

ARTH 4939

University of Colorado
Instructor: Robert Nauman
Office location: Fleming 415

DENVER ART MUSEUM INTERNSHIP

Fall 2009
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COURSE OBJECTIVE AND PURPOSE

This course focuses on opportunities at the Denver Art Museum, working with individual curators and master teachers in selected areas, such as audience interpretation, interpretive research files, and public school curricula. The internship introduces students to the professional culture and activities of art museums. Master Teachers and Curators who have advanced degrees in their fields will oversee work at the Denver Art Museum.

COURSE REQUIREMENTS

Attendance: Students will be expected to work approximately 70-80 hours on site for the museum during the semester (approximately 5 – 6 hours a week). The class will also occasionally meet as a group at the Denver Art Museum. In addition, they will meet with a University of Colorado faculty member to monitor and evaluate the experience, discuss issues critical to museum studies, and share their museum experiences with the other class members. Attendance, of course, is absolutely mandatory and includes the following: 1) the internship hours; 2) the additional group meetings at the museum; 3) the meetings with the university faculty member at CU; 4) final presentation. Unexcused absences will affect your grade, AND MAY RESULT IN IMMEDIATE DISMISSAL FROM THE PROGRAM.

Readings: The required text for this course is Gail Anderson's Reinventing the Museum, as well as the additional readings on electronic reserve at the library under "Nauman." Please note that there are a number of articles on e-reserve for this course. Not all are required, but if you are interested in the field, they are there for your further research in the field. The same is true of the Anderson text. Not all chapters will be assigned, but the text is a good resource of current ideas in the field. You will be required to turn in a written summary of each reading following the discussion of that reading (for example, on September 9, you will need to turn in outlines for that session's readings). These summaries will serve as the basis for the seminar discussions. They should be typed and in paragraph format, discussing and examining issues in each reading. Each summary should be 1 – 2 pages. The summaries should consist of 3 parts: 1) give an overall summary of the article; 2) give your own critique of the article; 3) write some questions or comments that pertain to the article that can be used as the basis for class discussion. Late summaries will not be accepted. This seminar component is 30% of your semester grade.

Final Presentation, Wednesday, December 2, 3:00 – 5:00: You will be required to submit an oral report at the conclusion of your internship. The oral report will be presented to the class and the university faculty member and will focus on some issue of your work during the internship.

Grading Policy: Attendance, reading assignments and discussion 30%; final

presentation 10%; supervisor evaluation (professional conduct and application of task-related knowledge as determined by your supervisor) 60%.

COURSE SCHEDULE

CU classes meet on Wednesdays from 3:00 - 4:50 pm in room LAW 051; Denver Art Museum meetings take place at either the museum office building at 14th and Tremont (414 14th St.) in Denver, or at the Denver Art Museum on Wednesdays from 3:00 - 5:00 pm (those meetings are in boldface).

Your schedule and the museum staff will determine the additional hours you spend at the museum.

- Aug. 26 **MEET AT DENVER ART MUSEUM**
 Location: Museum, North Building, classroom/studio room,
 lower level (LL):
 introductions;
 meet with security to get museum identification badges;
 course overview/discussion of assignments due 2/25;
 intern assignments (with DAM staff by Sonnet Hanson).
- Sept. 2 Introduction and course overview; history and types of museums;
 discuss museum assignments/schedules for the semester.
- 9 The Museum Object --
 Contemplation/Resonance/Wonder/Temple/Forum
 READINGS SET #1 DUE (4 reading summaries):
 Tassel, Greenblatt (e-reserve);
 Anderson, Introduction, pp. 1-3; ch. 4, 22.

 Janet Tassel wrote her Ph. D. dissertation at Tufts University in
 2001 on Paul J. Sachs;

 Stephen Greenblatt is a professor at University of California,
 Berkeley where he specializes in Renaissance studies and has
 published extensively on both the Renaissance and Museum
 Studies.
- 16 **NO CLASS**
- 23 Education and Dialogue in the Museum;
 The Two Art Histories: the Museum and the University
 READINGS SET #2 DUE (5 reading summaries):
 Williams (*Visitor Evaluation . . .*), Truettner, Tinterow (e-reserve);
 Anderson, ch. 16, 17.

 Patterson Williams is co-Dean of Education and Master Teacher
 for Asian and Textile Arts at the Denver Art Museum and is the

author of numerous articles on museum education;

William H. Truettner is Senior Curator of Painting and Sculpture at the Smithsonian American Art Museum whose publications include books on Thomas Cole and George Catlin;

Gary Tinterow is the Engelhart Curator of Paintings at the Metropolitan Museum of Art and has published numerous books on French painting.

Sept. 30 **NO CLASS**

Oct. 7 **MEET AT DENVER ART MUSEUM**

Location: TBA

Two museum exercises due. Students will share results with each other, with Nauman and Hanson leading the discussion:

Gallery observations

Visitor observations

You will need to bring 2 hard copies of each exercise to the museum meeting: one for Nauman; one for Hanson.

14 Collecting and Conserving in the Museum

READINGS SET #3 DUE (4 reading summaries):

Anderson, ch. 23, 24, 25, 28.

BRING LAPTOPS TO CLASS

21 **MEET AT HENDERSON MUSEUM ON CU CAMPUS**

28 Accountability, Ethics and Cultural Responsibility in the Museum;
The Museum and Trans-Cultural Issues

READINGS SET #4 DUE (6 reading summaries):

Livingston and Beardsley, Vogel, Clifford (e-reserve);

Anderson, ch. 30, 31, 20.

Jane Livingston and John Beardsley curated the exhibition *Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors*. Livingston was formerly chief curator at the Corcoran Gallery of Art and Beardsley was a graduate student at the time of the exhibition.

Susan Vogel served as associate curator at the Metropolitan Museum of Art, where she oversaw the installation of the African Art collection in the Rockefeller Wing, prior to becoming executive director of the Center for African Art.

James Clifford is a professor at the University of California, Santa Cruz, and has written extensively on the history of anthropology and on the literary construction of the exotic.

Nov. 4 NO CLASS

Nov. 11 Experience and Consumerism in the Museum;
The Changing Role of Museums

READINGS SET #5 DUE (6 reading summaries):

Pine/Gilmore, Lerner, Duncan, Anderson (e-reserve);
Anderson, ch. 5, 9.

B. Joseph Pine II and James H. Gilmore are cofounders of Strategic Horizons LLP in Cleveland, Ohio, and co-authors of Every Business a Stage: Why Customers Now Want Experiences.

Adam Lerner was Master Teacher of Modern and Contemporary Art at the Denver Art Museum prior to becoming the Executive Director of The Lab at Belmar (in Lakewood, Colorado), a new project space dedicated to the exploration of art and ideas;

Carol Duncan is professor of history at Ramapo College and the author of numerous articles and books on public culture and the social history of museums.

Maxwell Anderson is director and CEO of the Indianapolis Museum of Art.

18 Final discussion (see chart, Anderson, p. 2);
discussion of final presentations on December 2

**All powerpoints should be checked to see if they run on a PC.
Then bring the final version on a memory stick to the December 2 session**

25 NO CLASS - THANKSGIVING HOLIDAY

Dec. 2 FINAL PRESENTATIONS -- 3:00 - 5:00 pm
ATTENDANCE FOR THE ENTIRE PERIOD IS MANDATORY

9 NO CLASS