

Course Syllabus

[Jump to Today](#)

EGMT 1510 ENGAGING AESTHETICS

ART IN & OUT OF PLACE (October 12-December 5)

Mondays and Wednesdays 2:00-3:15, Chemistry Building 204

Professor Christa Noel Robbins (**please call me ‘Christa’**) cnr4b@virginia.edu

OFFICE HOURS

In Fayerweather Hall, office 312

TUESDAY 3:45-4:45 PM.

WEDNESDAYS 3:10-4:10

(we can always meet before class, if you send me an email first, or after class without an email)>

All appointments should be booked through VA Code §2.2-3705.2(2)- Telecommunications

“Art In & Out of Place” is one of four “Engagements” courses you’ll take as a first-year student. For the **aesthetics engagement**, students are asked to consider how aesthetic experience is variously understood across different cultures, impacts their own personal and social lives, and shapes the perception of one’s environment and others. The Aesthetic Engagement courses are designed to help you:

- Describe and analyze works of art
- Think critically and historically about the nature of art and artistry
- Become aware of how aesthetic experience underlies social life and frames one’s particular point of view
- Reflect on the historical, geographical, and cultural differences that shape cultural expressions and hierarchies

Course Theme: “Art In & Out of Place”

In this course you will study and analyze the notion of *place* in relation to particular works of art, viewers, and makers. From early twentieth-century theories of artistic “autonomy,” which claim that works of “fine art” should maintain their value and significance across time and place, to current legal and policy debates regarding the repatriation of looted objects to their cultures of origin, we will study practical and theoretical approaches to the value of art’s being in and out of place in a global context. We will consider these various theories of place in relation to our

immediate surroundings, thinking about the placement and framing of cultural objects and historical sites on Grounds and throughout Charlottesville.

Attendance

Attendance is required in this course. All students must sign in at the beginning of class to be marked present. If you want to maintain an A or B, you are allowed no more one unexcused absence during the course of the term and are required to make up that missed class. Any additional absences must be excused by me. More than 4 tardy arrivals is counted as an unexcused absence. (Valid excuses include medical and family emergencies, religious observances, athletic competitions, and academic obligations, such as conferences and interviews. Documentation is required in each of these cases and, whenever possible, should be provided *prior* to the missed class. Work-load, general forgetfulness and job-duties do not count as valid excuses.)

Participation

To earn an A or B you must participate in class. In order to receive full credit for participation, students must come to class prepared to discuss the readings in detail. This requires having the readings in-hand, with specific passages in mind to discuss or ask questions about. This also requires only having relevant documents open on your devices (when you are noticeably looking at non-class related materials or chatting, I make note of it and factor it into your final grade). **You are graded not simply on whether you're participating, but on the quality of that participation.**

Readings

Reading assignments are noted on the course outline and on Canvas under the "Home" tab, where you can also find links to any assigned PDFs. It is important to complete readings *prior* to class meetings. You should *always* have the readings with you in class.

There will be two surprise reading quizzes over the course of the term. These quizzes are meant to check whether you've done the reading.

Homework

There will be a handful of homework assignments that require your responses on Canvas throughout the term. **These must be completed by the end of the term in full to get an 'A' in the class.**

Canvas

Important course documents and the Power Point slide lectures will be posted on UVA's Canvas site. You should check this site DAILY for updates, announcements and assignments.

Email

The most effective way to communicate with me is in person, during my office hours. Please use email primarily for alerting me of emergencies and scheduling meetings with me. It can take me over 24 hours to respond to emails.

Accommodations

UVA complies with the Americans with Disabilities Act and with Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. If you require accommodations, please submit to me either via email or in person the necessary paperwork from the Student Disability Access Center (SDAC) as early as possible in the semester. The SDAC is located in the Department of Student Health and can be contacted at 243-5180/5181.

*Note: If you need an accommodation, but don't have access to the resources to obtain the paperwork from SDAC, please get in touch with me ASAP. Chronic conditions, including mental health issues, count here too. Accessibility is a fundamental part of our learning environment.

Evaluation

Evaluation is based on what is called "labor-based grading," which is used by many professors across the country. For this form of grading you enter into an agreement with the professor about how much work you have to do in order to earn a particular grade in the class. The work you complete has to meet the criteria for each assignment.

Each assignment is ranked with a $\sqrt{-}$, $\sqrt{}$, $\sqrt{+}$, or an X (the X indicates that the assignment was substandard and has earned 0 points). If you submit a substandard assignment you will be allowed to make it up *once*. **You only get one resubmission. Future substandard assignments will be given a zero. The range between a $\sqrt{-}$ and a $\sqrt{+}$, is similar to the range between an A- and an A+**

Students who do not participate regularly will automatically receive a minus for their final grade (eg A-, B-, C-, etc).

Please read the following carefully so that you are aware of the criteria for earning the grade you want to earn.

To pass this course, you must do *all* of the following:

- Miss no more than 2 classes.
- Complete the visual analysis exercise (around 300 words)
- Complete one writing exercise (200-500 words)
- Complete the final assignment
- Complete the required Engagements Experience.

