

***The Artist and the Museum*, GRAD 015G–01**

RISD, Fall 2017

Goldberg Seminar Room, Fleet Library, RISD 3 credits

Tuesdays, 6:30-9:30pm

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Course Description:

This seminar will consider the various ways in which artists from Marcel Duchamp and Joseph Cornell through Claes Oldenburg, Andy Warhol, Louise Lawler, Fred Wilson, Mark Dion and the Atlas Group have made aspects of the museum a subject matter of their work. Alternatively engaged in a critique of museum practice or romantic evocations of the past, for the past seventy years manifold artists have addressed the staging devices that museums utilize to confer aura on the work of art, or natural history specimen, as well as the makeup of their collections, categorization and behind the scenes storerooms and archives. This history will be linked to an expanding body of writing that has emerged in the past four decades given to the differing discursive narratives that museums and their archives employ. Writers such as Sigmund Freud, Theodor W. Adorno, Walter Benjamin, Michel Foucault, Jacques Derrida, Rosalind Krauss, Douglas Crimp, Donna Haraway, Ralph Rugoff, and Susan Stewart will be considered.

Course Requirements, Policies and Expectations:

The seminar will be limited to fifteen students. Each student will be responsible for a thirty minute in-class power-point presentation, a follow up ten to twelve page paper due the end of the term, and an exhibition review of five hundred words. All reading assignments are mandatory and are on reserve in the RISD library. Final grades will be determined by a combination of in-class discussion of readings and by the clarity and structure of written assignments and presentations. This course abides by RISD's attendance policy.

September 7: discussion of seminar content and requirements. Assignment of class presentations.

Film Screenings:

Frederick Weisman, *National Gallery* and Andrea Fraser, *Little Frank and His Carp*

September 19: The Conceptual and the Surreal: Marcel Duchamp and Joseph Cornell.

Readings:

Marcel Duchamp, from "Dialogues with Marcel Duchamp, reprinted in *The Museum As Muse: Artists Reflect*, ed. Kynaston Shine, exh. cat. (New York: The Museum of Modern Art, 1999), 212- 213.

Ecke Bonk, "Marcel Duchamp," in, *The Museum As Muse* 50-55

----- . *The Box in a Valise: De ou par Marcel Duchamp ou Rose Sélavy: Inventory of an Edition* (New York: Rizzoli, 1989).

Joseph Cornell, *The Romantic Museum: Portraits of Women: Constructions and Arrangements by Joseph Cornell*, exh., brochure (New York: Hugo Gallery, 1946).

Jodi Hauptman, "Joseph Cornell," in *The Museum as Muse*, 56-59.

Ingrid Schaffner, "Joseph Cornell," in *Deep Storage, Collecting, Storing and Archiving in Art*, ed. Schaffner and Matthias Winzen, exh.cat. (Munich and New York Prestel, 1999), 102-105.

Charles Simic, "We Comprehend by Awe," "Chessboard of the Soul," "What Mozart Saw on Mulberry Street," and "Postcards from Far-Away Places," *Dime-Store Alchemy: The Art of Joseph Cornell* (New York: New York Review Book, 1992).

Screenings:

A Conversation with Marcel Duchamp and Joseph Cornell films

September 26: The Cabinets of Curiosities, Charles Wilson Peale and the Museum of Jurassic Technology

Readings:

Georges Bataille, "Museum," *October*, no. 36 (1986), 300.

Stephen Bann, "Shrines, Curiosities and the Rhetoric of Display," in *Visual Display, Culture Beyond Appearances*, ed. Lynne Cooke and Peter Wollen (Bay Press: Seattle, 1995), 14-29.

Susan Stewart, "Death and Life, in That Order, in the Works of Charles Willson Peale," *idem*. 30 - 53.

Charles Colman Sellers, "A New Science for a New Era," in *Mr. Peale's Museum, Charles Willson Peale and the First Popular Museum of Natural Science and Art* (New York: W.W. Norton, 1980), 1-20.

Ralph Rugoff, "Beyond Belief: The Museum as Metaphor," in *Visual Display*, 68-81.

Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology* (New York: Pantheon Books, 1995).

