The **Scholarship and Exhibitions: Art and Culture** seminar will address the intersections of scholarship, collections and exhibitions. In some sub-categories of art history, exhibitions and the books that accompany them have become a driving force. This seminar will explore how exhibitions spur research and produce major publications related to the collections and the exhibitions, while at the same time introducing such scholarly endeavors to a public audience.

It seems that different sub-disciplines of art history are influenced differently by museums, exhibitions and the accompanying publications. For example, the history of African art is a fairly young discipline that springs from anthropology, which itself is a fairly young branch of learning. It especially has benefitted from exhibition and collection research, and accompanying books have played a major role in disseminating the results of such research.

In this seminar, we will investigate the impact of exhibitions on the scholarship of African art history and vice versa. We will also glance at other sub-fields that have often been grouped with African as “non-Western” – especially the arts and cultures of Pre-Columbian America and the Pacific. We will consider the progression of exhibitions and the accompanying publications over the course of five decades. During the first half of the 20th century, catalogs for exhibitions normally offered short explanatory paragraphs for objects exhibited. At that time, the arts outside the Western World were just being accepted into American art museums, and most exhibitions were general presentations of this seemingly exotic art. By the 1970s, most exhibitions of such art explored a theme, and an essay or so outlined the organizing idea(s), but as before, each object was treated by a short entry. As the disciplines of African and Oceanic visual culture progressed, exhibitions often offered more specific theses based on some special topic, perhaps presenting new arguments. Often the catalog, still often referred to by that term, was more a book, and new ideas supporting the theme of the exhibition were explored in essays or chapters. The catalog per se was now merely a section of the book. By the end of the 20th century, exhibitions were often occasions, especially if the field of African art, for the presentation of the most recent scholarly investigations to be communicated, and the resulting books were often multidisciplinary tomes that explored the visual cultures from multiple angles, considering history, politics, religion, and social and cultural purpose in addition to considering aesthetics and ‘art’.

During the course of the semester we will host several eminent scholars whose participation is supported by HESCAH funds. Two will address exhibitions of African art, one Pre-Columbian art, one Pacific art and one the contemporary art that links African artists and artists of the African Diaspora. Each guest will present a public lecture at the Harn Museum on Wednesday evening prior to their participation in seminar. You are expected to attend that talk and be prepared to interact with the scholar with your observations, and questions. In addition, each guest will have asked you to prepare certain readings, and you will be able to interact in regard to those. You should also find your own readings on the topics in response to the class bibliography and the readings assigned and explore beyond assignments.

The eminent scholars who will visit during the semester include Christine Mullen Kreamer, Deputy Director/Chief Curator at the Smithsonian Museum of African Art; Susan Mullin Vogel, who has held positions of curator at the Metropolitan Museum of Art, Founding Director of the Museum for African Art, Director of the Yale University Art Gallery, and Professor of Art History at Columbia; Margaret Young-Sánchez, Frederick and Jan Mayer Curator of Pre-Columbian Art at the Denver Art Museum; Adrienne Kaeppler, Curator (Oceania), the Smithsonian National Museum of Natural History, Anthropology Division; and Leslie King-Hammond, Founding Director of the Center for Race and Dean Emerita at the Center for Race and Culture at Maryland Institute College of the Arts (MICA).

**Assignments:**

1. Each member of the seminar will develop an annotated bibliography in which ten exhibitions/publications per decade will be explored. For each exploration, you are first to find a critique of the exhibition or publication under consideration. Write a synopsis of the critical response. Then carefully look over the
publication itself and write your own response to the exhibition and publication based both on your own ideas and those of the critical entry. Possible exhibitions or publications are to be found under the Case Studies below, which are organized by decade. You will do ten case studies per decade for a total of 80 entries (40 critical review entries and 40 case study reviews).

2. Further, if enrollment allows it, the class will be organized into teams. Each team will prepare to lead discussions on exhibitions/publications appropriate to the date of being in charge. The material to be covered will be determined by meeting with Dr. Poynor. At least one week prior to the discussion, the team will email the other seminar participants a set of critical resources to read in advance. If there are not enough participants for teams, these will be individual endeavors.

3. Participation: A seminar lives or dies by participation. You must respond with your own ideas based on preparation, observation, experience, knowledge. Do not assume that what you are thinking is common knowledge, is already known, or is insignificant. Give yourself credit and enter into the conversation, offering your own observations, comparisons, criticisms, contradictions. Prepare notes of questions, comments, observation, and musings -- especially for interacting with guests!

4. Each participant will research and write a paper based on a topic developed from an idea offered in one of the exhibitions considered [from the 1980s to the present] or that stem from ideas you can justify. The paper is not a critique of an exhibition or a publication but the development of some hypothesis inspired by those exhibitions you have explored. You must choose the topic in consultation with Dr. Poynor. The last few meetings of the seminar will be devoted to illustrated presentations of your research findings.

