

Course Title

Shaping an Educational Landscape: *Museumsinsel*

Course Number

SOC-UA 9940D01, ARTH-UA 9850D01

Spring 2020

Syllabus last updated on: 08-Dec-2019

Lecturer Contact Information

TBA

Course Details

Tue, 3:30pm to 6:15pm.

Location: Rooms will be posted in Albert before your first class. Please double check whether your class takes place at the Academic Center (BLAC – Schönhauser Allee 36, 10435 Berlin) or at St. Agnes (SNTA – Alexandrinenstraße 118-121, 10969 Berlin).

Prerequisites

None.

Units earned

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Course Description

This course is a mixture of classroom discussions and field trips to different museums in Berlin. It focuses on the five major museum buildings on Museum Island (*Museumsinsel*), which were built over a period of 100 years (1830–1930). We also talk about the newest addition to Museumsinsel, the Humboldt Forum scheduled to open its doors in the reconstructed city palace on Schlossplatz in September 2020. Discussions focus on the nature and social function of museums, as well as their role as places where the image of the state and its civil society are constantly reshaped, and how this has evolved up until the era of global migration. Other topics include museum architecture, exhibition design, curatorial studies and visitor studies. The course particularly focusses on the role of museums in times of post-colonial debate, gender fluidity, digitization and climate crisis. The course is structured in thematic, intersecting clusters such as “Narrative Architecture,” “Art Museums & Gender,” “Critical Post-Colonial & Digital Museology,” “Museums & EcoCriticism” and “Global Museums/Global Art Museums.” Topics include feminist and LGBTQ perspectives on historic and contemporary art

collections; socio-cultural implications of the ecological crisis; digital museum tools and the politics of code; post-colonial museums in super-diverse societies; and new politics of global museums of contemporary art.

Course Objective

At the end of the term, participants should have gained the ability to view a museum in its social and historical contexts, while using Museum Island as a special point of reference. In conjunction with sessions on global museums, contested cultural heritage, gender perspectives on collections of art, eco-critical approaches to museums or digital opportunities and challenges for the museum sector, participants will be able to evaluate the display, web presence, and event program of a museum from both the institutional and visitor perspectives.

Assessment Components

Class Participation and Oral Presentations: 25%.

- Class participation (12,5%): Participation includes the preparation of assigned texts and active contribution to class. In order to document the reading of texts and foster class discussion students are required to hand in 12 reading responses overall (each between 300 and 400 words) to one assigned text of their choice respectively (unless stated otherwise) by 8pm the day of class. Failure to do so may result in a deduction from the total marks of the participation grade. Please hand in your reading responses in a pdf format via email.
- Introductory Oral Presentation (6,25%): The introductory oral presentation of approx. 10 minutes should give a good overview of the history and museological concept of the respective museum (draw on all texts provided on NYU Classes) as well as critical comments on the assigned texts for the respective session. The oral presentation can be developed as teamwork (to be discussed in Session 2). No hand-out requested.
- Creative Oral Presentation inc. Hand-out (6,25%): Students work in small groups in order to analyze the situated, narrative architecture of the Altes Museum as discussed in Session 3 and develop recommendations for redesigning the entrance area and central rotunda of the Altes Museum. Please produce a one-to-two-page hand-out of the ideas developed to improve the interior design of the museum and a 5-min. oral presentation due at the beginning of Session 5. Suggested structure of the hand-out and presentation: Part 1: brief description of the problem and task; Part 2: recommendations for improving the situation, i.e. redesigning the entrance area and rotunda. Creative Oral Presentation due March 3, 2020 (Session 5). Please send the hand-out in a pdf format via email before class (one hand-out per group).

Midterm Paper (analytical paper): 25%.

5 pages, double-spaced. For the midterm paper, students are expected to select one of the museums visited so far and rethink the display strategies and narratives according to the discussions in class and during field trips. Suggested structure of the paper: brief introduction, brief history of the museum (literature review), description of the displays, identification of problems, recommendations for improvement of displays, conclusion, list of references. The focus should be on a precise and coherent description, a critical analysis of potential problems (your own observations), and recommendations for improvement (your conclusions). Please hand in the paper via email and upload it onto NYU Classes. Paper due March 17, 2020.

Presentation (group project): 25%.

