

**Museum and Gallery Operations**  
**ART/ARTH 174A**  
**Fall 2021**

San José State University Department of Art & Art History  
Instructor: Dr. Alena Sauzade  
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Email is my preferred way of communicating with students; I typically check it many times each day, and will get back to you promptly.

Office Hours: Tuesday 3:00 - 4:00 PM and by appointment  
Class Days/Time: Thursday 3:00-5:45pm  
Department Office: ART 116  
Department Contact: [art@sjsu.edu](mailto:art@sjsu.edu)

**Course Format:** Online, Synchronous

**Units:** 3

**Course website**

<http://sjsu.instructure.com>.

You should visit this site often to be up to date with information. Log in and with your SJSUOne information for access.

**Description**

This course will introduce students to the various activities of museums and galleries, and to the responsibilities of those who develop and implement them. Practical information on museum technologies will be presented within a conceptual rubric that includes discussion of the changing role of museums in society and the political, ethical, and social issues facing museums today. Sessions will include lectures, discussions of the readings, and group activities.

**Prerequisite:** Upper division standing.

**Course Objectives**

At the conclusion of this course, students will be able to:

- \* question, analyze, critique, and describe the various activities and responsibilities of museum and gallery personnel;
- \* identify issues challenging museums today;

\* refer to the historical development of museums, including literature, key dates, philosophies, and major developments; and

\* identify professional organizations, associations, periodicals, and other resources pertinent to museum work and museum-related research.

### **Technology Requirements**

Students are required to have an electronic device (laptop, desktop or tablet) with a camera and built-in microphone. SJSU has a free equipment loan program available for students.

### **Class Expectations**

While our course will be fully online, you will be expected to complete synchronous elements at the designated class time throughout the semester. This may include whole group meetings via Zoom, break out rooms, and participation in online discussions via Canvas. Only a few classes during the semester will not have a whole group meeting, and these are marked on the syllabus.

**Zoom Meetings:** Each class period will begin with a whole group check in via Zoom. Please log in several minutes prior to class time. I will be taking attendance at each session.

**Zoom Etiquette:** Please come to class prepared to participate in a group discussion.

- It is preferred, but not required that cameras be on and focused on your face.
- You should be dressed appropriately and refrain from eating, drinking, and cell phone use or other browsing activities during our sessions.

### **Best Practices:**

- **Mute Your Microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Be Mindful of Background Noise and Distractions:** Find a quiet place to “attend” class, to the greatest extent possible.
- **Position Your Camera Properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit Your Distractions/Avoid Multitasking:** You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use Appropriate Virtual Backgrounds:** If using a virtual background, it should be appropriate and professional and should NOT suggest or include content that is objectively offensive or demeaning.

## **Recording:**

Students are not allowed to record without instructor permission. Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor.

I will never record a class, discussion, lecture or other activity without asking your permission.

**Submitting Assignments:** All assignments need to be submitted on the course Canvas site by 9pm on the day that they are due. Late assignments will be docked points and anything over two weeks overdue will not be accepted unless you have made arrangements with the instructor.

## **Communication is Key**

I understand completely that we are living and working during stressful, unprecedented times. Many of us are experiencing care responsibilities, altered living and working conditions, stress, and other pandemic related situations. Please remember that I am here for you and willing to work with you to make this semester successful. We all have our individual situations and needs, so please do not hesitate to reach out during office hours, via email, or Canvas chat to let me know how I can best accommodate and assist you.

**University Policies :** Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

## **Grading**

Student grades will be based upon the following:

### **Attendance and Participation: 15%**

- This includes attendance at synchronous class sessions, participation in zoom meetings and breakout sessions, and participation in small weekly group and partner assignments.
- Not all sessions will be synchronous. Students needing to miss a synchronous session due to health or other concerns need to communicate with the instructor before the missed class to receive an alternate assignment.

### **Reading Questions/Discussion Boards: 20%**

- Readings are to be completed BEFORE the day of the lecture that addresses each topic.

- The instructor will post weekly reading and discussion questions in the class discussion boards.
- You will be responsible for 1 weekly 200 word minimum response post and 2 weekly 50 word minimum peer response posts.
- Posts will be evaluated on the quality and thoughtfulness of comments relative to the reading.

### **Assignments:**

All three assignments are multi-step projects with individual and group components. More information on these assignments can be found on Canvas.