To earn some form of A, you must **meet all the criteria for passing the course (see above), and...**

- Miss no more than one class.
- Post a 200-word response to the readings for any missed classes within 3 days of the missed class.
- Submit no more than one late assignment within three days of the deadline.
- Complete all the writing exercises
- Complete all the homework assignments on time.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an A or an A-.*

To earn some form of B, you must **meet all the criteria for passing the course, and...**

- Miss no more than two classes.
- Post a response to the reading of at least 200 words for any missed classes within 3 days of the missed class.
- Submit no more than three late assignments within three days of the deadline.
- Complete all the writing exercises
- Miss no more than one homework assignment.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an B or a B-.*

To earn some form of C, you must **meet all the criteria for passing the course, and...**

- Miss no more than two classes.
- Submit no more than three late assignments within three days of the deadline.
- Miss no more than two writing exercises
- Miss no more than 2 homework assignments.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an C or a C-.*

(D or F will be given if you are unable to meet the requirements listed above.)

See the “Home” tab for the full class schedule.

23F Engaging Aesthetics

DAILY READING AND ACTIVITIES SCHEDULE

(consult this schedule on a daily basis to be sure you're on track in the class. The schedule is subject to change).

WEEK 1

Monday 10/16

Introduction

Homework:

Due Wednesday at 12pm:

Read through the resources below and visit the Rotunda (you'll need to take a selfie to show you were there--pick a place in or around the Rotunda that you found especially interesting).

Spend some time exploring ALL its floors and considering both its interior and exterior, as well as its relation to the "Academical Village" as a whole (chat with one of the "lawnies" while wandering around). After both visiting and reading about the Rotunda and the Academical Village from the resources pasted below write a post (around 300 words or so) relaying your thoughts about the impact of being in this space in person. Some questions to consider: What did you know/think about the Rotunda before seeing it in person? Did exploring it in person change what you think about it? Was it more than you expected? Less? How does what you read about its history relate to your experience of being in the place? Submit your selfie and post to Canvas by 5pm Wednesday.

<https://www.tclf.org/landscapes/academical-village-university-virginia>Links to an external site.

<https://encyclopediavirginia.org/entries/slavery-at-the-university-of-virginia/#:~:text=Most%20of%20the%20university's%20first,Jefferson%2C%20called%20the%20Academical%20Village>Links to an external site..

<https://whc.unesco.org/en/list/442/>Links to an external site.

To read for Wednesday Robertson and McDaniel, "Places," 227-232.

WEDNESDAY 10/18

To read before class:

Robertson and McDaniel, "Places," 227-232.

[Robertson_Places1.pdf](#)

To watch in class: John Berger, "Ways of Seeing," E 1.

Go over your responses following your Rotunda site visit.

Homework: Read Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," 1936.

Mark passages you felt were most accessible in the Benjamin reading, be prepared to share in groups and to discuss their meaning.

Guiding questions for reading:

- What is the "technological reproduction of artworks"?
 - What is "aura"?
 - What is the relation of aura to technological reproduction?
-

WEEK 2

MONDAY 10/23

To read before class: Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," 1936.

[Benjamin_Work of Art.pdf](#)

Homework: 200-500-word response to Benjamin. **Due Friday, 10/27, by 12PM.**

WEDNESDAY 10/25

Meet at the Fralin Museum

<https://g.page/fralinmuseumuva?shareLinks> to an external site.

[Links to an external site.](#)

Complete visual analysis exercise in groups.

Homework:

1. Visit Katherine Foster Memorial before Monday (take a selfie as proof).
2. Museum write up due Thursday 11/2.
3. Complete readings for Monday.

WEEK 3

MONDAY 10/30

To read before class:

Robertson & McDaniel “Places,” 240-245

[Robertson_Places2.pdf](#)

Actions

“Insight on Site-Specificity”

<https://opening-contemporary-art.press.plymouth.edu/chapter/site-specificity/>[Links to an external site.](#)

[Links to an external site.](#)

Homework:

Read the Kwon essay. Mark passages you felt were most accessible in terms of understanding the concepts of “interventionist” vs. “integrationist” public art. Be prepared to share in groups.

WEDNESDAY 11/1

To read before class:

Miwon Kwon, “Sittings of Public Art: Integration vs. Intervention,” One Place after Another: Site-Specific Art and Locational Identity (2004).

[kwon_Sitings.pdf](#)

Homework:

1. Museum write up due Thursday 11/2, by 10pm.
 2. Visit the Enslaved Laborers memorial (take lots of pictures) and decide whether you think it is interventionist or integrationist. Be prepared to share in groups on Monday.
-

WEEK 4

MONDAY 11/6

Discuss Kwon reading. Mark out passages to answer the prompt about the Enslaved laborers memorial.

Homework:

Complete readings for Wednesday

Kwon response due Monday, 11/13, by 10PM (400-600 words).

WEDNESDAY 11/8

No in-class meeting

Listen to this virtual tour of the removed monuments in Charlottesville. <https://www.these monuments.org> [Links to an external site.](#)

[Links to an external site.](#)

Response to the tour due by 5pm Wednesday to be marked present.

Homework: Complete readings for Monday.

WEEK 5

MONDAY 11/13

To read before class:

<https://www.nytimes.com/2023/10/27/opinion/robert-e-lee-confederate-statues.html>

[Links to an external site.](#)

“MONUMENT LAB: Paul Farber and Ken Lum on reimagining symbols and systems of justice,” <https://www.artforum.com/interviews/paul-farber-and-ken-lum-on-reimagining-symbols-and-systems-of-justice-83303>[Links to an external site.](#)

[Links to an external site.](#)

Look through information about “Beyond Granite: Pulling Together” <https://monumentlab.com/projects/national-mall-project>[Links to an external site.](#)

[Links to an external site.](#)

Homework: Complete Wilson readings

WEDNESDAY 11/15

To read before class:

Fred Wilson and Howard Halle, “Mining the Museum,” *Grand Street* No. 44 (1993), pp. 151-172.