15-to-20-min. group presentation. For the second assignment, students work in small groups to consult on the Pergamon Museum and develop a strategy to improve the presentation of contested cultural heritage. Students are expected to draw on the input and discussions during the field trips to the Pergamon Museum and Panorama exhibition and in-class sessions on digital tools and the politics of code, and exhibition design. Students are expected to analyze the displays of the Pergamon museum and Panorama, examine the narratives produced on site and online (wall panels, multimedia formats, info material, photographs, museum websites, social media profiles, etc.), explore the topics discussed during class, identify problems, and create a plan for improving the display through digital tools. The groups present their respective projects in class using Power Point or any other visual media tool (to be discussed). Suggested structure of the presentation: brief introduction (museum situation and task), brief description of current displays and narratives, identification of problems, recommendations. Please upload your ppt presentation onto NYU Classes. Group presentation due April 21, 2020.

Final Paper (research paper): 25%.

5 pages, double-spaced. Students are free to choose a subject discussed during the semester. They are expected to discuss options during office hours. Students might opt for a research paper that explores one of the topics discussed in class or during field trips. While the paper should primarily draw on literature, it should also refer to one of the museums visited during the semester. Alternatively, students might choose one of the visited museums, develop a specific research question, and write a paper that consists of a brief introduction, literature review, as well as chapters on the history and museological concept of the museum, current display strategies, recommendations for improvement of displays, a conclusion, and a list of references. In class, students share their final papers in short oral presentations (5 min.). Please hand in the paper via email and upload it onto NYU Classes. Paper due May 19, 2020.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Text(s)

Electronic Resources (via NYU Classes / NYU Library)

Please follow this link for the [NYU Berlin Library Catalogue](#) or the link on NYU Berlin's website (Academics/Facilities & Services).

Supplemental Text(s) (not required to purchase)

Macdonald, Sharon (2006) (ed.): *A Companion to Museum Studies*, Oxford/Malden, MA: Blackwell.

Bennett, Tony (1995): *The Birth of the Museum. History, Theory, Politics*. New York: Routledge.

Sheehan, James J. (2000): *Museums in the German Art World. From the End of the Old Regime to the Rise of Modernism*. Oxford: Oxford University Press.

Clark, Christopher (2007): *Iron Kingdom. The Rise and Downfall of Prussia 1600-1947*. London: Harvard University Press.

Internet Research Guidelines

To be discussed in class.

Additional Required Equipment

None.

Session 1 – 4 Feb 2020

Intro I: Museum Island and Global Museum Debates. In-class session

As an introduction to the topic and the course we talk about our understanding of and experiences with museums and our expectations for this course. An overview of Berlin's Museum Island and its development over time will lay the groundwork for the following field trips. We discuss how the 'politics of display' (Sharon Macdonald) frame museum narratives and how to rethink museums politically. Taking the Humboldt Forum in Berlin's reconstructed former royal-imperial palace as a starting point, we explore the complex impact of globalization on museums and museum narratives in Berlin and worldwide. What has been the role of museums and academia during colonial and imperialist times? What kind of context(s) does a museum provide? How do museums address issues of provenance, acquisition and (cultural, intellectual) appropriation? By discussing how shifting global contexts might reshape historically Eurocentric museological frameworks, we ask how questions such as these relate to controversial debates about the universal museum, the production of a global cultural heritage, and notions of "shared heritage". We explore how museum narratives about memory and identity-building might include or reject issues of diversity, equity and inclusion, and ask who has been producing what kind of narratives, and who has been silenced.

Session 2 – 11 Feb 2020

Intro II: Learning and Experience – Visitor Studies, Community Outreach, Participation. In-class session

In the second session, we discuss recent trends in empirical visitor studies, audience development, community outreach, social inclusion and participation. How might empirical research on visitor experience inform curators, education and outreach managers, marketing and PR managers, among others, to better cater to the shifting needs of increasingly diverse visitors? How might empirical research underpin institutional critique and foster change and social inclusion?

PLEASE hand in the reading responses about one of the assigned texts for the session on Museum Studies (Bennett or Gaehtgens) **and** one of the texts for the session on Visitor Studies/Learning and Experience (Hein or Hooper-Greenhill) (2 reading responses for this session):

Bennett, Tony (2004): "The Exhibitionary Complex," in *Grasping the World. The Idea of the Museum*, ed. by Donald Preziosi and Claire Farago, Aldershot: Ashgate, 413-441.

