

Prof. L. Brooks Office hrs. T, Th. 4:30-5 and email
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Fall 2006, Joseph Brown Hall 242
T, Th. 3:30 -4:45 Period 76
22-675/42-676

CMLT 4200/6200: LITERATURE AND THE VISUAL ARTS
“Culture Incorporated”

“Imagine using the power of the arts to help feed the hungry.”
Phillip Morris Corporation

Course Description: this course explores museums, art, and cultural events in terms of their growing cooption by business corporations. We'll approach the issue from four angles: 1) the basic assumptions underlying our ideas of “art,” “museums,” “collecting” and “classifying; 2) the influence of museums and cultural events on society; 3) the increasing presence of corporate and political objectives in the arts 4) current strategies countering this presence.

Course requirements: 1 reading assignment summary (5 pnts); 1 (or 2), 2-pg. typed class report and 15 min oral presentation (12 pnts); a final 10-page typed research paper (23 pnts), midterm (21 pnts), final (24 pnts), and reading-knowledge quizzes given on the 1st class meeting of each new text (15 pnts). *Informed, relevant* class participation and attendance also affect grading. *Course work and material are subject to change: some readings may be added, others deleted. You'll be notified of changes in a timely manner and will be responsible for any work resulting from them.*

Late Papers, Missed Exams/Assignments Policy

No late papers. No exceptions. No emailed assignments: all assignments are presented by the student, *in class, on time, on assigned date* (students rushing in midway through or at the end of class shouldn't bother). No make ups without Dr.'s note on office stationery. If reports are assigned, failure to attend class on day your report is due = 'O' grade for report whether or not there's time for your presentation.

Attendance, Tardies and Cell Phone Policy:

Attendance: over 5 unexcused absences = automatic drop from course. Absences are excused only by Dr.'s note on Dr.'s stationery.

In addition to not attending class, the following activities = 1 class absence for each occurrence.

1. Cell phone distractions, including in-class text messaging (don't let me hear it or even see it out of your bag or pocket during class time).
2. Tardiness over 5 minutes
3. Failure to bring book to class on day it's assigned (poverty, sleet, hungry dogs will not save you)

Graduate Requirements and University honor Code (see last page of syllabus)

Required texts: at Off Campus Bookstore, Baxter St. and Bel Jean Copy, Broad St. Please buy the specified edition so we're all on the same page. **Library Reserve: some books and online articles are at the Library Reserve desk under “CMLT 4080.” Online password for electronic articles is “museums.”** Additional critical readings may be assigned.

Tom Wolfe, *The Painted Word*. New York: Farrar Straus & Giroux, 1999 ISBN [0553380656](#)

Gustave Flaubert. *Bouvard and Pecuchet*. Trans. A. J. Krailsheimer. New York: Penguin, 1976. ISBN: [0140443207](#)

Lawrence Weschler. *Mr. Wilson's Cabinet of Wonder*. New York: Random House Inc, 1996 ISBN: 0679764895

Sherman, Daniel J. and Irit Rogoff, eds. *Museum Culture: Histories, Discourses, Spectacles*. Minn.: U of Minnesota P, 1994. ISBN: 0816619530

Donald Preziosi, *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity*. Minn.: U. of Minnesota P. 2003. ISBN: [0816633584](#)

Timothy Luke, *Museum Politics: Power Plays at the Exhibition*. Minn: U. of Minnesota P., 2002. ISBN: [0816619891](#)

Carol Becker. *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*. New York: Rowman & Littlefield Publishers, Inc., 2002. ISBN: 0742509206

Mark W. Rectanus, *Culture Incorporated: Museums, Artists & Corporate Sponsorship* Minn.: U. of

Minnesota P. 2002 ISBN: [0816638527](#)

Lewis Hyde, *Trickster Makes This World: Mischief, Myth, & Art*. New York: Farrar Straus & Giroux, 1999. ISBN: [0865475369](#)

Joseph Gibaldi. *MLA Style Manual and Guide to Scholarly Publishing*. 2nd edition. New York: MLA Press, 1998. ISBN: 0873529774

Recommended:

Irit Rogoff, *Terra Infirma*. New York: Routledge, 2000 ISBN 0415096162 PB

Bel Jean Packets

Michel Foucault, *The Order of Things*. "Introduction"

Eugenio Donato, "The Museum's Furnace"

Jorge Luis Borges "The Analytical Language of John Wilkins." In Borges, *Other Inquisitions*.

Peter Greenaway, *One Hundred Objects to Represent the World*.

Brian Wallis, "Selling Nations: International Exhibits and Cultural Diplomacy" in *Museum Culture*, 265-281.