#### **Assignment 1: Design and Curate a Collections Exhibition 20%**

##### **Due September 23rd, 9pm**

- Explore an art museum collection (online) and curate an exhibition of a minimum of 10 works from that collection.
- Use class readings, lectures and videos to consider how you can “mine” the collection and present it from a new perspective. Consider past, present and future audiences of the museum. How can your exhibition create new ways of engaging with and understanding the collection?
- Create wall text and an accompanying brochure that explains the goals and objectives of the exhibition.

#### **Assignment 2: Curating for Communities 20%**

##### **Due November 4th, 9pm**

- Assist in the curation and creation of exhibition content for one of three upcoming Thompson Gallery exhibitions “Kawakami House,” “Community Table” and “Future Farmers: Picture House.”

#### **Assignment 3: Proposals for Social Change 20%**

##### **Due Thursday, December 9th 2:45-17:00pm**

- Create a project proposal for a public art project or gallery exhibition that addresses contemporary concerns and has the goal of bringing about social change.
- This can be for a new project or exhibition, imagined by you, or an interpretation of an existing project.
- Create the following: a timeline, budget, list of institutional partners, grant proposal and project brief.

#### **Final Portfolio Review: Thursday, December 9th 2:45-17:00pm 5%**

- Students will turn in a completed portfolio of notes, in class activities and assignments on the designated “Final Exam Day”
- Students will meet individually with the instructor to discuss their portfolio

**Guest Lectures:** Extra Credit, up 10% of final grade

- You are encouraged to attend Tuesday Night and CSU wide lectures sponsored by the Natalie and James Thompson Gallery.
- To receive extra credit, you must be present at the lecture (rsvp for the Zoom code, I will note your attendance at the lecture) and write a 400 word response to the lecture.
- You have until the end of the semester to submit lecture write-ups to the instructor.

**Course Grading Scale:**

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>A plus</i>	<i>960 to 1000</i>	<i>96 to 100%</i>
<i>A</i>	<i>930 to 959</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>900 to 929</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>860 to 899</i>	<i>86 to 89 %</i>
<i>B</i>	<i>830 to 859</i>	<i>83 to 85%</i>
<i>B minus</i>	<i>800 to 829</i>	<i>80 to 82%</i>
<i>C plus</i>	<i>760 to 799</i>	<i>76 to 79%</i>
<i>C</i>	<i>730 to 759</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>700 to 729</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>660 to 699</i>	<i>66 to 69%</i>
<i>D</i>	<i>630 to 659</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>600 to 629</i>	<i>60 to 62%</i>

## **Web Access to course materials**

All materials such including: required reading, announcements, class assignments, deadlines, grades, etc. can be found on the Canvas Management system

## **Required Texts/Readings**

- All course readings will be posted as PDF's on Canvas or linked on the syllabus. All readings are required and will be discussed in class.

## **Library Liaison**

Gareth Scott

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

## **Department Advising**

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

## **Week by Week Schedule (Subject to change)**

### **Week 1: The Traditional Role of the Museum August 19, 2021**

- Class Overview
- Introductions
- Instructor presentation: The History of the Museum: How did collecting come about?  
Personalize your Canvas and Zoom accounts

### **Homework**

#### **Explore:**

1. Museum Timeline (on Canvas)

#### **Read (all on Canvas) :**

1. American Alliance of Museums, "Developing a Mission Statement."
2. Caroline Elbaor, "Can curating be taught?" Artnet.com, July 5, 2017.

3. Miya Tokumitsu, "The Politics of the Curation Craze," *The New Republic*, August 24, 2015.
4. Martha Morris, "Reinventing Museum Careers," *American Alliance of Museums*, November 18, 2019.

**Canvas:**

- Discussion Board post
- Discussion board response

**Week 2: How do museums and galleries operate? Identifying the major components**

**August 26, 2021**

- Instructor presentation
- Learn about art world roles: director, curator, preparator, registrar, coordinator, educator, archivist, docent.
- Consider different types of art institutions: museums, galleries, exhibition spaces.
- Break out rooms: Look at different types of exhibitions: retrospectives, group shows, auctions, and biennials.

**Homework**

**Explore:**

1. Interactive Timeline of the Museum of Modern Art, New York.

**Read:**

1. American Association of Museums. Code of Ethics for Museums.
2. John Elsner, and Roger Cardinal, *The Cultures of Collecting* (Cambridge, Mass.: Harvard University Press, 1994), "Introduction," 1-6.
3. Jacoba Urist, "Why Do Colleges Have So Much Art?" *The Atlantic*, November 1, 2016.
4. "The British Museum Reopens to a World That Has Changed." *New York Times*, September 1, 2020.