Gaehtgens, Thomas W. (1996): "The Museum Island in Berlin," in *The Formation of National Collections of Art and Archaeology*, ed. by Gwendolyn Wright, Hanover/London: University Press of New England, 53-77.

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Hein, George (2006): "Museum Education," in *A Companion to Museum Studies*, ed. By Sharon Macdonald, Oxford/Malden: Blackwell, 340-352.

Hooper-Greenhill, Eilean (2005): "Objects and interpretive processes," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 103-123.

Hooper-Greenhill, Eilean (2005): "Exhibitions and Interpretation: Museum Pedagogy and Cultural Change," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 124-150.

Hooper-Greenhill, Eilean (2005): "The Rebirth of the Museum," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 151-162.

Session 3 – 18 Feb 2020

Altes Museum – Narrative Architecture I

We focus on the origins of *Museum Island* and pay attention to Karl Friedrich Schinkel's neoclassical building for the royal Prussian art and antiquities collection, the Altes Museum, which opened its doors as the first museum of the entire ensemble in 1830. We examine the situated architecture of the Altes Museum and explore the notion of "Narrative Architecture" and its implications for historiographic, museological and curatorial concepts.

We meet in front of the colonnade/staircase of the Altes Museum.

PLEASE hand in a reading response about one of the assigned texts for this session:

Giebelhausen, Michaela (2006): "Museum Architecture. A Brief History," in *A Companion to Museum Studies*, ed. by Sharon Macdonald, Oxford/Malden, MA: Blackwell, 223-244.

Toews, John E. (2004): "The Temple of Aesthetic Education: The Tutelary State and the Discipline of Civic Culture," in *Becoming Historical. Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*, ed. by John E. Toews, Cambridge: Cambridge University Press, 141-161.

Wezel, Elsa van (2009): "Denon's Louvre and Schinkel's Altes Museum: War Trophy Museum versus Monument to Peace," in *Napoleon's Legacy: The Rise of National Museums in Europe 1794-1830. Berliner Schriften zur Museumsforschung*, Vol. 27, ed. by Ellinoor Bergvelt, Berlin: G+H Verlag, 157-172.

Session 4 – 25 Feb 2020

Independent Groupwork about Narrative Architecture: Independent Working Group session

This session is an independent groupwork session. Students work in small groups, for example in the AC, in order to analyze the situated, narrative architecture of the Altes Museum as discussed in Session 3 and develop recommendations for redesigning the entrance area and central rotunda of the Altes Museum. During this session, students produce a one-to-two-page hand-out of the ideas developed to improve the interior design of the museum (one hand-out per group) and a 5-min. oral presentation due at the beginning of Session 5. Suggested structure of the hand-out and presentation: Part 1: brief description of the problem and task; Part 2: recommendations for improving the situation, i.e. redesigning the entrance area and rotunda.

PLEASE hand in the one-to-two-page hand-out via email (pdf format) by Tuesday, March 3rd, 2020 3:30pm (one hand-out per group). The 5-min. oral presentation is scheduled to take place at the beginning of Session 5 on March 3rd, 2020.

No reading response due for this session.

Please feel free to meet in the AC (tbc).

Session 5 – 3 Mar 2020

Neues Museum: Prehistory and Early History Museum – Narrative Architecture II

This session starts with the oral presentation of the independent groupwork about Narrative Architecture developed in Session 4 that aims to connect our discussions about the situated, narrative architecture of the Altes and Neues Museum, respectively. The Neues Museum, the second building of Museum Island, was designed by Schinkel's disciple Friedrich August Stüler. Its erection was premised on an astonishing combination of neoclassical architectural elements and innovative principles of industrial construction. Severely damaged during World War II, it re-opened to the public in October 2009. We visit the Neues Museum and talk about its genesis and the cultural historical concept for the presentation of the various exhibits.

We meet in front of the Neues Museum.

PLEASE hand in a reading response about one of the assigned texts for this session:

Toews, John E. (2004): "Schinkel's Heritage in the 1840s: Fragments of a New Historicism," in *Becoming Historical. Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*, ed. by John E. Toews, Cambridge: Cambridge University Press, 197-206.

Haspel, Jörg (2009): "From Building to Rebuilding – the Early History of the Neues Museum," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 14-21.

