms

Because we are a small-ish seminar, I will not insist on using the "raise hand" chat function, but if you raise your actual hand onscreen I'll likely see it and will 'stack' you in line to speak. I will generally acknowledge this verbally ('Simone, you're next after Micah and Bianca').

Online video is a difficult media to get a sense of someone's subtlety in delivery, so it may help to simply be aware of this fact, and to veer towards over-explaining any emotional coloring that your comments may have (for example, "I am frustrated by..." rather than "I find it interesting that..."). This also has the added benefit of creating a more welcoming space for neurodivergent folks.

Residential and Hybrid Streaming Model Courses

Should an on-campus or hybrid model resume during the semester, students are to consult the latest COVID-19 testing and health protocol requirements for on campus courses. Continuously updated requirements can be found on the [USC COVID-19 resource center website](#).

Communication

Email is the best way to get in contact, and you should expect to hear from me within 48 hours. The weekends I hold sacrosanct, so if you send an email on Friday, you can expect a response by

Monday or Tuesday, at the latest. If I don't get back to you within the above timeframe, please send me a reminder.

The best way to get more individual feedback in this course is to make an appointment with me. My office hours are listed above. I know folks are on different time schedules, so I'm happy to schedule a time outside of these hours if that would work better for you. I am also happy to meet for a physically-distanced meeting—there are many cafes near AtMateo (ATM) that have appropriate outdoor seating.

Technological Proficiency and Hardware/Software Required

Students will need access to technology (a laptop/desktop) where zoom can be accessed, as well as a stable internet connection. If you lack consistent access to either of those things, please get in touch – there are programs at USC and in LA at-large to help students by providing the infrastructure for remote learning.

USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

COURSE SCHEDULE

****subject to change****

<p><u>Each class session will be divided in the following way:</u></p> <p>11:00-1:00 – Discussion of readings / case-studies (Professor-led)</p> <p>1:00-1:30 – Lunch/Break</p> <p>1:30-2:20 – Research Presentation and Discussion</p>
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Th 8.20: Intro: Setting the Field

Martha Rosler "Contemporary Art at Center and Periphery," in *Culture Class* (Berlin: Sternberg Press, 2013), 225-254.

Hito Steyerl, "Let's Talk About Fascism," in *Duty Free Art* (London and New York: Verso, 2019), 171-180.

[both are posted to Blackboard]

Th 8.27: History of Euro/American Museums pt. I

Andrew McClellan, *The Art Museum: From Boullée to Bilbao* (Berkeley: University of California Press, 2008). Please read: "Introduction," and Chs. 1 + 3 [posted to Blackboard], you can skim Ch. 2 if you so desire, but it is not required.

In-class presentation: research methods I—digi data (Andy)

Th 9.3: History of Euro/American Museums pt. II

Andrew McClellan, *The Art Museum: From Boullée to Bilbao* (Berkeley: University of California Press, 2008). Please read: Chs. 4-6 [posted to Blackboard].

In-class presentation: research methods II—archives (Andy)

Th 9.10: History of Exhibitions + Art

Bruce Altshuler, "Introduction" in *Salon to Biennial - Exhibitions that Made Art History, 1863-1959, Volume I* (New York: Phaidon, 2013), 11-19.

For each of the following exhibitions, read Altshuler's introduction, examine photo/archival documentation, and chose 2-3 reproduced texts to read. The rest you may skim.

Salon des Refusés, Paris, 1863; Manet and the Post-Impressionists, London, 2010; The Armory Show, New York, 1913; 0.10 The Last Futurist Exhibition of Pictures, Petrograd, 1915; The First International Dada Fair, Berlin, 1920; The First Russian Art Exhibition, Berlin, 1922; Film und Foto, Stuttgart, 1929; Cubism and Abstract Art, New York, 1936; Degenerate Art, Munich, 1937; First Papers of Surrealism, New York, 1942; The First Gutai Art Exhibition, Tokyo, 1955; This is Tomorrow, London, 1956. [posted to blackboard]

[Option for RESPONSE #1]

Research Presentation #1

Th 9.17: History of Exhibitions + Art

Bruce Altshuler, "Introduction" in *Biennials and Beyond: Exhibitions that Made Art History: 1962-2002 Volume II* (New York: Phaidon, 2013), 11-24.

For each of the following exhibitions, read Altshuler's introduction, examine photo/archival documentation, and chose 2-3 reproduced texts to read. The rest you may skim.

Dylaby, Amsterdam, 1962; Primary Structures, New York, 1962; January 5-31, 1969, New York, 1969; When Attitudes Become Form, Bern, 1969; 557,087, Seattle, 1969; Information, New York, 1970; Documenta 5, Kassel, 1972; The Bulldozer Exhibition, Moscow, 1974; The Times Square Show, New York, 1980; Second Havana Biennial, 1987; China/Avant-Garde, Beijing, 1989; Magiciens de la Terre, Paris, 1989; Places with a Past, Charleston, 1991; Whitney biennial, new York, 1993; Traffic Bordeaux, 1996; 24th São Paulo Biennial, 1998; Documenta 11, Kassel, 2002.
[posted to blackboard]

[Option for RESPONSE #1]

Research Presentation #2

Th 9.24: A History of L.A. Art

Kellie Jones, *South of Pico* (Durham, NC: Duke University Press, 2017).

[available online via USC databases]

Read: 'Introduction,' 'Emerge,' and 'Organize'

Skim: 'Claim,' 'In motion,' and 'Conclusion'

[RESPONSE #2]

Research Presentation #3

Th 10.1: 'Contemporaneity' and its conditions

Terry Smith, *Art to Come: Histories of Contemporary Art* (Durham, NC: Duke University Press, 2020).

[available online via USC databases]

Read: Chs. 1, 2, 4-7.

[Option for RESPONSE #3]

Research Presentation #4

Th 10.8: Artworld racial justice protests: three case-studies

Aruna D'souza, *Whitewalling: Art, Race & Protest in 3 Acts* (New York: Badlands Unlimited, 2018).

[Option for RESPONSE #3]

Research Presentation #5

Th 10.15: The 'Creative' class, gentrification, and art

Martha Rosler, *Culture Class* (Berlin: Sternberg Press, 2013).

Read: "Culture Class" trilogy of essays
 Skim: the rest

[Option for RESPONSE #4]
 Research Presentation #6

Th 10.22: Land use, sovereignty, strip-mining, and art in the West

Lucy Lippard, *Undermining: A wild ride through land use, politics, and art in the changing west*, (New York and London: The New Press, 2015).

[Option for RESPONSE #4]
 Research Presentation #7

Th 10.29: Digital immaterialisms and global art exchanges

Hito Steyerl, *Duty Free Art* (London and New York: Verso, 2019).

Read: 'Proxy Politics,' 'A Sea of Data,' 'Medya,' 'Duty Free Art,' 'Digital Debris,' 'Her name was Esperanza,' 'International Disco Latin,' and 'If you don't have bread, eat art!'

[RESPONSE #5]
 Research Presentation #8

Th 11.5: Live Artists Live 'Pre-Show'

Research Presentations #9 + #10

Th 11.12: Remaining Research Presentations

Research Presentations #11 + #12 + #13