

SEMESTER AT SEA COURSE SYLLABUS

Discipline: Art History

Fall 2008

ARTH 202Z: Introduction to Museum Studies

Lower Division

Faculty Name: Lawrence E. Butler

Suggested Pre-requisites: Undergraduate coursework in Art History, History or Anthropology.

COURSE DESCRIPTION

This course will introduce advanced students to the history, aims, practices, ethics and architecture of museums worldwide. It will be based upon museums and World Heritage sites encountered in the course of the voyage which will serve as examples for broader issues in the management and interpretation of our worldwide cultural heritage. Some consideration will be given to careers in museum work. Fieldwork will be based on group visits to selected museums, and on students' individual museum visits with set guidelines for journal entries. Students' researched fieldwork presentations and the discussion they generate will be a major part of the classwork at sea. Textbook: *Exhibiting Cultures*, ed. Ivan Karp & Steven D. Lavine (Washington: Smithsonian, 1991). There will also be a selection of shorter readings. This course is meant for advanced students with some background in history, art history or anthropology.

COURSE OBJECTIVES

The students will:

- Learn the history of modern museums.
- Learn about basic museum operations and organization.
- Learn to critique museum exhibition and interpretation.
- Learn to question cultural biases and historically-based assumptions that color museum interpretation and display.
- Learn the principles of international law concerning cultural property.
- Study interactions between the interests of archeology, preservation and tourism at UNESCO World Heritage sites
- Compare modern with traditional East Asian models of art collecting & display.
- Learn about recent trends in cross-cultural commemorative exhibitions.

TOPICAL OUTLINE OF COURSE

History of collecting in the Western tradition

- History of the Western museum
- National museums and national identity
- The *Kunstammer* and natural history. Case study: Brazil.
- The modern museum: how is it organized?
- The modern museum: collecting and provenance
- The modern museum: display and interpretation
- Interpreting non-western art. Case study: Subsaharan African art
- Anthropology and ethnography. Case study: South African peoples

Museum issues in South and Southeast Asia

- The British in India: colonialism and museums
- International law concerning collecting and cultural property
- UNESCO's World Heritage program
- Cultural property management: archeology and tourism
- Smuggling and faking
- Art in times of war
- Case studies, for student reports:
 - Chola bronzes
 - Taj Mahal tourism
 - The monuments of Angkor in Cambodia
 - Restoring Borobudur
 - Representing the Vietnam War(s) in Vietnam and the USA
 - Hue: cultural heritage in time of war

Museum issues in East Asia:

- Antiquity, ancestors, and the Confucian tradition
- Buddhist piety and shrines as repositories
- Palace collections in Beijing and Taipei
- East Asia case studies, for student reports:
 - Xi'an: Archeology and tourism
 - The new Shanghai museum
 - Hong Kong: the art market of East Asia
 - Taipei: The National Palace Museum
 - Kyoto and Nara: Museum cities
 - Hiroshima: Memorializing horror

Hawaii:

- Polynesia and the missionaries
- Burials and artifacts—the continuing struggle
- The Bishop Museum, Honolulu

Costa Rica: Ecotourism, the brave new museum frontier

FIELD COMPONENT

Students will be required to write five 2-page field reports, based on their own observations of the museums or World Heritage sites they encounter in port. These may be based on FDPs, independent practica, or my informal museum and site tours. The first field report will be based on a visit to a museum, historical site, or nature preserve in Brazil. The other four will be written based on field experiences in Namibia, South Africa, India, Malaysia, Vietnam, China, Japan, Hawaii or Costa Rica.

Students should plan to participate in at least two of my FDPs or informal port/museum tours. Students should plan a mix of visits, to include roughly one museum, one temple, one palace/domestic structure, and one modern structure. World Heritage sites along the voyage will present particularly good opportunities.

Guidelines for the field reports will be presented and discussed in class. Individual projects not on the list below will require my prior approval. Monuments, museums or cities marked with an asterisk* are highly recommended for this course.