Holan, Gisela and Günter Schade (2009): "The Neues Museum from Destruction to Reconstruction 1945-89," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 31-37 **and** Große-Rhode, Barbara (2009): "From Invited Competition via Consultation Procedure to 'Master Plan Museum Island'," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 50-55.

Maaz, Bernhard (2009): "Architecture – Décor – History of Ideas," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 22-30.

Chipperfield, David (2009): "The Neues Museum: Architectural Concept," 56-59, **and** Harrap, Julian (2009): "The Neues Museum: The Restoration Concept," 60-64, **and** Wildung, Dietrich (2009): "The Neues Museum: The Museological Concept," 65-68, all in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann.

Independent Groupwork due: Hand-out and oral presentation (Please see Session 4).

Session 6 – 10 Mar 2020

Alte Nationalgalerie – Art Museums & Gender (Feminism)

The construction of the National Gallery coincided with the Franco-Prussian War of 1870/71 and the founding of the German Empire in 1871. We trace the idea of a public national art museum all the way back to liberal notions of unifying the German territories, which were popular among intellectuals, artists and bourgeois in mid-nineteenth century. We will also observe to what extent the “unification from above” in 1871 changed the profile of the collection. In addition, we consider the opening of the National Gallery for international contemporary art under the directorship of Hugo von Tschudi in late 19th century. We also identify Euro-centric bias and blind spots in the current display and discuss how the gallery might reconsider its presentation in the global now. In the second part of the session, we visit the temporary exhibition “Fighting for Visibility: Women Artists in the Nationalgalerie before 1919” that explores the living and working conditions of female artists in the male-dominated field of the visual arts in the 19th century. How have women artists fought for equal rights in the arts sector? How have they engaged with artists’ associations in order to get recognition from art commissions and gain support from collectors?

We meet in front of the Alte Nationalgalerie.

PLEASE hand in a reading response about one of the assigned texts for this session:

Forster-Hahn, Françoise (1996): “Shrine of Art or Signature of a New Nation? The National Gallery(ies) in Berlin, 1848-1968”, in *The Formation of National Collections of Art and Archaeology*, ed. by Gwendolyn Wright, Hanover/London: University Press of New England, 78-99.

Grodzinski, Veronica (2011): “Wilhelm II., Hugo von Tschudi and Jewish Patronage of French Modern Art,” in *Jewish Collectors and Their Contribution to Modern Culture*, ed. by Annette Weber, Heidelberg: Winter Verlag, 119-132.

Paret, Peter (2001): “The Tschudi Affair,” in *German Encounters with Modernism, 1840-1945*, ed. by Peter Paret, Cambridge: Cambridge University Press, 92-118.

Porter, Gaby (2012): “Seeing Through Solidity. A Feminist Perspective on Museums,” in *Museum Studies. An Anthology of Contexts*, ed. by Bettina Messias Carbonell, Oxford/Malden: Blackwell, 62-72.

Session 7 – 17 Mar 2020

Bode Museum – Art Museums & Gender (LGBTQ)

Wilhelm von Bode’s name ranks among the most prominent in the museum history of Berlin for multiple reasons, e.g. his connoisseurship, which served the vast expansion of the royal collections, his strategic handling of patrons, and his introduction of the concept of the “style room”. The “style room” was a leading principle for the display of artifacts in the Kaiser-Friedrich Museum, which was opened under Bode’s guidance in 1904, and which after World War II was renamed Bode Museum in his honor. In the second part of the session, we explore the museum’s new Second Glance exhibition series, part I: “All Forms of Love” that reconsiders the collection from a Gender/LGBTQ perspective.

We meet in front of the Bode Museum on the Northern tip of Museum Island.

PLEASE hand in a reading response about one of the assigned texts for this session:

Bilsel, Can (2012): "The Fin-de-siècle Critique – Wilhelm Bode's Style Rooms," in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford: Oxford University Press, 139-158.

Hein, Hilde (2011): "The Responsibility of Representation. A Feminist Perspective," in *The Routledge Companion to Museum Ethics*, ed. by Janet Marstine, New York and London: Routledge, 112-126.

Paul, Barbara (1995): "Collecting Is the Noblest of All Passions! Wilhelm von Bode and the Relationship between Museums, Art Dealing, and Private Collecting," in *International Journal of Political Economy*, 25:2, 9-32.