5. The final will be a take-home essay exam that explores the issues we have covered over the semester.

**Seminar Topics:** topics will explore the history and content of exhibitions and publications from the mid-20th Century to the present. The first week Dr. Poynor will lead discussions to introduce the general topic and address the nature of exhibitions and catalogs prior to the five decades we are considering. After that, several themes will be introduced by Dr. Poynor in preparation for guest visits. Teams will determine the topics they will present, and the participants can fill out the calendar below with the specific topics we will cover. We will begin with a discussion of the nature of exhibitions of African art in the 1970s decade. We will consider changes in exhibition practice and catalogs in the 1980s.

**Paper:** the topic of your paper should be chosen in consultation with Dr. Poynor during the first several weeks of class. You will have until September 25 to finalize your topic, and an email with the general topic and a beginning bibliography is to be emailed to Dr. Poynor by October 2. You will then have a month to research and consider different routes for exploring the topic, determining a hypothesis that you will offer and defend and extend your bibliography. The working title, hypothesis or thesis statement, a working outline and the extended bibliography are due by email by November 6. Another two weeks will allow you to organize, refine and write your paper. It is due in both digital form by email and in hardcopy November 25.

**Dates:**

<table>
<thead>
<tr>
<th>Harn Museum public lectures:</th>
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<tbody>
<tr>
<td><strong>September 2</strong></td>
<td>Rethinking How You Think About Africa</td>
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<tr>
<td><strong>16</strong></td>
<td>African Art in the Age of Fetishes and Big Hair</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>History and Glamour: Organizing an exhibition on Cartier</td>
</tr>
<tr>
<td><strong>October 14</strong></td>
<td>Holophusicon, The Leverian Museum: An 18th Century English Institution of Science, Curiosity, and Art</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>The Global Africa Project: Maker Culture and the Economies of the Creative Community</td>
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</tbody>
</table>

| September 25 | Last date to confer on topic with Dr. Poynor – but do it sooner! |
| October 2 | Email topic and beginning bibliography to Dr. Poynor |
| November 6 | Email working title, thesis statement, outline and extended bibliography to Dr. Poynor |
| November 25 | Email digital copy AND turn in hard copy of paper |
| December 14 | Annotated bibliography due |
| December 14 | Final exam [exam scheduled 7:30-9:30 – turn in your exam by 10:00] |
Grades:
Grades will be based on the following:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Points to earn</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>Attendance</td>
<td>20</td>
<td>20</td>
<td>A</td>
</tr>
<tr>
<td>Annotated bibliography</td>
<td>45</td>
<td>225-232</td>
<td>A-</td>
</tr>
<tr>
<td>Class presentations</td>
<td>45</td>
<td>220-224</td>
<td>B+</td>
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<tr>
<td>Participation</td>
<td>40</td>
<td>209-219</td>
<td>B</td>
</tr>
<tr>
<td>Paper</td>
<td>50</td>
<td>200-208</td>
<td>B-</td>
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<tr>
<td>Final</td>
<td>50</td>
<td>195-199</td>
<td>C+</td>
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<td>Total</td>
<td>250</td>
<td>184-194</td>
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</table>

Plagiarism: The University now makes use of software to detect and to fight plagiarism. Be sure you are aware of what plagiarism is and how it can affect your college career. In light of that, I’d like each of you to read the following in its entirety. Have a printer ready to take the test and print out your certificate. Give me a copy of the certificate to assure me that you have read it and understand it: [http://www.indiana.edu/~istd/definition.html](http://www.indiana.edu/~istd/definition.html)

UNIVERSITY OF FLORIDA POLICIES

ACADEMIC HONESTY: All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Code of Conduct. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1-4.017).

Accountability to Academic Honesty: The University of Florida requires all members of its community to be honest in all their endeavors. Students are required to commit themselves to academic honesty by signing a prescribed basic statement, including the Student Honor Code, as part of the registration process. A fundamental principle is that the whole process of learning and pursuit of knowledge are diminished by cheating, plagiarism, and other acts of academic dishonesty. In addition, every dishonest act in the academic environment affects other students adversely, from the skewing of the grading curve to giving unfair advantage for honors or for professional or graduate school admission. Therefore, the University will take severe action against dishonest students. Similarly, measures will be taken against faculty, staff, and administration members who practice dishonest or demeaning behavior.

Student Responsibility: A commitment is made in writing at the time of admission to be honest in all academic work and abide by the Student Honor Code. In addition, students should report any condition that facilitates dishonesty to the class instructor, the department chairperson, the dean of the college, or Student Judicial Affairs.

Faculty Responsibility: Faculty members have a duty to promote honest behavior and to avoid practices and environments that foster cheating in their classes. Teachers should encourage students to bring negative conditions or incidents of dishonesty to their attention. In their own work, teachers should practice the same high standards they expect from their students.

Administration Responsibility: As highly visible members of our academic community, administrators should be ever vigilant to promote academic honesty and conduct their lives in an ethically exemplary manner.