Vera L. Zolberg, "'An Elite Experience for Everyone': Art Museums, the Public, and Cultural Literacy." In *Museum Culture*, 49-66

Robert Janes, "Are Museums Sustainable Without Significant Contributions of Public Money?" In Janes, *Museums and the Paradox of Change*, 1997.

Carol Becker, *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*. New York: Rowman and Littlefield, 2002: "Preface," "Introduction," "The Artist as Public Intellectual," "Brooklyn Museum: Messing with the Sacred."

Richard Maxwell, "Why Culture Works." In Richard Maxwell, ed., *Culture Works: The Political Economy of Culture*. Minneapolis: U of Minnesota P, 2001.

Danielle Fox, "Art." In Maxwell, ed *Culture Works*.

Alan Riding, "A Maverick Starts a Museum Chain." *New York Times*, 11/19/03

Jenny Holzer, Christo, Cindy Sherman: works

CLASS SCHEDULE

August

17: Read Tom Wolfe, *The Painted Word*, for Tues., Aug 22

DECONSTRUCTING ART AND MUSEUMS

Art

22: Quiz on *Painted Word*. *Painted Word* summary assignment (due Thurs Aug 24.) Summary format: 2 single-space typed pages, Times New Roman, 12 pitch, 1" margins; divided by chapters.

24: Quiz and discussion on *Painted Word*; **SUMMARY OF PAINTED WORD DUE** (5 points)

29: Wolfe, *Painted Word*; Lewis Hyde, *Trickster Makes This World*, Introduction, pp 3-14; assignment of semester *class* reports on Hyde, *Trickster*.

Museums and the Ideology of Collecting

31: Foucault, "Preface," *The Order of Things* (10 pp); Borges, "The Analytical Language of John Wilkins" (4 pp) (BEL JEAN); Hyde, "Slipping the Trap of Appetite" pp 17-39 report and quiz

September

5: Flaubert, *Bouvard and Pecuchet*: Introduction, 7-16; Chs. 4, 5 (103-146), Ch 7 (1st pg) 173; Flaubert, *Dictionary of Received Ideas*, 293-94; Eugenio Donato, "The Museum's Furnace," pp. 213-231 (BEL JEAN); Hyde, "That's My Way Coyote, Not Your Way," 39-55. report and quiz

7: Flaubert, *Bouvard*; Donato, "Furnace;" Hyde, "The First Lie," 55-83 report and quiz

The Ideology of Collecting

12: Flaubert, *Bouvard*; Donato, “Furnace;” Hyde, “The Land of the Dead,” 83-95 report and quiz

Exhibits Not OF Art but AS Art

14: Peter Greenaway, *One Hundred Allegories to Represent the World* (Bel Jean); Hyde, “An Attack of Accidents,” pp 95-108, report and quiz

The Museum as Fiction

19: Lawrence Wechsler, *Mr. Wilson’s Cabinet of Wonder*; Hyde, “God of the Crossroads,” 108-128: report and quiz

21: Wechsler, *Cabinet*; Hyde, “The Lucky Find,” pp. 128-153: report and quiz

26: Wechsler, *Cabinet*; Hyde, “Speechless Shame and Shameless Speech,” pp. 153-73: report and quiz

THE INFLUENCE OF ART/MUSEUMS ON CULTURE

28: Richard Maxwell, “Why Culture Works, 1-21, in *Culture Works: The Political Economy of Culture* (BEL JEAN); Sherman & Rogoff, “Introduction,” pp. ix-xx, *Museum Culture*; Hyde, “Matter out of Place,” pp. 173-203: report and quiz

October

3: MIDTERM EXAM

5: Vera Zolberg, “‘An Elite Experience for Everyone’: Art Museums, the Public, and Cultural Literacy,” in Rogoff, *Museum Culture*, 49-66; Danielle Fox, “Art.” in Maxwell, ed., *Culture Works*, 22-60 (BEL JEAN); Hyde, “Hermes Slips the Trap,” pp 203-226: report and quiz

PROSPECTUS FOR FINAL PAPER ASSIGNED

FINAL RESEARCH PAPER ASSIGNED

9 MIDPOINT WITHDRAWAL DEADLINE

10: Donald Preziosi, *Brain of the Earth’s Body: Art, Museums, and the Phantasms of Modernity* (41 pgs): “Practicing the Self”: 19-28 (9 pgs); “Holy Terrors and Teleologies”: 35-37; 39 (3 pgs); “Romulus, Rebus, and the Gaze of Victoria”: 44-51 (7 pgs); “The Astrolab of the Enlightenment”: 63-92 (29 pgs); Hyde, “Frederick Douglass and Eshu’s Hat,” pp. 226-252: report and quiz

12: Preziosi, *Brain*, (33 pages): “The Crystalline Veil”: 92-103 (top half); 105 (1st 7 sentences of 3rd ¶); 111 starting at “What the great exhibition wrought . . .” – 115 (15 pgs); “The Museum of What You Shall Have Been”: 116-134 (top half of pg) (18 pgs); Hyde, “Trickster Arts and Works of Artus,” pp. 252-283: report and quiz.