Midterm paper due.

24 Mar – SPRING BREAK

Session 8 – 31 Mar 2020

Egyptian Museum – Global Museums & Post-Colonialism

PLEASE NOTE: The Egyptian Museum is housed in the building of the Neues Museum.

We explore the multi-layered displays and (post-)colonial narratives of 'Egypt' from the 19th to the 21st centuries as presented at the Egyptian Museum. The following key issues will be addressed: the museum's restoration by architect David Chipperfield, the "Egyptianizing" effects and multi-layered presentation of various (historical) notions of 'Egypt' in the Egyptian Museum and the meta-presentation of these historical exhibition concepts.

We meet in front of the Neues Museum.

PLEASE hand in a reading response about one of the assigned texts for this session:

Jung, Mariana (2013): "100 Years of the Discovery of Nefertiti," 421-426, **and** Olaf Matthes (2013): "Ludwig Borchartt, James Simon and the Colourful Nefertiti Bust in the First Year After Her Discovery," 427-437, both chapters in *In the Light of Amarna. 100 Years of the Nefertiti Discovery*, ed. by Friederike Seyfried, Exhibition Catalogue, Petersberg: Michael Imhof Verlag.

Mitchell, Timothy (2004): "Orientalism and the Exhibitionary Order," in *Grasping the World. The Idea of the Museum*, ed. by Donald Preziosi and Claire Farago, Aldershot: Ashgate, 442-460.

Savoy, Bénédicte (2013): "Futurists, Bow Your Heads! Amarna Fever in Berlin, 1913/14," 452-459, **and** Voss, Susanne (2013): "The 1925 Demand for the Return of the Nefertiti Bust, a German Perspective," 460-468, both chapters in *In the Light of Amarna. 100 Years of the Nefertiti Discovery*, ed. by Friederike Seyfried, Exhibition Catalogue, National Museums in Berlin, Petersberg: Michael Imhof Verlag.

Session 9 – 7 Apr 2020

Pergamon Museum and Panorama – Critical Digital Museology

In 1930, the Pergamon Museum was the last museum on Museum Island to open its doors to the public. Having been planned as an imperial institution to display large-scale architectural elements unearthed during various excavations by German archaeologists, it remained unfinished by the end of World War I and proved to be a burden to the young Republic's self-image in the aftermath of a lost war. We look closely at the way monumental architecture has

been exhibited up until today and explore the effects of the arrangement on the visitor. Please note that, due to reconstruction work, major pieces of the museum are currently not on display. However, in the second part of the session, we visit the temporary exhibition “Pergamon: Masterpieces from the Ancient Metropolis” with a 360° Panorama by Yadegar Asisi. While the respective galleries in the Pergamon Museum are temporarily closed, a selection of about 80 pieces from the collection and a multimedia panorama about ancient Pergamon are presented in an immersive exhibition in a temporary building just off Museum Island. We immerse ourselves in the panorama exhibition to examine how this multimedia spectacle compares to the historical, yet equally spectacular reproductions of ancient monument-facades in the Pergamon Museum and discuss whether—or to what extent—the panorama exhibition challenges or rather reinforces stereotypes about contested cultural heritage and cultural appropriation.

We meet in front of the James Simon Gallery to enter the Pergamon Museum.

PLEASE hand in a reading response about one of the assigned texts for this session:

Bernbeck, Reinhard (2000): "The Exhibition of Architecture and the Architecture of an Exhibition. The Changing Face of the Pergamon Museum," in *Archaeological Dialogues*, 7.2, 98-145.

Bilsel, Can (2012): “Reconstructing Pergamon: Antique Fragments, Modern Visions,” in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin’s Pergamon Museum*, Oxford: Oxford University Press, 89-124.

Bilsel, Can (2012): “Reconstructing Babylon: The Return of the Archaic,” in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin’s Pergamon Museum*, Oxford: Oxford University Press, 159-188.

Bilsel, Can (2012): “Architecture in the Museum: Monuments for a Mass Spectacle,” in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin’s Pergamon Museum*, Oxford: Oxford University Press, 189-215.