[Halle_Wilson_Mining.pdf](#)

How Mining the Museum Changed the Art World
- *BmoreArt* <https://bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html>[Links to an external site.](#)

[Links to an external site.](#)

WEEK 6

MONDAY 11/20

No in-person class.

Watch this John Oliver episode:

https://www.youtube.com/watch?v=eJPLiT1kCSM&ab_channel=LastWeekTonight



[Links to an external site.](#)

And answer these questions before 4pm.

What are the Benin Bronzes?

What are some of the reasons named by British Museum representatives for not returning the Parthenon marbles or Benin Bronzes?

How did museums first acquire the objects in their collections?

What is "provenance" and what are some of the problems with it today, including ethical problems, according to the video?

What was Kim Kardashian's role in exposing a looted object in the Met's collections?

What are some of the solutions that some institutions have only just begun to explore to remedy this situation?

Think about how projects like Fred Wilson's help us to think about such problems in the museum and be prepared to share in class.

Homework: Complete Monument Lab museum exercise.

Fill out the answers to the Monument lab Museum exercise in the assignments folder. You can visit any museum in Charlottesville (including the Fralin). You can print out the exercise and fill it out by hand and then turn it in as a scan, type directly into the exercise, or write your answers in a separate document. If you don't want to draw your "ideal" museum, feel free to describe. We will be discussing and sharing these in class. **Upload the doc by 12pm Sunday, 11/26.**

[MonumentLab MuseumFieldTrip Optimized-1.pdf](#)

WEDNESDAY 11/22

Thanksgiving. No class

Homework for MONDAY 11/27:

1. Complete readings for Monday and answer the following questions

Questions for readings (prepare to answer in class):

For Herman Reading:

What is restitution according to Herman?

What are the three moments of restitution?

What role does the museum have to play in the project of restitution?

For Balot readings:

Are the actions of the Congolese Plantation Workers Art League contribute to a “decolonization” of the museum?

2. Find an article on a museums and restitution and/or dubiously acquired objects in the news published in the New York Times Links to an external site, the Washington Post Links to an external site., or the Guardian Links to an external site.in the last 12 months. Write a short summary and post to Canvas by 11pm, Sunday, Nov 26. Be prepared to discuss in class.

WEEK 7

MONDAY 11/27

Be sure to answer the questions in "Assignments" and to post your museum article on Sunday.

To read before class

Alexander Herman, “Introduction” and "Legacies of Conflict," in Restitution: The Return of Cultural Artefacts (Lund Humphries 2021)

[Herman Introduction.pdf](#)

[Herman Legacies of Conflict.pdf](#)

Materials on Balot: <https://balot.org/> Links to an external site and <https://news.artnet.com/opinion/decolonizing-museums-plantation-workers-congo-nfts-2129550>Links to an external site.

[Links to an external site.](#)

Questions for readings (prepare to answer in class):

For Herman Reading:

What is restitution according to Herman?

What are the three moments of restitution?

What role does the museum have to play in the project of restitution?

For Balot readings:

Are the actions of the Congolese Plantation Workers Art League contribute to a “decolonization” of the museum?

Discuss articles you posted.

Homework for Wednesday:

Complete readings and watch film for Wednesday.

Watch: <https://video-alexanderstreet-com.proxy1.library.virginia.edu/watch/human-flow>

Post responses to film on Canvas by 11PM, Tuesday, 11/28

WEDNESDAY 11/29

To read before class:

Robertson & McDaniel “Places,” 249-255

[Robertson_Places 3.pdf](#)

Barbara Pollack “A Bowl of Pearls, a Ton of Tea, and an Olympic Stadium” *ArtNews* 2006.

[‘It Is Impossible to Simplify My Feelin...ntroversial Art, in 2006 – ARTnews.com.pdf](#)

To watch before class:

Ai Wei Wei *Human Flow* <https://video-alexanderstreet-com.proxy1.library.virginia.edu/watch/human-flow>

WEEK 8

MONDAY 12/4

Final project due at 5pm. **No late submissions will be accepted.**

23F Engaging Aesthetics

EGMT 1510 ENGAGING AESTHETICS

ART IN & OUT OF PLACE (August 22-October 11)

Course Syllabus

[Jump to Today](#)

GMT 1510 ENGAGING AESTHETICS

ART IN & OUT OF PLACE (August 22-October 11)

Mondays and Wednesdays 2:00-3:15, Chemistry Building 204

Professor Christa Noel Robbins (**please call me ‘Christa’**) cnr4b@virginia.edu

OFFICE HOURS:

TUESDAY 3:45-4:45 PM, in Fayerweather Hall, office 312

WEDNESDAYS 3:10-4:10 at Greenberry's Coffee in Wilsdorf Hall (across from the Chemistry Building)

All appointments should be booked through VA Code §2.2-3705.2(2)- Telecommunications

“Art In & Out of Place” is one of four “Engagements” courses you’ll take as a first-year student. For the **aesthetics engagement**, students are asked to consider how aesthetic experience is variously understood across different cultures, impacts their own personal and social lives, and shapes the perception of one’s environment and others. The Aesthetic Engagement courses are designed to help you:

- Describe and analyze works of art
- Think critically and historically about the nature of art and artistry
- Become aware of how aesthetic experience underlies social life and frames one’s particular point of view
- Reflect on the historical, geographical, and cultural differences that shape cultural expressions and hierarchies

Course Theme: “Art In & Out of Place”

In this course you will study and analyze the notion of *place* in relation to particular works of art, viewers, and makers. From early twentieth-century theories of artistic “autonomy,” which claim that works of “fine art” should maintain their value and significance across time and place, to current legal and policy debates regarding the repatriation of looted objects to their cultures of origin, we will study practical and theoretical approaches to the value of art’s being in and out of place in a global context. We will consider these various theories of place in relation to our immediate surroundings, thinking about the placement and framing of cultural objects and historical sites on Grounds and throughout Charlottesville.