SUGGESTED PRACTICA:

- BRAZIL:** *Baroque art and architecture of the Pelourinho district (FDP); *Museu Afro-Brasileiro, *Museu de Arte Sacra, or other museum in Salvador; Individual monuments in the World Heritage zone (IND); *Cachoeira; *Manaus; Other museums, World Heritage sites, or nature preserves, with approval.
- NAMIBIA:** Luderitz, Goerke house (IND or tour); other museums or World Heritage sites by permission.
- SOUTH AFRICA:** *Contemporary art scene in South Africa (FDP); *Robben Island (IND or tour); *District 6 Museum (IND); *Iziko South African Museum (IND or tour); *Slave Lodge Museum/Cultural History Museum (IND); *Bo-Kaap neighborhood & museum (IND); Old Town House; Iziko South African National Gallery; other museums by permission.
- INDIA:** *Chennai, Government Museum; *Mughal monuments of Delhi & Agra (tour); *Varanasi & Sanchi (tour); *Madurai and Cochin monuments (tour); Other museums and World Heritage sites by permission
- MALAYSIA:** *Straits Chinese neighborhoods in Penang (FDP); *Penang Museum (IND); *Malacca museums: Baba-Nonya, Malay Palace, & Malacca Museums (IND or tour); *Little Malaysia outdoor house museum near Malacca.; Kuala Lumpur: National Museum; Cultural preserves on Borneo; Singapore National Museum, Images of Singapore, other museums by permission.
- VIET NAM:** *War Atrocities Museum; *Historical Museum; Citadel; Hanoi Fine Arts Museum, History Museum; *Ho Chi Minh tomb; *Hanoi Hilton; *Hoi An: entire place, as a World Heritage site; Other war commemoration sites, other World Heritage sites, by permission; Angkor, as a World Heritage site; Phnom Penh: *National Museum; *Tuol Sleng Genocide Museum & Killing Fields

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| CHINA: | Hong Kong Art Museum. (IND); *Shanghai Museum (IND); *Suzhou gardens; *Beijing: Imperial monuments (tour);*Xi'an.*Any of the major monuments/World Heritage sites. |
| JAPAN: | *Walking tour of Kobe (FDP); Ikuta Shrine; Sorakuen Gardens; Takenaka Carpentry Tools Museum; *Kyoto: *Temples; *Nijo Palace, *National Museum (tour or IND); *Himeji Castle (Tour or IND); Nara:*Todaiji, *Horyuji (Tour or IND); *Hiroshima Peace Memorial Park and Museum (tour or IND); Osaka Castle & museum (IND); *Tokyo National Museum, Meiji Shrine gardens (IND); Other museums or sites by permission. Any of the World Heritage sites and art museums would be fair game here: |
| HAWAII: | *Honolulu Academy of Art and Shangri-la mansion (IND); Bishop Museum (IND); *Polynesian Cultural Center; *Pearl Harbor national monuments |
| COSTA RICA: | National Museum of Pre-Columbian Art |

METHODS OF EVALUATION

The five field reports, taken together as a group, will constitute 50% of the class grade. Three quizzes with count 10% each. The student's prepared oral research report will count 10% of the grade. The final 10% will be awarded for class participation. This includes regular attendance, willingness to contribute to class discussion, and clear preparation for class discussions through prior reading.

REQUIRED TEXTBOOKS

AUTHOR: Ivan Karp and Steven D. Levine, editors

TITLE: *Exhibiting Cultures: The Poetics and Politics of Museum Display*

PUBLISHER: Smithsonian

ISBN #: 1560980214

DATE/EDITION: 1991, paperback

COST: 19.95

RESERVE LIBRARY LIST

1. Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*. Routledge, 1995. pb. ISBN 041-507012-0
2. Jane Glaser. *Museums: A Place to Work*. Routledge 1996. pb. ISBN 041-512724-6.
3. Jeanette Greenfield, *The Return of Cultural Treasures*, 2nd edition. Cambridge, 1995. ISBN 0-521-47746-8.
4. Kristin Kelly, *The Extraordinary Museums of Southeast Asia*. New York: Harry Abrams, 2001. ISBN 0810929945.