Visit to the Nature Lab

October 3: The Order of Things

Readings:

Michel Foucault, *The Order of Things: An Archeology of Human Sciences* (New York: Pantheon, 1990), 125-145.

Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908 - 36," in *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (New York: Routledge, 1989), 28-58.

Lothar Baumgarten, "Statement," in *The Museum as Muse*, 94.

Craig Owens, "Improper Names," *Art in America*, October, 1986, 126-134, 187.

Mark Dion, "Statement," in *Inside the Studio, Two Decades of Talks with Artists in New York* (New York, IC1, 2004), 242-245.

Miwon Kwon. "Interview with Mark Dion," in *Mark Dion* (Phaidon Press, 1997).

Thomas Kellin, "Hiroshi Sugimoto," in *The Museum as Muse*, 102.

Ralph Rugoff, "Half Dead," *Parkett*, no. 46 (1996), 132-137.

Film Screening:

Mark Dion, Art 21 and *Sugimoto*, Art 21

October 10: Conceptual Strategies

Readings:

Brian O'Doherty, *Inside the White Cube, The Ideology of the Gallery Space* (Santa Monica: The Lapis Press, 1986)

Kristen Erikson, "Marcel Broodthaers," in *The Museum as Muse*, 62-64.

Benjamin Buchloch, "Marcel Broodthaers," in *Museums by Artists*, ed. A.A. Bronson and Peggy Gale (Toronto: Art Metropole, 1983), 45-56.

Marcel Broodthaers, "A Conversation with Freddy de Vree (1969), reprinted in *Institutional Critique, An Anthology of Artists' Writings* (Cambridge, Mass.: The MIT Press, 2009), 82-84.

Daniel Buren, "Function of the Museum," in *Museums by Artists*, 57 - 60.

Idem., "Function of Architecture," in *idem.* 69-74.

October 17: The Mouse Museum and The Museum of the Void

Theodor Adorno, "Valéry Proust Museum," in *Prisms* (Cambridge: MIT Press, 1967).

Coosje van Bruggen, Claes Oldenburg Mouse Museum/Ray Gun Wing," in *Museums By Artists*, 259-270.

Judith Russi Kirshner, "Introduction," *The Mouse Museum – The Ray Gun Wing: Two Collections/Two Buildings* (Chicago: Museum of Contemporary Art, 1977).

Dirk Luchow, "Claes Oldenburg," in *Deep Storage*, 214-215.

Sally Yard, "Robert Smithson," in *The Museum as Muse*, 86 - 88.

Robert Smithson, "Some Thoughts on Museums," "What is a Museum?," "A Museum of Language in the Vicinity of Art," in *Robert Smithson, The Collected Writings*, ed. Jack Flam (Berkeley, California: University of California Press, 1996), 41-51, 78-94.

Screening:

Robert Smithson, *Spiral Jetty*

October 24: Contestations and Interventions, Part 1

Readings:

Carol Duncan, "The Art Museum as Ritual," in *Civilizing Rituals, Inside Public Art Museums* (London and New York: Routledge), 7 - 20..

Brian Wallis, "Hans Haacke," in *The Museum as Muse*,

Hans Haacke, "Museums, Managers of Consciousness (1984)" in *Institutional Critique, An Anthology of Artists's Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 2009), 276 - 292.

Andrea Fraser, "Statement," in *The Museum as Muse*, 162 - 165

Annie Rorimer," Michael Asher," in *Museums By Artists*, 22 - 28.

Birgit Pelzer, "Michael Asher," in *The Museum as Muse*, 156 - 157.

Joseph Kosuth, *The Play of the Unmentionable, an Installation by Joseph Kosuth Kosuth at the Brooklyn Museum* (New York The New Press, 1992.)

Screening:

Andrea Fraser

***Exhibition Review Due**

October 31: Contestations and Interventions, Part 2

Readings:

James Trainor, "Christo," in *The Museum as Muse*, 124 - 127.

David Bourdon, *Christo and Jeanne- Claude: Wrapped Reichstag, Berlin 1971 - 95*. (Cologne: Taschen Verlag, 1996.)