Attendance

Attendance is required in this course. All students must sign in at the beginning of class to be marked present. If you want to maintain an A or B, you are allowed no more one unexcused absence during the course of the term and are required to make up that missed class. Any additional absences must be excused by me. More than 4 tardy arrivals is counted as an unexcused absence. (Valid excuses include medical and family emergencies, religious observances, athletic competitions, and academic obligations, such as conferences and interviews. Documentation is required in each of these cases and, whenever possible, should be provided *prior* to the missed class. Work-load, general forgetfulness and job-duties do not count as valid excuses.)

Participation

To earn an A you must *fully* participate in class. In order to receive full credit for participation, students must come to class prepared to discuss the readings in detail. This requires having the readings in-hand, with specific passages in mind to discuss or ask questions about. This also requires only having relevant documents open on your devices (when you are noticeably looking at non-class related materials or chatting, I make note of it and factor it into your final grade). **You are graded not simply on whether you're participating, but on the quality of that participation.**

Readings

Reading assignments are noted on the course outline and on Canvas under the "Home" tab, where you can also find links to any assigned PDFs. It is important to complete readings *prior* to class meetings. You should *always* have the readings with you in class.

There will be two surprise reading quizzes over the course of the term. These quizzes are meant to check whether you've done the reading.

Homework

There will be a handful of homework assignments that require your responses on Canvas throughout the term. These must be completed by the end of the term in full to get an 'A' or 'B' in the class.

Canvas

Important course documents and the Power Point slide lectures will be posted on UVA's Canvas site. You should check this site DAILY for updates, announcements and assignments.

Email

The most effective way to communicate with me is in person, during my office hours. Please use email primarily for alerting me of emergencies and scheduling meetings with me. It can take me over 24 hours to respond to emails.

Accommodations

UVA complies with the Americans with Disabilities Act and with Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. If you require accommodations, please submit to me either via email or in person the necessary paperwork from the Student Disability Access Center (SDAC) as early as possible in the semester. The SDAC is located in the Department of Student Health and can be contacted at 243-5180/5181.

*Note: If you need an accommodation, but don't have access to the resources to obtain the paperwork from SDAC, please get in touch with me ASAP. Chronic conditions, including

mental health issues, count here too. Accessibility is a fundamental part of our learning environment.

Evaluation

Evaluation is based on what is called “labor-based grading,” which is used by many professors across the country. For this form of grading you enter into an agreement with the professor about how much work you have to do in order to earn a particular grade in the class. The work you complete has to meet the criteria for each assignment.

Each assignment is ranked with a $\sqrt{-}$, $\sqrt{}$, $\sqrt{+}$, or an X (the X indicates that the assignment was substandard and has earned 0 points). If you submit a substandard assignment you will be allowed to make it up *once*. **You only get one resubmission. Future substandard assignments will be given a zero. The range between a $\sqrt{-}$ and a $\sqrt{+}$, is similar to the range between an A- and an A+**

Students who do not participate regularly will automatically receive a minus for their final grade (eg A-, B-, C-, etc).

Please read the following carefully so that you are aware of the criteria for earning the grade you want to earn.

To pass this course, you must do *all* of the following:

- Miss no more than 2 classes.
- Complete the visual analysis exercise (around 300 words)
- Complete one writing exercise (200-500 words)
- Complete the final assignment
- Complete the required Engagements Experience.

To earn some form of A, you must **meet all the criteria for passing the course (see above), and...**

- Miss no more than one class.
- Post a 200-word response to the readings for any missed classes within 3 days of the missed class.
- Submit no more than one late assignment within three days of the deadline.
- Complete all the writing exercises
- Complete all the homework assignments on time.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an A or an A-.*

To earn some form of B, you must meet all the criteria for passing the course, and...

- Miss no more than two classes.
- Post a response to the reading of at least 200 words for any missed classes within 3 days of the missed class.
- Submit no more than three late assignments within three days of the deadline.
- Complete all the writing exercises
- Miss no more than one homework assignment.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an B or a B-.*

To earn some form of C, you must meet all the criteria for passing the course, and...

- Miss no more than two classes.
- Submit no more than three late assignments within three days of the deadline.
- Miss no more than two writing exercises
- Miss no more than 2 homework assignments.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an C or a C-.*

(A grade of D or F will be given if you are unable to meet the requirements listed above.)

DAILY READING AND ACTIVITIES SCHEDULE

(consult this schedule on a daily basis to be sure you're on track in the class. The schedule is subject to change).

WEEK 1

WEDNESDAY Aug 23

Introduction

Homework:

Due Sunday: Read through the resources below and visit the Rotunda (you'll need to take a selfie to show you were there--pick a place in or around the Rotunda that you found especially interesting).

