

SCHOOL OF ART

Fall 2022

MSM/ARH 337
Monday 14h00-16h55
Salle Camus
3 credits
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HISTORY OF MUSEUMS :

FROM PREHISTORIC CAVES TO THE LOUVRE ABU DHABI

I. COURSE DESCRIPTION

Housing artworks from all over the world and from all eras, museums carry memory of humanity. In the past, however, these artworks were displayed in various locations and settings such as nature, tombs, churches, palaces, and private dwellings. To understand better what is displayed in today's museums, this course rereads history of art in relation to space/place from Prehistoric cave paintings to contemporary art centers. It includes field studies to several museums in the region.

II. COURSE OBJECTIVES

- To analyze the most iconic masterpieces in the light of their original context.
- To examine the many roles art has played through time.
- To observe how museums and their ancestors reflect common worldviews, but also contribute to shape them.
- To raise socio-political issues related to the preservation of cultural heritages.

III. LEARNING OUTCOMES

Upon completing the course, they should be able to:

- List and explain the major historical steps that led to the definition of museums as we conceive them today.

- Analyze by themselves artworks from different periods and styles and relate them to their original exhibition context.
- Debate the socio-political issues of museums today.

IV. INSTRUCTIONAL METHODS AND ACTIVITIES

- Lectures
- Discussions
- Field studies
- Students oral presentations
- Midterm and final exams

PREREQUISITE REQUIREMENTS

- Two semesters of composition classes
- One course of several aesthetics or visual analysis or art history or any visual art class

V. PRIMARY TEXTBOOKS AND MATERIAL

- Barron, Stephanie, *Degenerate Art. The Fate of the Avant-Garde in Nazi Germany*, Harry N. Abrams, 1991.
- Bedford, Leslie, *The Art of Museum Exhibitions : How Story and Imagination Create Aesthetic Experiences*, Left Coast Press, 2014
- Braun, Emily, “Saturday Evenings at the Steins,” In *The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde*, Janet Bishop et al. San Francisco/New Haven: San Francisco Museum of Modern Art and Yale University Press, 2011.
- Macdonald, Sharon, *A Companion to Museum Studies*, Wiley-Blackwell, 2006.
- Mellow, James R., *The Stein Salon Was The First Museum of Modern Art*, The New-York Times archives, 1968
- Rectanus, Mark W., *Museums Inside Out: Artist Collaborations and New Exhibition Ecologies*, University of Minnesota Press, 2020.
- Shears, Jonathon, *The Great Exhibition of 1851 : A Sourcebook*, Manchester University Press, 2017.
- Sheehy, Colleen J., *Cabinet of Curiosities - Mark Dion and the University as Installation*, University of Minnesota Press, 2006.
- Simmons, John E., *Museums: A History*, 2016, Lanham, MD: Rowman & Littlefield

VI. EVALUATION AND GRADING

Attendance in class and participation	25%
Midterm exam	25%
Final Exam	25%
Oral Presentation	25%

1) There will be two exams during the semester (mid-semester and end of semester) where the students will have to answer questions or write essays. They will each constitute 25% of the final grade, or 50% in total.

2) One oral presentation will be given by each student during the course. It will be based on a slide show made by the student who will present a specific subject and the issues related to it. It will constitute 25% of the final grade.

VII. ATTENDANCE

- Students are required to attend all classes. Attendance will be part of the final grade.
- Unexcused absences have a negative impact on the final grade. Each unexcused absence above two will **lower the final** grade by a half-letter grade.
- Excused absences = absences linked to IAU excursions; sickness (a medical certificate is **required**); emergencies.
- You **MUST** email the instructor in case you are going to miss a class or arrive late.
- More than **15-minute** late arrival = **absence**
- More than **15-minute** early departure = **absence**

IMPORTANT RULES

- Cellphones are NOT allowed in class.
- You are NOT allowed to leave the classroom during lecture time

GRADING SYSTEM

A	95-100%
A-	90-94%
B+	88-89%
B	84-87%
B-	80-83%
C+	78-79%
C	74-77%
C-	70-73%
D+	68-69%
D	64-67%
D-	60-63%
F	59-0%

VIII. WEEKLY SCHEDULE

- WEEK 1** Presentation of the syllabus and introduction to the course.
- WEEK 2** Prehistoric Caves of France and Europe and their Pictures: The First Museums of Humanity?
Readings: Simmons, Chapter 2.
- WEEK 3** Artworks in Temples, Tombs and Villas in Ancient Mediterranean Civilizations/Artworks for the deads and the gods in Ancient Mediterranean Civilizations.
Readings: Simmons, Chapter 3.
- WEEK 4** Iconographic Programs of Holy Places and Castles in Medieval Time.
Readings: Simmons, Chapter 4.
- WEEK 5** The Expression of Power through Art from the Italian Renaissance to " the Grand Siècle ".
Readings: Simmons, Chapter 5.
- WEEK 6** Mirroring the Society through Art from the Northern Renaissance to "the Dutch Golden Age".
Readings: Simmons, Chapter 5.
- WEEK 7** Holding the World at the Time of the Great Discoveries : The Emergence the Cabinets of Curiosities.
Readings: Sheehy, pp. 29-42.
- WEEK 8** The French Revolution and The Creation of the Museum of the Louvre.
Readings: Simmons, Chapter 6.
- WEEK 9** Univerversal Exhibitions at the Age of the Colonial Empires.
Readings: Macdonald, chapter 9; Shears, chapters 1-3.
- WEEK 10** Avant-garde Exhibitions in Artits's Studios and ' Salons Parisiens ' .
Propaganda and Resistance: Exhibiting art at the Time of World War II.
Readings: Mellow; Braun pp. 1-21; Barron, pp. 9-25.
- WEEK 11** Museums of all Kinds and for All from Archaeology to Contemporary Art, From Natural Sciences to Civilizations.
Readings: Simmons, Chapter 9.
- WEEK 12** Understanding New Exhibitions Logics of Display with Today's Most Outstanding Museums.
Readings: Macdonald, chapters 14-17; Bedford, chapter 1-2.

WEEK 13

The Open Air Museum : Street Art, Land Art, Art for Public Space and Online.

Readings: Rectanus, pp. 89-122.

IX. FIELD-STUDIES

Field studies are mandatory. They are an integral part of courses.

- Visit of the permanent exhibition and the architecture of the Museum of European and Mediterranean Civilizations (Mucem).
- Visit of Cosquer Méditerranée in Marseille.
- Visit of the the Van Gogh museum and the Luma Foundation in Arles.
- Other field studies may take place at the time of the course.