

UC Center Program Courses - Fall 2006

PCC 125. Art on Display: the Museums of Paris

Prof. [Sarah Linford](#)

Lecture

Mon 11:00am-12:30pm

Office Hours by appointment

Group A: Thu 12:30-3:00pm

Group B: Thu 3:30-6:00pm

*This course aims to give students an understanding of the workings of a museum, institutionally and ideologically. It will focus primarily on art museums of modern and contemporary French art. We will examine museums as institutions of critical discourse, that is, as sites of selective collecting, classifying, displaying and legitimizing certain cultural and artistic narratives. This course will provide basic knowledge of modern and contemporary French art and, above all, a critical, behind-the-scenes view of museums generally. **5.0 credits***

COURSE MATERIALS

- Course Reader ([CR] hereafter)
- Online Materials

COURSE REQUIREMENTS

Students are expected to attend all classes, whether on-campus (UC Study Center) or on-site (museum).

In addition to class participation, a midterm and a final exam, students are responsible for one oral presentation and two written assignments.

First Written Assignment

Length: 2 pages. Due: week 2.

Using the terms defined by Sherman and Rogoff (assigned reading for week 1 session 2), please critique room number 77 on the first floor of the Denon wing at the Louvre museum.

Second Written Assignment

Length: Approximately 10 pages. Due: week 10.

A 1 page summary or outline of your paper is due week 8.

Write a critical research paper on one of the following institutions:

*[FR] = site in French

- [Musée Cognacq-Jay](#) [FR]
- [Musée Jacquemart-André](#)
- [Musée du Moyen-Age Cluny](#)
- [Musée de la Vie Romantique](#) [FR]
- [Musée Jean-Jacques Henner](#)
- [Musée Delacroix](#) [FR]
- [Musée Gustave Moreau](#)
- [Musée Rodin](#)
- [Musée Bourdelle](#) [FR]
- [Musée Maillol](#)
- [Musée Zadkine](#) [FR]
- [Dali Espace Montmartre](#)

- [Fondation Henri Cartier-Bresson](#)
- [Fondation Dubuffet](#) [FR]
- [Musée d'Art et d'Histoire du Judaïsme](#)
- [Musée des Arts et Métiers](#) [FR]
- [Musée des Arts Décoratifs](#)
- [Musée des Arts et Traditions Populaires](#) [FR]
- [Musée des Arts Asiatiques - Guimet](#)
- [Jeu de Paume](#) [FR]
- [Fondation Cartier pour l'Art Contemporain](#)
- [Le Plateau](#)
- [Musée de la Musique \(La Villette\)](#)
- [Musée Galliéra](#) [FR]

Oral Presentation

A 10mn presentation on the current temporary exhibition of your choice, subject to instructor approval.

Students' presentations are expected to be critical of the curatorial choices made about what to show and how. Students will need to think about the success and shortcomings of the way the objects are displayed, explained, promoted and what kinds of agendas might have motivated the exhibition as a whole.

Grading

- Participation and Oral Presentation: 25%
- First written assignment of 2 pages (due Week 2): 5%
- Midterm examination (Week 7): 20%
- Second written assignment of 10 pages (due Week 11): 25%
- Final examination (Week 13): 25%

COURSE SCHEDULE

Week 1.

The Museum as Cultural Institution

Session 1: **Introduction (1)**

Session 2: **Introduction (2)**

- Sherman and Rogoff, "Introduction: Frameworks for Critical Analysis" in *Museum Culture. Histories, Discourses, Spectacles*, University of Minnesota Press, 1994, pp. ix-xx [CR]

Week 2.

The Museum Contested

Session 1: **Utopia, Mausoleum or Shrine?**

- Collard, "French Cultural Policy: the Special Role of the State" in *Contemporary French Cultural Studies*, ed. Kidd and Reynolds, 2000, pp. 38-50 [CR]

ORAL PRESENTATION PREFERENCES DUE

Session 2: [Musée du Louvre](#)

- Adorno, "The Valéry Proust Museum" in *Prisms*, N. Spearman, 1955, pp. 175-185 [CR]

FIRST WRITTEN ASSIGNMENT DUE (2 pages)

Week 3.

The Dilemma of Museums of Modern Art

Session 1: **What is Modern Art?**

- Fer, "Introduction. What is Modern?" in *Modernity and Modernism: French Painting in the Nineteenth Century*, ed. Frascina, Yale University Press, 1993, excerpts **[CR]**

Session 2: [Musée Marmottan-Monet](#)

- Harrison, "Impressionism, modernism and originality" in *ibid*, pp. 141-151 **[CR]**

Week 4.

Curator versus Historian?