Spend some time exploring ALL its floors and considering both its interior and exterior, as well as its relation to the "Academical Village" as a whole (chat with one of the "lawnies" while wandering around). After both visiting and reading about the Rotunda and the Academical Village from the resources pasted below write a post (around 300 words or so) relaying your thoughts about the impact of being in this space in person. Some questions to consider: What did you know/think about the Rotunda before seeing it in person? Did exploring it in person change what you think about it? Was it more than you expected? Less? How does what you read about its history relate to your experience of being in the place? Submit your selfie and post to Canvas by 5pm Sunday.

<https://www.tclf.org/landscapes/academical-village-university-virginia>

[Links to an external site.](#)

<https://encyclopediavirginia.org/entries/slavery-at-the-university-of-virginia/#:~:text=Most%20of%20the%20university's%20first,Jefferson%2C%20called%20the%20Academical%20Village>

[Links to an external site.](#)

<https://whc.unesco.org/en/list/442/>

[Links to an external site.](#)

To read for Monday, Robertson and McDaniel, "Places," 227-232.

WEEK 2

MONDAY Aug 28

To read before class:

Robertson and McDaniel, "Places," 227-232.

[Robertson_Places1.pdf](#)

To watch in class: John Berger, "Ways of Seeing," E 1.

Go over your responses following your Rotunda visit.

Homework: Read Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” 1936.

Mark passages you felt were most accessible in the Benjamin reading, be prepared to share in groups and to discuss their meaning.

Guiding questions for reading:

- What is the “technological reproduction of artworks”?
- What is “aura”?
- What is the relation of aura to technological reproduction?

WEDNESDAY Aug 30

To read before class: Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” 1936.

[Benjamin_Work of Art.pdf](#)

Homework: 200-500-word response to Benjamin. **Due MONDAY, Sept 4, by 10PM.**

WEEK 3

MONDAY Sept 4

Meet at the Fralin Museum

<https://g.page/fralinmuseumuva?share>

[Links to an external site.](#)

Complete visual analysis exercise in groups.

Homework: Visit Katherine Foster Memorial and post selfie by 12pm Wednesday, Sept 6. Complete readings for Wednesday.

WEDNESDAY Sept 6

Visit Katherine Foster Memorial and post selfie by 12pm Wednesday, Sept 6. Complete readings for Wednesday.

To read before class:

Robertson & McDaniel “Places,” 240-245

[Robertson_Places2.pdf](#)

“Insight on Site-Specificity”

<https://opening-contemporary-art.press.plymouth.edu/chapter/site-specificity/>

[Links to an external site.](#)

Homework:

1. Turn your museum write-up in on Friday by 5pm (400-600 words)
2. Read the Kwon essay. Mark passages you felt were most accessible in terms of understanding the concepts of “interventionist” vs. “integrationist” public art. Be prepared to share in groups.

WEEK 4

MONDAY Sept 11

To read before class:

Miwon Kwon, “Sittings of Public Art: Integration vs. Intervention,” *One Place after Another: Site-Specific Art and Locational Identity* (2004).

[kwon_Sitings.pdf](#)

Homework: Visit the Enslaved Laborers memorial (take lots of pictures) and decide whether you think it is interventionist or integrationist. Be prepared to share in groups on Wednesday.

WEDNESDAY Sept 13

Discuss Kwon reading. Mark out passages to answer the prompt about the Enslaved laborers memorial.

Homework:

Complete readings for Wednesday

Kwon response due Monday by 10PM (400-600 words).

WEEK 5

MONDAY Sept 18

No in-class meeting

Listen to this virtual tour of the removed monuments in Charlottesville. <https://www.these monuments.org>

[Links to an external site.](#)

Response to the tour due by 5pm.

WEDNESDAY Sept 20

“MONUMENT LAB: Paul Farber and Ken Lum on reimagining symbols and systems of justice,” <https://www.artforum.com/interviews/paul-farber-and-ken-lum-on-reimagining-symbols-and-systems-of-justice-83303>

[Links to an external site.](#)

Look through information about “Beyond Granite: Pulling Together” <https://monumentlab.com/projects/national-mall-project>

[Links to an external site.](#)

Homework: Complete Wilson readings

WEEK 6

MONDAY Sept 25

To read before class:

Fred Wilson and Howard Halle, "Mining the Museum," *Grand Street* No. 44 (1993), pp. 151-172.

[Halle_Wilson_Mining.pdf](#)

How Mining the Museum Changed the Art World - *BmoreArt*

<https://bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html>

[Links to an external site.](#)

Homework: Complete Monument Lab museum exercise.

Fill out the answers to the Monument lab Museum exercise in the assignments folder. You can visit any museum in Charlottesville (including the Fralin). You can print out the exercise and fill it out by hand and then turn it in as a scan, type directly into the exercise, or write your answers in a separate document. If you don't want to draw your "ideal" museum, feel free to describe. We will be discussing and sharing these in class. **Upload the doc by 12pm Wednesday, 9/27.**

[MonumentLab_MuseumFieldTrip_Optimized.pdf](#)

WEDNESDAY Sept 27

Present and discuss Monuments Lab exercise with reference to Wilson's project.

Homework for Wednesday, Oct 4:

1. Complete readings for Monday and answer the following questions

Questions for readings (prepare to answer in class):

For Herman Reading:

What is restitution according to Herman?

What are the three moments of restitution?

What role does the museum have to play in the project of restitution?

For Balot readings:

Are the actions of the Congolese Plantation Workers Art League contribute to a “decolonization” of the museum?