Balken, Debra Bricker, "Fred Wilson at Gracie Mansion and Metro Pictures," *Art in America*, 1991, 113 - 114.

Corrin, Lisa. *Mining the Museum: An Installation by Fred Wilson* (Baltimore: The Maryland Historical Society and New York: The New Press, 1994).

Wilson, Fred and Ivan Karp, "Constructing the Spectacle of Culture in Museums," in *Institutional Critique*, 330 - 334.

Chadwick, Whitney, "Introduction," *Confessions of the Guerilla Girls* (New York: Perennial, 1995).

Screening:

Fred Wilson, Art 21

November 7: Surrogates

Readings:

Douglas Crimp, "On the Museum's Ruins," in *On the Museum's Ruins* (Cambridge, Mass., The MIT Press, 1993), 44 -65.

Rosalind Krauss, "The Originality of the Avant-Garde: A Postmodernist Repetition," reprinted in *Art After Modernism, Rethinking Representation*, ed. Brian Wallis (New York: The New Museum of Contemporary Art and Boston: David R. Godine, 1984), 13 - 30.

Sherrie Levine, "Five Comments (1980 - 85," in *Theories and Documents of Contemporary Art, A Sourcebook of Artists' Writings*, ed. Kristine Stiles and Peter Selz, 2nd ed. (Berkeley University of California Press, 2012), 427 - 438.

Idem., "Statement," in *The Museum as Muse*, 140-141.

Robert Storr, "Louise Lawler: Unpacking the White Cube," *Parkett* 22 (December 1989), 105 - 108.

Louise Lawler, "Statement," in *The Museum as Muse*, 142-143.

Allan McCollum, "Statement," in *The Museum as Muse*, 144-145.

Screening:

Allan McCollum, Art 21

November 14: Archive Fever

Readings:

Sigmund Freud, "Chapter Seven," *Civilization and Its Discontents*

Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996), 33- 37.

Kai-Uwe Hemken, "Christian Boltanski," in *Deep Storage*, 78-81.
 Christian Boltanski, "Statement," in *The Museum as Muse*, 90-91.
 Ingrid Schaffner, "Douglas Blau," in *Deep Storage*, 72-73.
 Douglas Blau, "Index," in *Deep Storage*, 166-169.
 James Trainor, "Fluxus," in *The Museum as Muse*, 82-83.
 Claudia Seelman, "Fluxus Collective," in *Deep Storage*, 136-137.
 John Smith, "Andy Warhol," in *Deep Storage*, 278-281.
 Andy Warhol, *The Philosophy of Andy (From A to B and Back Again)* (New York: Harcourt Publishers Ltd., 1975), 144-155.
 The Atlas Group (Walid Ra'ad), "Let's Be Honest, the Rain Helped: Excerpts from an Interview with the Atlas Group," in *The Archive*, ed. Charles Merewether (Cambridge, MA.: The MIT Press, 2006), 179-180.

November 21: no class: Thanksgiving holiday recess

November 28: Further Interventions, Idealizations and Fictions

Readings:

Walter Benjamin, "A Short History of Photography," in *Artforum*, vol. 15, no. 6 (February 1977).
 Marianna Torgovnick, "Entering Freud's Study," in *Gone Primitive, Savage Intellectuals, Modern Lives* (Chicago: University of Chicago Press, 1990), 194 - 209.
 Thomas Struth, "Statement," in *The Museum as Muse*, 116.
 Hans Belting, *Thomas Struth: Museum Photographs* (Munich: Schirmer Verlag, 1993).
 Candida Hofer, "Statement," in *The Museum as Muse*, 120.
 Sophie Calle, "Statement" in *The Museum as Muse*, 136.
 Idem., *Appointment with Sigmund Freud* (London: Thames and Hudson, 2005)
 Sally Yard, "Sophie Calle," in *The Museum as Muse*, 136 - 138.
 Trudy Wilner Stack, *Art Museum: Sophie Calle, Louise Lawler, Richard Misrach, Diane Neumaier, Richard Ross, Thomas Struth* (Tucson, Az.: Center for Creative Photography, 1995).

December 5 Last Class; wrap-up, **final papers due.**