17: Timothy Luke, *Museum Politics: Power Plays at the Exhibition*: Introduction (31 pp): “Museum Exhibitions as Power Plays” pp. xiii-xxvi; “Politics at the Exhibition: Aesthetics, History and Nationality in the Culture Wars,” pp. 1-18; Hyde, “Prophecy,” “Envoi,” pp. 283-317: report and quiz.

19: Luke (35 pp), “Signs of Empire/Empire of Signs, 65-82; “Inventing the Southwest: The Fred Harvey Company and Native American Art,” 82-100; Hyde, “Trickster Arts and Works of Artus,” pp. 252-283: report and quiz

24: Luke, "Museum Pieces," 100-124; "Southwestern Environments as Hyper-reality: The Arizona-Sonora Desert Museum," 146-165; "Conclusion," 218-231. Hyde, "Prophecy," "Envoi," pp. 283-317: report and quiz.

26. Fall Break

MUSEUMS AND CORPORATE CULTURE

31: Robert Janes, "Are Museums Sustainable Without Significant Contributions of Public Money?" (BEL JEAN); Brian Wallace, "Selling Nations: International Exhibits and Cultural Diplomacy" in Rogoff *Museum Culture*, 265-281; Hyde, "The Homeric Hymn to Hermes," pp. 317-335. 37 p

November

2: Mark Rectanus, *Culture Incorporated: Museums, Artists & Corporate Sponsorship*: "Full Disclosure," "Corporate Cultural Politics: Corporate Identity and Culture" 3-61; Hyde, "Trickster and Gender," pp. 335-347. Report and quiz

7: Rectanus, "Redefining Culture, *Absolutly*," 61-99; Hyde, "Monkey and the Peaches of Immortality," pp. 347-355.

PROSPECTUS FOR FINAL RESEARCH PAPER DUE

9: Rectanus, "Sponsoring Lifestyle: Travels with Annie Liebowitz," 99-132; Alan Riding, "A Maverick Starts a Museum Chain." *New York Times*, 11/19/03

14: Rectanus, "Sponsoring Events: Culture as Corporate Stage, from Woodstock to Ravestock and Reichstock," 132-171

16: Rectanus, "The Sponsored Museum; or, The Museum as Sponsor," 171-213.

21: Rectanus, "Cybersponsoring," 213-243. Holiday (Thanksgiving)

23: Holiday (Thanksgiving)

28: **COUNTERPOINT: TRICKSTER ARTIST STRIKES BACK**

Carol Becker, Carol. "Preface, "Introduction, "The Artist as Public Intellectual," in *Surpassing the Spectacle* (BEL JEAN).

30: Carol Becker, "Brooklyn Museum: Messing with the Sacred," in *Surpassing the Spectacle* (BEL JEAN). Hans Haacke (in Rectanus)

December

5: Jennie Holzer, Cindy Sherman, Christo (BEL JEAN) REVIEW

14 **Final Exam**, Thurs. Dec 14, 2006 3:30-6:30

FINAL RESEARCH PAPER DUE

Graduate Requirements:

"Point scores for graduate course work will differ from those of undergraduates: papers count 20 and 25 points respectively; midterm 20 points, final exam 25 points, and quizzes on reading knowledge, 10 points. Graduate midterm and final examinations will contain more numerous and more challenging questions, and students are expected to respond with greater depth and comprehension in order to demonstrate a higher level of competence in course material. Graduate papers will be the product of more extensive reading in primary and secondary (critical) texts. Suggested paper topics will serve only as a point of departure for graduate students, who will be expected to develop an original and relatively sophisticated approach to works and ideas of the period. Unlike the 12-week deadline for undergraduates, graduate prospectuses for the final research paper must be initiated in collaboration

with the professor by the fifth semester week and must be submitted in final form by the tenth semester week. Graduate level papers must show evidence of having consulted at least ten and having thoroughly integrated at least five of the critical studies listed in the course bibliography for the chosen topic. They must demonstrate a level of writing and analytical skills concomitant with graduate standards in the Comparative Literature Department."

University Honor Code and Academic Honesty Policy: All academic work must meet the standards contained in the UGA booklet, *A Culture of Honesty*. Students must inform themselves about those standards before performing any academic work. The link to more detailed information about academic honesty can be found at: <http://www.uga.edu/ovpi/honesty/acadhon.htm>. These standards apply in the present course to in-class behavior during quizzes, exams, and to home writing assignments (plagiarism).