2. Find an article on a museums and restitution and/or dubiously acquired objects in the news published in the New York Times Links to an external site., the Washington Post Links to an external site., or the Guardian Links to an external site.in the last 12 months. Write a short summary and post to Canvas by 11pm, Tuesday, Oct 3. Be prepared to discuss in class.

WEEK 7

MONDAY Oct 2

Fall reading days. No class.

WEDNESDAY Oct 4

To read before class:

Alexander Herman, “Introduction” and "Legacies of Conflict," in Restitution: The Return of Cultural Artefacts (Lund Humphries 2021)

[Herman Introduction.pdf](#)

[Herman Legacies of Conflict.pdf](#)

Materials on Balot: <https://balot.org/> Links to an external site and

<https://news.artnet.com/opinion/decolonizing-museums-plantation-workers-congo-nfts-2129550>

[Links to an external site.](#)

Questions for readings (prepare to answer in class):

For Herman Reading:

What is restitution according to Herman?

What are the three moments of restitution?

What role does the museum have to play in the project of restitution?

For Balot readings:

Are the actions of the Congolese Plantation Workers Art League contribute to a “decolonization” of the museum?

Discuss articles you posted.

Homework: Complete readings and watch film for Monday. Post responses to film on Canvas by 11PM, Sunday, October 9

WEEK 8

MONDAY Oct 9

Robertson & McDaniel “Places,” 249-255

[Robertson_Places 3.pdf](#)

Discuss responses to Ai Wei Wei *Human Flow* <https://video-alexanderstreet-com.proxy1.library.virginia.edu/watch/human-flow>

WEDNESDAY Oct 11

NO CLASS MEETING. Complete your final project after visiting the Fralin. DUE AT 5PM, no late submissions accepted.

24Sp Engaging Aesthetics

EGMT 1510 ENGAGING AESTHETICS

ART IN & OUT OF PLACE (Jan 17-March 12)

Mondays and Wednesdays 2:00-3:15, Clark 101

Professor Christa Noel Robbins (**please call me ‘Christa’**) cnr4b@virginia.edu

OFFICE HOURS

In Fayerweather Hall, office 312

TUESDAYS 2:00-3:00 PM.

WEDNESDAYS 3:30-4:30 PM

(we can always meet before class, if you send me an email first, or after class without an email)

All appointments should be booked through VA Code §2.2-3705.2(2)- Telecommunications

“Art In & Out of Place” is one of four “Engagements” courses you’ll take as a first-year student. For the **aesthetics engagement**, students are asked to consider how aesthetic experience is variously understood across different cultures, impacts their own personal and social lives, and shapes the perception of one’s environment and others. The Aesthetic Engagement courses are designed to help you:

- Describe and analyze works of art
- Think critically and historically about the nature of art and artistry
- Become aware of how aesthetic experience underlies social life and frames one’s particular point of view
- Reflect on the historical, geographical, and cultural differences that shape cultural expressions and hierarchies

Course Theme: “Art In & Out of Place”

In this course you will study and analyze the notion of *place* in relation to particular works of art, viewers, and makers. From early twentieth-century theories of artistic “autonomy,” which claim

that works of “fine art” should maintain their value and significance across time and place, to current legal and policy debates regarding the repatriation of looted objects to their cultures of origin, we will study practical and theoretical approaches to the value of art’s being in and out of place in a global context. We will consider these various theories of place in relation to our immediate surroundings, thinking about the placement and framing of cultural objects and historical sites on Grounds and throughout Charlottesville.

Attendance

Attendance is required in this course. All students must sign in at the beginning of class to be marked present. If you want to maintain an A or B, you are allowed no more one unexcused absence during the course of the term and are required to make up that missed class. Any additional absences must be excused by me. More than 4 tardy arrivals is counted as an unexcused absence. (Valid excuses include medical and family emergencies, religious observances, athletic competitions, and academic obligations, such as conferences and interviews. Documentation is required in each of these cases and, whenever possible, should be provided *prior* to the missed class. Work-load, general forgetfulness and job-duties do not count as valid excuses.)

Participation

To earn an A or B you must participate in class. In order to receive full credit for participation, students must come to class prepared to discuss the readings in detail. This requires having the readings in-hand, with specific passages in mind to discuss or ask questions about. This also requires only having relevant documents open on your devices (when you are noticeably looking at non-class related materials or chatting, I make note of it and factor it into your final grade). **You are graded not simply on whether you’re participating, but on the quality of that participation.**

Readings

Reading assignments are noted on the course outline and on Canvas under the “Home” tab, where you can also find links to any assigned PDFs. It is important to complete readings *prior* to class meetings. You should *always* have the readings with you in class.

There will be two surprise reading quizzes over the course of the term. These quizzes are meant to check whether you've done the reading.

Homework

There will be a handful of homework assignments that require your responses on Canvas throughout the term. **These must be completed by the end of the term in full to get an 'A' in the class.**

Canvas

Important course documents and the Power Point slide lectures will be posted on UVA's Canvas site. You should check this site DAILY for updates, announcements and assignments.

Email

The most effective way to communicate with me is in person, during my office hours. Please use email primarily for alerting me of emergencies and scheduling meetings with me. It can take me over 24 hours to respond to emails.

Accommodations

UVA complies with the Americans with Disabilities Act and with Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. If you require accommodations, please submit to me either via email or in person the necessary paperwork from the Student Disability Access Center (SDAC) as early as possible in the semester. The SDAC is located in the Department of Student Health and can be contacted at 243-5180/5181.

