

Exhibition Seminar (ARH 6836)

Dr. Glenn Willumson
Phone: 273-3062
Spring 2016, 3 credits
Seminar: Tuesday 9:30-12:30

Office hours:
Monday 1:30-3:30 or by appt.
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Course Description: This course is an exercise in project-based learning. Working in small groups, students will assist with the development of “Early Photography in Scotland: Treasures from the Dougan Collection” [working title], an exhibition at the Harn Museum scheduled for January 2017. For the most part, this course will be student-centered and will include lecture, a modified “flipped classroom” model, and the use of learning portfolios.

Course Goals: This course will provide students with: 1) a general understanding of 19th century American and European photography; 2) the opportunity to create products that will assist with the planning for an exhibition; and 3) a chance to learn and work in their field of interest

Recommended Reading:

Polly McKenna-Cress and Janet Kamien, *Creating Exhibitions* (Hoboken, NJ: Wiley and Sons, 2013)

Sara Stevenson and A.D. Morrison-Low, *Scottish Photography: The First Thirty Years* (Edinburgh: National Museums of Scotland, 2015)

Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Walnut Creek: AltaMira Press, 1996)

Roger Taylor, *Impressed by Light* (New York: Metropolitan Museum of Art, 2007)

Sara Stevenson, *David Octavius Hill and Robert Adamson: a Catalogue of their Calotypes* (Edinburgh: National Galleries of Scotland, 1981)

Evaluation: Because this course will be student directed, it is very difficult to formulate exact measurements applicable to all students in the class. Below are some general guidelines, but others will be used, depending on the development of each individual’s project/product.

Advocacy Group Work (15%): You will each select an aspect of the exhibition for which you will be an advocate: subject matter/content, visitor experience, design (including digital), or funding and grants (details for Jan. 12 meeting). Much of the time in this class will be devoted to the work in these groups, which will be organized by the groups themselves. There may be different roles on each team and groups may decide to work together or as individuals. Each of you will be asked to write a short evaluation of the group work at the end of the seminar.

Class Participation (15%): Each member of the class will be evaluated on your understanding of the assigned essays, your thoughtful critiques of presentations, and your engagement in the class. Advocacy groups may be responsible for leading one class discussion. This will require sending review questions out at least five days before class, selecting the most important materials for discussion, and directing the discussion so as to include as many class members as possible and elucidate the

most important issues raised by the author. Because this participation is critical to seminar, class attendance is required of all students.

Exhibition Product (30%): Either individually or as a group, you will be required to create some product, or products, that will advance the exhibition.

Annotated Bibliography (10%): Individual members of the class will turn in a series of annotated bibliographies. All versions should be saved and included in your final portfolio. They will be graded on Feb. 23 and again at the end of the semester.

Learning Portfolios (30%): Your learning portfolio will be a coherent story of your learning in the class. These assignments will be brief (1-2 pages) and will be frequent. The learning portfolios will include:

- 1) Artifacts of your learning collected by you to demonstrate achievement of particular learning outcomes (e.g. papers, design projects, meeting notes, videos, jpegs, etc.)
- 2) Your reflective comments on the artifacts, which might address what an artifact represents, why it was selected for the portfolio, or other questions posed by the seminar
- 3) Faculty and student input, including my responses to your reflective comments and feedback on artifacts you have selected

In addition, each individual will write a separate paper describing your work in this class (3-5 pages).

Other necessary information:

- 1) Course announcements (e.g. changes in assignment, syllabus, scheduling, etc.) and topics of interest will be sent out via email. Please be sure to check your email regularly to make sure there has not been a change of plans.
- 2) Students requesting accommodation must first register with the Dean of Students. The Dean of Students Office will provide documentation for you, which you must then provide to the professor. Please be sure to give me this documentation as soon as possible, but no later than three weeks before an assignment or exam.

Grade Point assignments: For the current University of Florida assignment of grade points see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Plagiarism: It is plagiarism if you present the ideas or words of someone else as you own. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty. Please read the Student Honor Code and ask me if you have any questions. Keep in mind that plagiarism is a serious violation of the student academic honor code and university policy recommends that, at a minimum, instructors should impose a course grade penalty and report any suspected academic dishonesty to the Office of the Dean of Students.

January 5: Introduction

Discuss goals and pedagogy

Review syllabus

Discuss exhibition: “big idea,” etc.

“What, if Anything, is a Museum?” *Exhibitionist* (Spring 2011): 8-13.

January 12: Lecture--History of Nineteenth-Century Photography (lecture)

Email choice of affinity group to me by 8:00pm, January 18

Newhall, *History of Photography*, 1-116 (1984); 1-81 (1964)

January 19: Lecture--History of Nineteenth-Century Photography (lecture)

Robert Hirsch, *Seizing the Light*, 1-164 (2000).

OR

Mary Warner Marien, *Photography: A Cultural History*, 1-161 (2011)

January 26: The Dougan Collection (lecture)

Dougan collection on-line:

<http://www.gla.ac.uk/services/specialcollections/collectionsa-z/dougancollection/>

Finalize affinity groups

Roddy Simpson, *The Photography of Victorian Scotland* (available on reserve as an ebook)

February 2: Meet at Harn Museum. Exhibition Organization—Carol

McCusker

Show and Tell: Photography Processes

Discuss exhibition idea and desired outcomes

Final lecture on the history of photography (if necessary)

First Draft of annotated bibliography due

February 9: Meet at Harn Museum. Exhibiton Organization—Eric Segal

Discuss exhibition idea and desired outcomes (if necessary)

Organize affinity groups and discuss assignment (if necessary)

Second draft of annotated bibliography due

Kathleen McLean, *Planning for People in Museum Exhibitions* (Washington: ASTC, 1993), 15-34.

Emma Barker, *Contemporary Culture of Display* (New Haven: Yale University Press, 1999), 9-21 and 23-25.

February 16: Anne Lyden, International Photography Curator, National Galleries of Scotland

Elizabeth Edwards and Christopher Morton, “Between Art and Information: Towards a Collecting History of Photographs,” a chapter in *Photographs, Museums, Collections* (London: Bloomsbury, 2015), 3-23.

Anne Lyden lecture: "With an Eye to Profit: Photographic Studios in 19th Century Scotland," Harn Museum, 6:00pm.

February 23: Initial Presentations

Discussion of Anne Lyden's lecture

Discussion of plans by each group: what have you done, what you plan to accomplish by the end of the semester, how you plan to accomplish it, planned meetings

Third draft of annotated bibliography due

March 1

Spring Break

March 8: Second Presentation

- What questions need to be addressed?
- What solutions did you consider? (brainstorm: generate as many ideas as possible)
- Which ideas fit the exhibition situation best?
- What do you plan to accomplish by March 29? (dates and deliverables)

March 15: Third Presentation

March 22:

Final draft of annotated bibliography due

Final Reading: TBD

March 29: Fourth Presentation

Presentations of Progress: Plan of action for final presentation on April 19 (dates and deliverables)

April 5: Fifth Presentation

April 12:

April 19: Final Exhibition Presentations

April 26

Portfolios due

May 26-29

American Alliance of Museums Annual Meeting, Washington, DC