Acceptable Use Policy: Please read the University of Florida Acceptable Use Policy. It is expected that you abide by this policy. See: [http://www.it.ufl.edu/policies/aupolicy.html](http://www.it.ufl.edu/policies/aupolicy.html).

Software Use: All faculty, staff, and students of the University of Florida are required and expected to obey laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or
criminal penalties for the individual violator. Because such violations are also against UF policies and rules, disciplinary action will be taken as appropriate.

Accommodations for Students with Disabilities: Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the instructor as early in the course as possible to identify and plan specific accommodations. Students WILL be asked to supply a letter from the Office for Students with Disabilities to assist in planning accommodations. Please see me outside of class time to discuss any accommodations you might need.

University of Florida Counseling Services: Resources are available on campus for students having personal problems or lacking clear career and academic goals that interfere with their academic performance. These resources include: Counseling Center www.counsel.ufl.edu.
(2 locations), 301 Peabody Hall (352-392-1576) and 3190 Radio Road (352-392-1575).

Schedule of topics:

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Who is responsible?</th>
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<tbody>
<tr>
<td>August 27</td>
<td>Introduction</td>
<td>Dr. Poynor</td>
</tr>
<tr>
<td>September 2</td>
<td>Harn Talk: Rethinking How You Think About Africa</td>
<td>Dr. Kreamer</td>
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<tr>
<td>3</td>
<td>Exhibitions addressing art and knowledge</td>
<td>Dr. Poynor</td>
</tr>
<tr>
<td>10</td>
<td>Extending the canon of African art</td>
<td>Dr. Poynor</td>
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<tr>
<td>16</td>
<td>Harn talk: African Art in the Age of Fetishes and Big Hair</td>
<td>Dr. Vogel</td>
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<tr>
<td>17</td>
<td>Exhibiting nomad tents in museums</td>
<td>Dr. Vogel</td>
</tr>
<tr>
<td>23</td>
<td>Harn talk: History and Glamour: Organizing an exhibition on Cartier</td>
<td>Dr. Young-Sánchez</td>
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<tr>
<td>24</td>
<td>Exhibitions of Pre-Columbian art</td>
<td>Dr. Young-Sánchez</td>
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<tr>
<td>October 1</td>
<td>Exhibitions of Pre-Columbian art</td>
<td>Dr. Poynor</td>
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<tr>
<td>8</td>
<td>Exhibitions of Oceanic art</td>
<td>Dr. Poynor</td>
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<tr>
<td>14</td>
<td>Harn talk: Holophusicon, The Leverian Museum: An 18th Century English</td>
<td>Dr. Kaeppler</td>
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<td>Institution of Science, Curiosity, and Art</td>
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<tr>
<td>15</td>
<td>Exhibitions of Oceanic art</td>
<td>Dr. Poynor</td>
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<tr>
<td>22</td>
<td>Diasporas and connections</td>
<td>Dr. Poynor</td>
</tr>
<tr>
<td>28</td>
<td>Harn talk: The Global Africa Project: Maker Culture and the Economies</td>
<td>Dr. King-Hammond</td>
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<td>of the Creative Community</td>
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<tr>
<td>29</td>
<td>The Global Africa Project</td>
<td>Dr. King-Hammond</td>
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<tr>
<td>November 5</td>
<td>Individual Presentations</td>
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<tr>
<td>12</td>
<td>Individual Presentations</td>
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<tr>
<td>19</td>
<td>Work on research and paper – Dr. Poynor at ASA</td>
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<tr>
<td>26</td>
<td>Thanksgiving</td>
<td></td>
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<tr>
<td>December 3</td>
<td>Individual Presentations and wrap-up</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>7:30-9:30 final exam due at 10:00</td>
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</tr>
</tbody>
</table>
CASE STUDIES:

1970s: African


Rogers, Donna Coates. Royal Art of the Kuba [Austin: University Art Museum, University of Texas at Austin], 1979.


Ross, Doran H. Fighting with Art: Appliqued Flags of the Fante Asafo. Los Angeles: Regents of the University of
1970s: Pre-Columbian

1970s: Pacific

1980s: African
Roy, Christopher D. Art and life in Africa: selections from the Stanley collection. [Iowa City]: University of Iowa Museum of Art, 1985.


1980s: Pre-Columbian

**Schele, Linda, and Mary Ellen Miller, The Blood of Kings: Dynasty and Ritual in Maya Art, 1986.

1980s: Pacific

1990s: African


1990s: Pre-Columbian

1990s: Pacific

**Alegria, Ricardo, and Jose Arrom, Taino: Pre-Columbian Art and Culture from the Caribbean, New York: El Museo del Barrio 1998

2000-2015: African and Diaspora


Drewal, Henry, and Enid Schildkrout, Dynasty and Divinity: Ife Art in Ancient Nigeria, 2010


2000-15: Pre-Columbian


2000-15: Pacific