*Note: If you need an accommodation, but don't have access to the resources to obtain the paperwork from SDAC, please get in touch with me ASAP. Chronic conditions, including mental health issues, count here too. Accessibility is a fundamental part of our learning environment.

Evaluation

Evaluation is based on what is called "labor-based grading," which is used by many professors across the country. For this form of grading you enter into an agreement with the professor about how much work you have to do in order to earn a particular grade in the class. The work you complete has to meet the criteria for each assignment.

Each assignment is ranked with a $\sqrt{-}$, $\sqrt{}$, $\sqrt{+}$, or an X (the X indicates that the assignment was substandard and has earned 0 points). If you submit a substandard assignment you will be allowed to make it up *once*. **You only get one resubmission. Future substandard assignments will be given a zero. The range between a $\sqrt{-}$ and a $\sqrt{+}$, is similar to the range between an A- and an A+**

Students who do not participate regularly will automatically receive a minus for their final grade (eg A-, B-, C-, etc).

Please read the following carefully so that you are aware of the criteria for earning the grade you want to earn.

To pass this course, you must do *all* of the following:

- Miss no more than 2 classes.
- Complete the visual analysis exercise (around 300 words)
- Complete one writing exercise (200-500 words)

- Complete the final assignment
- Complete the required Engagements Experience.

To earn some form of A, you must **meet all the criteria for passing the course (see above), and...**

- Miss no more than one class.
- Post a 200-word response to the readings for any missed classes within 3 days of the missed class.
- Submit no more than one late assignment within three days of the deadline.
- Complete all the writing exercises
- Complete all the homework assignments on time.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an A or an A-*
- Pass both reading quizzes (provide a 200 word response to the readings for any quiz you failed--only one "make up" allowed).

To earn some form of B, you must **meet all the criteria for passing the course, and...**

- Miss no more than two classes.
- Post a response to the reading of at least 200 words for any missed classes within 3 days of the missed class.
- Submit no more than three late assignments within three days of the deadline.
- Complete all the writing exercises
- Miss no more than one homework assignment.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an B or a B-*
- Pass one reading quizz

To earn some form of C, you must **meet all the criteria for passing the course, and...**

- Miss no more than two classes.
- Submit no more than three late assignments within three days of the deadline.
- Miss no more than two writing exercises
- Miss no more than 2 homework assignments.
- Participate in class discussions (this means coming to class having read the texts and prepared to discuss them), workshops, and the occasional in-class writing exercise. It also means not looking at irrelevant content on your computer while in class. *The quality of your participation will determine whether you get an C or a C-*

(D or F will be given if you are unable to meet the requirements listed above.)

Please consult the daily schedule under the "syllabus" tab for assignments, etc.

Course Syllabus

[Jump to Today](#)

DAILY READING AND ACTIVITIES SCHEDULE

(consult this schedule on a daily basis to be sure you're on track in the class. The schedule is subject to change).

WEEK 1

Wednesday 1/17

Introduction

Homework:

Due Sunday, 1/20 at 12pm:

Read through the resources below and visit the Rotunda (you'll need to take a selfie to show you were there--pick a place in or around the Rotunda that you found especially interesting).

Spend some time exploring ALL its floors and considering both its interior and exterior, as well as its relation to the "Academical Village" as a whole (chat with one of the "lawnies" while wandering around). After both visiting and reading about the Rotunda and the Academical Village from the resources pasted below write a post (around 300 words or so) relaying your thoughts about the impact of being in this space in person. Some questions to consider: What did you know/think about the Rotunda before seeing it in person? Did exploring it in person change what you think about it? Was it more than you expected? Less? How does what you read about its history relate to your experience of being in the place? Submit your selfie and post to Canvas by 5pm Sunday.

<https://www.tclf.org/landscapes/academical-village-university-virginia>[Links to an external site.](#)

[Links to an external site.](#)

[https://encyclopediavirginia.org/entries/slavery-at-the-university-of-virginia/#:~:text=Most%20of%20the%20university's%20first,Jefferson%2C%20called%20the%20Academical%20VillageLinks to an external site.](https://encyclopediavirginia.org/entries/slavery-at-the-university-of-virginia/#:~:text=Most%20of%20the%20university's%20first,Jefferson%2C%20called%20the%20Academical%20VillageLinks%20to%20an%20external%20site.)

[Links to an external site.](#)

[https://whc.unesco.org/en/list/442/Links to an external site.](https://whc.unesco.org/en/list/442/)

[Links to an external site.](#)

Homework for Monday: *read* Robertson and McDaniel, “Places,” 227-232.

WEEK 2

MONDAY 1/22

To read before class: Robertson and McDaniel, “Places,” 227-232.

[Robertson_Places1.pdf](#)

To watch in class: John Berger, “Ways of Seeing,” E 1.

Go over your responses following your Rotunda site visit.

Homework for Wednesday: Read Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” 1936.

Mark passages you felt were most accessible in the Benjamin reading, be prepared to share in groups and to discuss their meaning.

Guiding questions for reading:

- What is the “technological reproduction of artworks”?
- What is “aura”?
- What is the relation of aura to technological reproduction?

WEDNESDAY 1/24

To read before class: Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” 1936.

[Benjamin Work of Art.pdf](#)

Homework:

1. 200-500-word response to Benjamin. **Due FRIDAY, 1/26, by 10PM.**
2. Visit Katherine Foster Memorial and post selfie by 5pm Sunday, 1/28.
3. Complete readings for Monday.