Bilsel, Can (2005): “The Undoing of a Monument: Preservation as Critical Engagement with Pergamon’s Heritage,” in *Future Anterior: Journal of Historic Preservation: History, Theory, and Criticism*, 2(1), 12-21, **and** Tapsell, Paul (2012): “Partnership in Museums. A Tribal Maori Response to Repatriation,” in *Museum Studies. An anthology of contexts*, ed. by Bettina M. Carbonell, Malden/Oxford: Wiley-Blackwell, 575-579.

Session 10 – 14 Apr 2020

Exhibition Design & The Politics of Code – Critical Digital Museology. In-class session

In the first part of this in-class session we explore how exhibitions might be reconsidered by new ways of curating and designing interior environments. Students work in small groups to test how various visitor types might experience museums and exhibitions in different ways and how insight into visitor response might help museums revise their presentations in order to become more inclusive. In the second part of the session we explore how digital tools might enhance the visitor experience in museums. After an introduction to the digitization of museums and the politics of code, we discuss how to critically examine the virtual space as a political and social space, e.g. in terms of gender and racism. In what way might coding and digital tools be biased? How could we rethink “interactivity”? Drawing on our field trips to the Pergamon Museum and the Panorama, we work in small groups to explore how digital technologies might critically and creatively address or rather reinforce existing bias in museum

displays and narratives about contested cultural heritage. Both parts of this session shall serve as an inspiration for the group presentation about the Pergamon Museum and Panorama (second assignment).

We meet at the AC.

PLEASE hand in a reading response about one of the assigned texts for this session:

Angwin, Julia, J. Larson et al (2016): "Machine Bias: There's software used across the country to predict future criminals. And it's biased against blacks," in *ProPublica*, May 23, 2016. URL: <https://www.propublica.org/article/machine-bias-risk-assessments-in-criminal-sentencing> (accessed 27 May 2019)

Bogost, Ian (2008): "The Rhetoric of Video Games," in *The Ecology of Games: Connecting Youth, Games, and Learning*, ed. by Katie Salen, Cambridge, MA: MIT Press, 117-140. URL: http://www.arts.rpi.edu/public_html/ruiz/EGDFall10/readings/RhetoricVideoGames_Bogost.pdf (accessed 27 May 2019).

Jenkins, Henry (2004): "Game Design as Narrative Architecture," in *Electronic Book Review*, October 7, 2004. URL: <http://electronicbookreview.com/essay/game-design-as-narrative-architecture/> (accessed 27 May 2019).

Losse, Kate (2014): "The Male Gazed: Surveillance, Power and Gender," in *Model View Culture*, January 13, 2014. URL: <https://modelviewculture.com/pieces/the-male-gazed> (accessed 27 May 2019).

Witcomb, Andrea (2011): "Interactivity: Thinking Beyond," in *A Companion to Museum Studies*, ed. by Sharon Macdonald, Malden/Oxford: Wiley-Blackwell (first edited 2006), 353-361. (copy in NYU Berlin's Library.)

Session 11 – 21 Apr 2020

Presentation of Group Projects – Critical Digital Museology. In-class session

Students present their group projects (second assignment) in class using PowerPoint or any other visual media tool (to be discussed). Presentations should be 15 to 20 min. long. Please upload your ppt presentation onto NYU Classes.

We meet at the AC.

Group presentation (second assignment) due.

Session 12 – 28 Apr 2020

Museum of European Cultures – Global Museums & EcoCriticism

In this session, we explore the exhibition "Fast Fashion: The Dark Sides of Fashion" at the Museum of European Cultures in Berlin-Dahlem. Conceived by the Museum of Visual and Decorative Arts in Hamburg, the exhibition examines the impact of the global fashion industry on local producers, mostly women, and the environment, primarily in the Global South. By asking "How can a T-shirt cost less than a cappuccino?", the exhibition aims to "encourage visitors to rethink their consumer behaviour" [sic] and consider alternative ways to produce and consume fashion, as the website describes it. The exhibition further presents business models and practices by slow fashion labels based in Berlin that experiment with fair, environmentally friendly and more sustainable ways to produce, exchange and share fashion. By examining

how the exhibition explores the intersections of environmental, economic, social and cultural issues, we discuss the term of “EcoCriticism” and explore what might be the role of museums – and the humanities – in tackling the global ecological crisis from a cultural perspective.

Address of the Museum of European Cultures: Arnimallee 25, Berlin-Dahlem.

We meet at the subway station “Dahlem-Dorf” (U3). Please allow approx. 25 min. travel time from “Hallesches Tor” (U1) and approx. 45 min. travel time from “Eberswalder Strasse” (U2).