Session 1: **Later Impressionism: Late Monet, Seurat**

- Hamilton, "Later Impressionism" in *Painting and Sculpture in Europe, 1880-1940*, Yale University Press, 1993 (1967), pp. 34-41; 49-57 **[CR]**

Session 2: [Musée d'Orsay](#) (1)

- Edwards, "Three Extracts on the Musée d'Orsay from Le Débat no. 44, 1987" in *Art and Its Histories. A Reader*, pp. 282-286 **[CR]**
- Rosen and Zerner, "The Judgment of Paris" in *New York Review of Books*, 34, 3, 1987 **[CR]**

Week 5.

Curator as Art Historian?

Session 1: **Anti-Impressionism: Cézanne, Symbolism and the Origins of Abstract Art**

- Hamilton, "Later Impressionism" in *Painting and Sculpture in Europe, 1880-1940*, Yale University Press, 1993 (1967), pp. 41;-49; "Symbolist Art" in *ibid*, pp. 83-94 **[CR]**

Session 2: [Musée d'Orsay](#) (2)

- Greenberg, "Modernist Painting" (1961) in *Art in Theory 1900-1990. An Anthology of Changing Ideas*, Blackwell, 1992, p. 754-760 **[CR]**

Week 6.

The Historical Avant-Garde

Session 1: **Early XXth century avant-gardes**

- Janson, "Painting Before World War II" in *History of Art*, Prentice Hall, 1986, 666-672; 681-695 **[CR]**

Session 2: **Musée d'art moderne de la ville de Paris**

- Interview with Suzanne Pagé, Director of the Musée d'art moderne de la ville de Paris, in *Le Monde* 04/23 /2006, 2pp. [CR]

**Week 7.
Modernism Ostracized**

Session 1: **Anti-Modernism**

- Batchelor, "'This Liberty and this Order': Art in France after the First World War" in *Realism, Rationalism, Surrealism: Art Between the Wars*, Yale University Press, 1993, excerpts [CR]

Session 2: **MIDTERM EXAMINATION**

FALL BREAK

**Week 8.
Museums and the Social Order**

Session 1: **Primitivism and Modern Art**

- Foster, "The 'Primitive' Unconscious of Modern Art, or White Skin Black Masks", *Recodings. Art, Spectacle, Cultural Politics*, pp. 181-195 [CR]

ONE PARAGRAPH SUMMARY OF WRITTEN ASSIGNMENT TOPIC DUE

Session 2: [Musée Picasso](#) [FR]

- Foster, "The 'Primitive' Unconscious of Modern Art, or White Skin Black Masks", *ibid.*, pp. 196-210 [CR]

**Week 9.
Fetishism and Consumption**

Session 1: **Art Since World War II (1): 1945-1970**

- Janson, "Painting since World War II" in *History of Art*, pp. 695-696; 713-727 [CR]
- Duchamp, "The Richard Mutt Case" ("Ready Made", 1917) in *Art in Theory*, p. 248 [CR]

Session 2: [Centre Georges Pompidou](#): "Le Mouvement des images, art, cinéma"

- Baudrillard, "[The Beaubourg-effect: Implosion and Deterrence](#)" in *October*, vol.20, 1982, pp. 3-13

**Week 10.
From Producer to Consumer: Museums, Money, Meaning**

Session 1: **Art Since World War II (2): 1970- today**

SECOND WRITTEN ASSIGNMENT DUE (10 pages)

Session 2: [Palais de Tokyo](#)

- Bousteau, "Opening", p.5 ; Bourriaud, "What is an Artist (Today)?", pp. 16-24; Wolf, "Towards a New Economy of Art", pp. 42-44; Troncy, "Hatred of Art Starts Here", pp. 48-50; Fleck, "The Future Generation", pp. 66-67 in special issue of *Beaux-ArtsMagazine* "What is Art Today", 1999 [CR]

Week 11.
Modernizing French Museums

Session 1: **The "New" Museums in France**

- Poulot, "Identity as Self-Discovery: The Ecomuseum in France " in *Museum Culture. Histories. Discourses. Spectacles*, pp. 66-84 [CR]

SECOND WRITTEN ASSIGNMENT DUE (10 pages)

Session 2: **Musée des arts premiers, [Quai Branly](#)**

- Clifford, "On Collecting Art and Culture" in *The Predicament of Culture*, excerpts [CR]

Week 12
Identity Politics and Cultural Institutions

Session 1: **Cultural Policy and Politics**

- Duncan , "The Art Museum and the Ritual of Citizenship" in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, pp. 88-103 [CR]

Session 2: **[Institut du Monde Arabe](#)**

- Said, "Introduction" in *Orientalism*, Penguin, 2003, excerpts [CR]

Week 13.

Class 1: **REVIEW SESSION**
 Class 2: **FINAL EXAMINATION**