**Listen:**

1. Steven Lubar and Jonathan Losos, "Inside the Lost Museum," WICN Public Radio

**Canvas:**

- Discussion Board post
- Discussion board response

**Week 3: Collections Management and Collections Ethics  
September 2, 2021**

- Instructor Presentation: Learn about collections management practices in the US.
- Analyze the history of collecting and explore the SJSU art collection.
- Break out rooms: Look at collection plans and their relation to institutional missions.

**Homework****Read:**

1. Corrin, Lisa G. "Mining the Museum: Artists Look at Museums, Museum Look At Themselves." In Wilson, Fred, and Lisa G Corrin. *Mining the Museum : an Installation*. (pp. 1-22). Baltimore: Contemporary, 1994.
2. Fraser, Andrea, "From the Critique of Institutions to an Institution of Critique" *Institutional Critique: An Anthology of Artists' Writings*, Alexander Alberro and Blake Stimson, eds. MIT Press, 2009
3. Bettina M. Carbonell, "The Syntax of Objects and the Representation of History: Speaking of Slavery in New York" *History and Theory*, 47 (May 2009), 122-137.
4. Taylor, Kate. 2011. The thorny path to a national black museum. *New York Times (1923-Current file)*, Jan 23, 2011.

**Explore:**

1. Fred Wilson "A Change of Heart"
2. Mark Dion working at the Frances Lehman Loeb Art Center
3. Yinka Shonibare CBE (RA): Art21

**Canvas:**

- Discussion Board post
- Discussion board response

**Week 4: Museum Collections and Institutional Critique**



## September 9, 2021

- Learn about the practice of institutional critique in the work of Yinka Shonibare, Mark Dion, Fred Wilson, Andrea Fraser.
- Consider ways in which institutions conceal histories of racism and inequality.
- Think about exhibition design and curatorial work in relation to efforts to expose traumatic and violent histories.

### Homework

- Work on Assignment #1
- Schedule appointment with the instructor

### Canvas:

- Discussion Board post
- Discussion board response

### Canvas:

- Discussion Board post
- Discussion board response

## Week 5: Thompson Gallery Exhibitions: Kawakami House, Community Table, Futurefarmers September 16, 2021

- Presentation on Thompson Gallery exhibitions
- Small groups meetings
- Individual Check-in Appointment with the Instructor

### Homework:

### Read:

1. Schaffner, Ingrid, 2014. Wall Text. Marincola, Paula. *What Makes a Great Exhibition?*. London: Reaktion Books.
2. [Association For Art Museum Interpretation](#)
3. [Developing Heritage Interpretation Exhibits](#)
4. [Transforming the Art Museum Experience: Gallery One](#), Jane Alexander, USA, Jake Barton, USA, Caroline Goeser, USA

## Week 6: Thompson Gallery Exhibitions Part II September 23, 2021

## **Assignment #1 Due on Canvas by 9pm**

### **Homework**

#### **Read:**

1. Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, "Notes on the Gallery Space," and "The Eye and the Spectator." Berkeley: University of California Press, 1986, 13-64.

2. Simon Sheik, "Positively White Cube Revisited," *e-flux Journal* #3, 02, 2009.

#### **Watch:**

Blurred Lines: Inside the Art World. San Francisco, California, USA]: Gravitas Ventures LLC, 2019

Avrich, Cappellazzo, Viveros-Fauné, Lowry, Schnabel, Graff, Dennison, Abramovic, Govan, Ovitz, Johnson, Ward, Avrich, Barry, Cappellazzo, Amy, Viveros-Fauné, Christian, Lowry, Glenn, Schnabel, Julian, Graff, Laurence, Dennison, Lisa, Abramovic, Marina, Govan, Michael, Ovitz, Michael, Johnson, Rashid, and Ward, Vicky.

#### **Canvas:**

- Discussion Board post
- Discussion board response

## **Week 7: Inside the White Cube: The Rise of the Art Gallery September 30, 2021**

### **Whole group meeting:**

- Discuss and critically analyze the most influential trends in curating art since the 1960s
- Consider monographic, thematic and collection exhibitions, projects, performances, (new) media-based and interactive approaches.
- Note taking activity

### **Homework: TBD**

#### **Canvas:**

- Discussion Board post
- Discussion board response

## **Week 8: Artist Led Spaces and Collectives**

### **October 7, 2021**

- Look at the work being done by local non-profit and independent art spaces and collective.
- Analyze funding sources, missions and institutional structures for these spaces.