PLEASE hand in a reading response about one of the assigned texts for this session:

Chong, Derrick (2011/2015): “Tate and BP – Oil and Gas as the New Tobacco?: Arts Sponsorship, Branding, and Marketing,” in *The International Handbooks of Museum Studies, vol. 2: Museum Practice*, ed. by Sharon Macdonald and Helen Rees-Leahy, London: Wiley, 1-11 **and** Janes, Robert (2018): “Museums and climate change activism,” in *The Beam #6*. URL: <https://medium.com/thebeammagazine/museums-and-climate-change-activism-cc0561e50731> (accessed October 14, 2019).

Janes, Robert (2011): “Museums and the end of materialism,” in *The Routledge Companion to Museum Ethics*, ed. by Janet Marstine, New York and London: Routledge, 54-69.

Lyons, Steve and Kai Bosworth (2019): “Museums in the Climate Emergency,” in *Museum Activism*, ed. by Robert Janes and Richard Sandell, Abingdon: Routledge, 174-185 **and** Janes, Robert (2018): “Museums and climate change activism,” in *The Beam #6*. URL: <https://medium.com/thebeammagazine/museums-and-climate-change-activism-cc0561e50731> (accessed October 14, 2019).

Serafini, Paula and Chris Garrard (2019): “Fossil Fule Sponsorship and the Contested Museum,” in *Museum Activism*, ed. by Robert Janes and Richard Sandell, Abingdon: Routledge, 69-79 **and** Janes, Robert (2018): “Museums and climate change activism,” in *The Beam #6*. URL: <https://medium.com/thebeammagazine/museums-and-climate-change-activism-cc0561e50731> (accessed October 14, 2019).

Session 13 – 5 May 2020

Museum of Islamic Art – Global Museums & Super-Diverse Societies

PLEASE NOTE: The Museum of Islamic Art is housed in the Pergamon Museum (2nd floor).

We discuss current trends in cross and intercultural museum studies as presented by the Museum for Islamic Art. Projects and initiatives to be discussed include the interventionist, interactive installation “Objects in Transfer”, “Multaqqa”, a tour guide traineeship program for refugees from Syria and Iraq, or “Tamam”, a new education and outreach program developed by the museum.

We meet in front of the James Simon Gallery.

PLEASE hand in a reading response about one of the assigned texts for this session:

Flood, Finbarr Barry (2007): “From the Prophet to postmodernism? New world orders and the end of Islamic art,” in *Making Art History. A Changing Discipline and its Institutions*, ed. by Elizabeth Mansfield, New York and London: Routledge, 31-53.

Grinell, Klas (2018): "Carpets and ceramics. Misrepresenting Muslim cultural heritage in Europe," in *Eurozine* 18 Oct 2016, 1-12 (first published in Swedish in *Ord & Bild* 3-4/2016). URL: <https://www.eurozine.com/carpets-and-ceramics/?pdf> (accessed 27 May 2019).

Kamel, Susan (2010): "Coming Back from Egypt. Working on Exhibitions and Audience Development in Museums Today," in *From Imperial Museum to Communication Center? On the New Role of Museums as Mediator between Science and Non-Western Societies*, ed. by Lidia Guzy, Rainer Hatoum, Susan Kamel, Würzburg: Königshausen & Neumann, 35-56.

Reeve, John (2018): "Islamic Art, the Islamic World – and Museums," in *The Contemporary Museum: Shaping Museums for the Global Now*, ed. by Simon Knell, London: Routledge, 55-73.

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Session 14 – 12 May 2020

Hamburger Bahnhof Museum of Contemporary Art – Global Art Museums

The Museum of Contemporary Art Hamburger Bahnhof forms part of the National Galleries of the National Museums in Berlin, together with the Alte Nationalgalerie and the Neue Nationalgalerie. Since its opening in 1996 the Hamburger Bahnhof has presented visual art primarily from Europe and North America post-1960, for example paintings, sculpture, object art, installations, photography and video art. On our field trip, we explore the history of the collection, for example, the debates around the presentation of private, historically contested collections such as the Flick Collection, a private collection on loan to the museum by a family that have benefited from collaborating with the National Socialist Party in the 1930s. We also explore the presentation of the collection in a rebuilt former railway station and discuss recent initiatives to reconsider collection policies and curatorial practices, for example the museum's recent initiatives, "Museum Global" and "Hello World: Revising a Collection", that aim at diversifying the collection and including more artworks from women and artists from the Global South.