WEEK 3

MONDAY 1/29

Formal analysis of Katherine Foster Memorial, make sure you've posted your selfie.

To read before class:

Robertson & McDaniel “Places,” 240-245

[Robertson Places2.pdf](#)

“Insight on Site-Specificity”

<https://opening-contemporary-art.press.plymouth.edu/chapter/site-specificity/Links to an external site.>

Homework:

Read the Kwon essay. Mark passages you felt were most accessible in terms of understanding the concepts of “interventionist” vs. “integrationist” public art. Be prepared to share in groups.

WEDNESDAY 2/1

To read before class:

Miwon Kwon, "Sittings of Public Art: Integration vs. Intervention," One Place after Another: Site-Specific Art and Locational Identity (2004).

[kwon_Sitings.pdf](#)

Homework:

1. Visit the Enslaved Laborers memorial (take lots of pictures) and decide whether you think it is interventionist or integrationist. Be prepared to share in groups on Monday.
2. Turn in your formal analysis write-up by Sunday at 12PM

WEEK 4

MONDAY 2/5

Discuss Kwon reading. Mark out passages to answer the prompt about the Enslaved laborers memorial.

Kwon response due Sunday by 10PM (400-600 words).

WEDNESDAY 2/7

No in-class meeting

Listen to this virtual tour of the removed monuments in Charlottesville. <https://www.these monuments.org>Links to an external site.

Response to the tour due by 5pm.

****Frederick Douglass Jazzworks on February 9th at 6 pm** in the Old Cabell Hall auditorium. This event is unticketed and open to the public, should you choose this musical experience to complete the EE Event component**

WEEK 5

MONDAY 2/12

<https://www.nytimes.com/2023/10/27/opinion/robert-e-lee-confederate-statues.html>Links to an external site.

“MONUMENT LAB: Paul Farber and Ken Lum on reimagining symbols and systems of justice,” <https://www.artforum.com/interviews/paul-farber-and-ken-lum-on-reimagining-symbols-and-systems-of-justice-83303>Links to an external site.

Look through information about “Beyond Granite: Pulling Together” <https://monumentlab.com/projects/national-mall-project>Links to an external site.

Homework:

Complete readings for Wednesday

WEDNESDAY 2/14

To read before class:

Fred Wilson and Howard Halle, “Mining the Museum,” *Grand Street* No. 44 (1993), pp. 151-172.

[Halle_Wilson_Mining.pdf](#)

"How Mining the Museum Changed the Art World"
- *BmoreArt* <https://bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html>Links to an external site.

Discuss your Monuments Lab exercise

Homework for Monday:

Complete readings for Monday and answer the following questions

Questions for readings (prepare to answer in class):

For Herman Reading:

What is restitution according to Herman?

What are the three moments of restitution?

What role does the museum have to play in the project of restitution?

For Balot readings:

Are the actions of the Congolese Plantation Workers Art League contribute to a “decolonization” of the museum?

WEEK 6

MONDAY 2/19

To read before class:

Alexander Herman, “Introduction” and "Legacies of Conflict," in *Restitution: The Return of Cultural Artefacts* (Lund Humphries 2021)

[Herman Introduction.pdf](#)[Herman_Legacies of Conflict.pdf](#)

AND

Materials on Balot: <https://balot.org/> Links to an external site and <https://news.artnet.com/opinion/decolonizing-museums-plantation-workers-congo-nfts-2129550>Links to an external site.

Homework for Wednesday:

1. Find an article on a museums and restitution and/or dubiously acquired objects in the news published in the New York Times [Links to an external site.](#), the Washington Post [Links to an external site.](#), or the Guardian [Links to an external site.](#) in the last 12 months. Write a short summary and post to Canvas by 11pm, Tuesday. Be prepared to discuss in class.

2. Watch this John Oliver video and post answers to questions in assignments folder by 11pm, Tuesday. https://www.youtube.com/watch?v=eJPLiT1kCSM&ab_channel=LastWeekTonight

[Links to an external site.](#)

WEDNESDAY 2/21

No readings for today. Make sure to post your article on museums/restitution by Tuesday at 11PM.

Homework for Monday:

Watch Ai Wei Wei *Human Flow* <https://video-alexanderstreet-com.proxy1.library.virginia.edu/watch/human-flow>

Answer questions posted to Canvas by 12pm Sunday.

WEEK 7

MONDAY 2/26

To read before class:

Robertson & McDaniel “Places,” 249-255

[Robertson_Places 3.pdf](#)

Barbara Pollack “A Bowl of Pearls, a Ton of Tea, and an Olympic Stadium” *ArtNews* 2006.

[‘It Is Impossible to Simplify My Feelin...ntroversial Art, in 2006 – ARTnews.com.pdf](#)

Discuss responses to Ai Wei Wei *Human Flow* <https://video-alexanderstreet-com.proxy1.library.virginia.edu/watch/human-flow>

Go over your submitted--*remember what you posted and be ready to summarize for the class.*

WEDNESDAY 2/28

Discuss Decolonizing Architecture/Art Residency (DAAR).

Go over final.

ENGAGEMENTS EXPERIENCE RESPONSE DUE 2/29

WEEK 8

SPRING BREAK

WEEK 9

Monday, 3/11

NO CLASS MEETING. Complete your final project after visiting the Fralin. DUE AT 5PM, no late submissions accepted.