#### **Homework**

##### **Read:**

1. Tim Griffin, "Global Tendencies: Globalism and Large-scale Exhibition," *Artforum*, XLII, No. 3, 1/1/03.
2. Enwezor, Okwui. *The Black Box*. In *Documenta11\_Plattform5: The Catalog*. Berlin, Hatje Cantz, 2002. 42 – 55.
3. Kompatsiaris, Panos. 2014. "Curating Resistances: Ambivalences and Potentials of Contemporary Art Biennials." *Communication, Culture & Critique* 7 (1): 76–91. doi:10.1111/cccr.12039.
4. Morgner, Christian. "The Evolution of the Art Fair." *Historical Social Research / Historische Sozialforschung* 39, no. 3 (149) (2014): 318-36. Accessed July 27, 2020.

##### **Canvas:**

- Discussion Board post
- Discussion board response

## **Week 9: Institutions and exhibitions of contemporary art, art fairs and biennials**

### **October 14, 2021**

- Instructor presentation: Explore international venues for art exhibitions such as biennials and art fairs.
- Break out rooms: Consider the role of international curators in the contemporary art world.

## **Week 10: Catch up Week**

### **October 21, 2021**

- No in-class meeting, work on Assignment #2
- Check in with instructor by appointment

### **Homework:**

#### **Read:**

1. Reilly, Maura. Introduction: Toward Transnational Feminisms. In Reilly, Maura, and Linda Nochlin. *Global Feminisms : New Directions In Contemporary Art*. (pp. 14 – 45). London: Merrell, 2007.
2. Smith, Roberta. “They Are Artists Who Are Women; Hear Them Roar” 23 Mar 2007 The New York Times. retrieved online
3. Jones, Amelia. "Feminist Subjects versus Feminist Effects: The Curating of Feminist Art (or is it the Feminist Curating of Art?)." *OnCurating 29* (2016): 5-20.
4. Bell Brown, Jessica. “The Black American Women Who Made Their Own Art World.” 7 August 2017. *Hyperallergic*.
5. Butler, Cornelia H. Art and Feminism: An Ideology of Shifting Criteria. In Butler, Cornelia H, and Lisa Gabrielle Mark, *Wack!: Art and the Feminist Revolution*. (pp. 14 – 23). Los Angeles: Museum of Contemporary Art, 2007.
6. Sorkin, Jenni. “The Feminist Nomad: The All-Women Group Show,” *WACK! Art and the Feminist Revolution*. Cornelia H Butler and Lisa Gabrielle Mark. Los Angeles: Museum of Contemporary Art, 2007. 458-471.
7. Gopnik, Blake. “What is Feminist Art?” 22 Apr 2007 The Washington Post. retrieved online

#### **Canvas:**

- Discussion Board post
- Discussion board response

## **Week 11: Feminist Art and Institutional Critique October 28, 2021**

- Consider institutional critique and systematic change through a case study of feminist art.
- Discuss debates within the feminist movement regarding intersectionality.

**Watch:**

1. “Howardena Pindell: What Remains To Be Seen.”Museum of Contemporary Art, Chicago
2. “Guerrilla Girls Talk The History Of Art vs. The History Of Power.” The Late Show with Stephen Colbert

**Explore:**

1. WACK! Art and the Feminist Revolution, Museum of Contemporary Art, Los Angeles
2. Judy Chicago, The Dinner Party, Brooklyn Museum
3. We Wanted a Revolution: Black Radical Women, 1965–85, Brooklyn Museum

**Homework****Read:**

8. Reilly, Maura. Introduction: Toward Transnational Feminisms. In Reilly, Maura, and Linda Nochlin. *Global Feminisms : New Directions In Contemporary Art*. (pp. 14 – 45). London: Merrell, 2007.
9. Smith, Roberta. “They Are Artists Who Are Women; Hear Them Roar” 23 Mar 2007 The New York Times. retrieved online
10. Jones, Amelia. "Feminist Subjects versus Feminist Effects: The Curating of Feminist Art (or is it the Feminist Curating of Art?)." *OnCurating* 29 (2016): 5-20.
11. Bell Brown, Jessica. “The Black American Women Who Made Their Own Art World.” 7 August 2017. *Hyperallergic*.
12. Butler, Cornelia H. Art and Feminism: An Ideology of Shifting Criteria. In Butler, Cornelia H, and Lisa Gabrielle Mark, *Wack!: Art and the Feminist Revolution*. (pp. 14 – 23). Los Angeles: Museum of Contemporary Art, 2007.
13. Sorkin, Jenni. “The Feminist Nomad: The All-Women Group Show,”*WACK! Art and the Feminist Revolution*. Cornelia H Butler and Lisa Gabrielle Mark. Los Angeles: Museum of Contemporary Art, 2007. 458-471.
14. Gopnik, Blake. “What is Feminist Art?” 22 Apr 2007 The Washington Post. retrieved online