We meet in front of the Hamburger Bahnhof main entrance: Invalidenstraße 50-51.

Nearest station: Hauptbahnhof/Central Station (U-Bahn U55, S-Bahn S3, S5, S7, S9, Tram M5, M8, M10, Bus TXL, 120, 123, 142, 147, 245, M41, M85, N20, N40).

Session 15 – 19 May 2020

Closing discussion. In-class session

In a closing discussion we explore your main take-aways from the semester, our course and your stay in Berlin. Final paper due!

We meet at the AC.

Classroom Etiquette

In class, smartphones and notebooks must not be used to read or write emails and text messages or browse any social media channels. Smart phones and notebooks might only be used for taking notes. No eating during class.

Your Lecturer

Dr. Annette Loeseke is an art historian and works in the fields of art history, museum studies, curatorial studies and empirical visitor studies. She has been a faculty member at NYU Berlin since 2015 and served as NYU Berlin's lecturer representative in NYU's Global Equity Diversity Inclusion Advisory Council from 2017 to 2018. She has taught courses at universities in Berlin, Heidelberg, Frankfurt, Amsterdam and Moscow, and has carried out numerous empirical visitor studies for museums in Germany, the UK, China and the Netherlands. She was a Scholar-in-Residence at Cornell University, Ithaca, NY in the summer of 2015, and a Senior Visiting Fellow at University College London Qatar in January 2019. Her current research interests include postcolonial museum studies, curatorial ecologies, empirical visitor/stakeholder studies, interpretation and learning processes and practices, museum brand images and framing strategies, and the role of activist movements in the context of the cultural sector. She co-organized the conference "Rethinking Museums Politically" at Technical University Berlin in May 2017 and the panel discussion "Decolonize Mitte! Humboldt Forum, Museum Island and the Schloss" at NYU Berlin in November 2018. Recent publications include "Transhistoricism. Using the Past to Critique the Present" (in *The Contemporary Museum: Shaping Museums for the Global Now*, ed. by Simon Knell, London 2019), "Experimental Exhibition Models: Curating, Designing and Managing Experiments" (in *The Future of Museum and Gallery Design*, ed. by Suzanne MacLeod et al, London 2018), and "Studying International Visitors at Shanghai Museum" (in *New Museum Practice in Asia*, ed. by Caroline Lang and John Reeve, London 2018). Upcoming conference papers include "Collecting Practices: Ai Weiwei's Teahouse in Berlin's Museum of Asian Art. Private Donors, Public Collections, Curatorial Challenges and Visitor Response" (Annual Conference, College Art Association CAA, Chicago, 2020) and "Deconstructing Reconstructions: Berlin's Pergamon Museum and the Panorama Exhibition by Yadegar Asisi" (Conference *Reconstruction: Methods and Practices in Research, Exhibitions, and Conservation*, Centre for Visual Culture, University of Cambridge, 2020).

Academic Policies

Assessment Expectations

Grade A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in their work. The student writes comprehensive essays / answers to exam questions and their work shows strong evidence of critical thought and extensive reading.

Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0
A- = 90-93 or 3.7
B+ = 87-89 or 3.3
B = 84-86 or 3.0
B- = 80-83 or 2.7
C+ = 77-79 or 2.3
C = 74-76 or 2.0
C- = 70-73 or 1.7
D+ = 67-69 or 1.3
D = 65-66 or 1.0
F = below 65 or 0

Attendance Policy

Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Please note that for classes involving a field trip, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive in time at the announced meeting point.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Academics Office; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Late Submission of Work

- (1) Written work due in class must be submitted during the class time to the professor.
- (2) Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work and will write the date and time of submission on the work, as above.
- (3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (4) Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.
- (5) End of semester essays must be submitted on time.

- (6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (7) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Provisions for Students with Disabilities

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their [website](#) for further information.

Plagiarism Policy

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the [NYU library guide](#) to referencing styles).

NYU Berlin takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form.

Note that some assignments in the course may be checked for plagiarism by using TurnItIn or other another software designed to detect offences against academic integrity.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For a summary please follow the link to [NYU Global's academic policies](#).