**Canvas:**

- Discussion Board post
- Discussion board response

## **Week 12: Part 2, Feminist Art and Institutional Critique**

### **November 4, 2021**

#### **Assignment #2 Due on Canvas by 9pm**

- Consider institutional critique and systematic change through a case study of feminist art.
- Discuss debates within the feminist movement regarding intersectionality.

#### **Homework**

##### **Read:**

1. Grant, Catherine, and Dorothy Price. "Decolonizing Art History." *Art History* 43, no. 1 (2020): 8-66.
2. Omolu, Yesomi. "On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice." Artnet, June 25, 2020.
3. Petrovich, Dushko. "Where Should Art History Go in the Future? As Survey Courses Change, the Past Evolves." Artnews, July 28, 2020.
4. Vikram, Anuradha. "Equity and Inclusion for All?" ArtNews, January 8, 2019.
5. Vikram, Anuradha. "Toward the Black Museum." Daily Serving, October 17, 2016.
6. Viso, Olga. "Decolonizing the art museum: The next wave." *New York Times*, 2018.

##### **Listen:**

1. "Decolonizing Culture: Anuradha Vikram and Vivian Sming" Art Practical Radio

##### **Canvas:**

- Discussion Board post
- Discussion Board response

**November 11, 2021- No Class**

## **Week 13: Decolonizing Culture**

### **November 18, 2021**

1. **Watch:** “Reimagining the Museum: Open Letters and a Decolonial Framework.” Hammer Museum, UCLA. Erin Christovale moderates a conversation between artist Jasmine Gregory, representative from Black Artists and Cultural Workers in Switzerland; art conservator LaStarsha McGarity, representative from Black Art Conservators; and Yesomi Umolu, director and curator of Logan Center Exhibitions at the Reva and David Logan Center for the Arts at the University of Chicago, and author of “On the Limits of Care and Knowledge: 15 Points Museums Must Understand to Dismantle Structural Injustice.”
2. **Note taking activity**
3. **Group Discussion**

## Homework

### Read:

1. “Introduction.” *Living As Form, Socially Engaged Art, 1991-2011*, ed. Nato Thompson, MIT Press, 2012.
2. “Conversations on the Commons: An Introduction.” Sarah Peters and Sarah Schultz. Minneapolis: Walker Art Center, 2012.
3. Becker, Jack. *Public art: An essential component of creating communities*. Washington, DC: Americans for the Arts, 2004.
4. Cooper, Amina. “How Public Art Programs Can Join the Movement Against Police Brutality, White Supremacy, and Anti-Black Racism” ARTS Blog, June 10, 2020.
5. Quiray Tagle, Thea . “Artists Imagine New Monuments” and “Otherwise Worlds.” Hyperallergic, August 4, 2020.
6. Sholette, Gregory. “Reimagining Higher Education Through Socially Engaged Art.” Hyperallergic, August 3, 2020

### Watch:

Krzysztof Wodiczko: Art21

Kara Walker: Art21

### Canvas:

- Discussion Board post
- Discussion board response

## Week 14: Public Projects and Social Practices

## **November 25, 2021**

1. Class Discussion
2. Case Study: Canto III Project Proposal
3. Watch: Wafaa Bilal Lecture at the University of Minnesota (in 3 parts)
4. Break Out Rooms: Look at project proposals and sample grants

### **Homework:**

1. Work on Assignment #3
2. Schedule appointment with the instructor

### **Canvas:**

- Discussion Board post
- Discussion board response

## **Week 15: Proposal Presentations**

### **December 2, 2021**

- Present Assignment #3 to the class
- Peer review the assignment

### **Final Examination:**

**Thursday, December 9th**

**2:45-17:00pm**

- Assignment #3 Due
- Final Portfolio Due
- Individual Meetings with Instructor