Term: Spring 2014

Meeting Time: Per. 5-7 (11:45 AM - 2:45 PM)
Instructor: Sean Miller
E-mail: swarp@ufl.edu
Office Hours: Wed. 2 – 3PM (By Appointment)
Office Location: WARPhaus

Meeting Location: WARPhaus and Dickenson Hall Conference Room
(Please Always Check-In at Dickenson Hall Main Desk prior to Class)
Credit Hours: 03

Personal Note: My policy with e-mail is that it is the best way to reach me and I usually check it twice a day (Morning and late afternoon). I will respond to your e-mails usually within 24 hours (unless I am traveling for a show).
COURSE DESCRIPTION
The Wunderkammer or Cabinet of Curiosity was the precursor to the present day art museum and natural history museum. These eclectic 16th-17th century collections that contained natural specimens, scientific instruments, illustrations, art, ethnographic items and other curiosities, will provide the conceptual framework for the work produced in this course. The historical significance of these collections is tied to the fact that they contained objects related to both art and science. Contemporary artists and scientists continue to utilize museums, exhibitions, archival techniques, historical research, and collections as a part of their practice. This project and course invokes the idea of the Wunderkammer to explore and metaphorically build upon the space that exists between these two types of museums and specifically we will be looking at the Florida Museum of Natural History and the Samuel P. Harn Museum of Art. Students will work with the FLMNH to build dialogue in the arts and sciences and produce events and exhibitions that will seek a middle ground between art and science. The Wunderkammer concept may function as a shared historical “common ground” where the arts and sciences may work together in a multidisciplinary manner.

The “Repurposing the Wunderkammer” course is the part of a larger project that includes curated exhibitions featuring artists from the U.S. and abroad, a thematically related studio art course held at the Florida Museum of Natural History (Spring 2014), and a public lecture series. This project is funded by a University of Florida Creative Campus Catalyst Grant. The project was proposed and organized by Assistant Professor Sean Miller, College of Fine Arts, School of Art and Art History and Assistant Professor Stuart McDaniel, Department of Biology.

This is a research and project-based studio course in which students will explore and research the collection at the FLMNH, the history of Cabinets of Curiosity, the act of collecting, and the workings of contemporary museums, collections, and the natural world as a basis for making art. The course will cultivate research, studio practice, and multidisciplinary thinking. Students will be assigned major projects, readings, drawing book projects, and specific individualized research challenges. Projects will be informed by an assortment of readings, lectures, video/film screenings, workshops, museum and other site visits. Focused conversations, critical discussions and individual tutorials.
OBJECTIVES
• Students will develop an appreciation for biology the natural world in Florida.
• Students will develop a critical understanding of workings of contemporary museums and the act of collecting.
• Students will collaborate with the collection and scientists at the FLMNH and in the Dept. of Biology here at UF.
• Students will develop an understanding of the history of Cabinets of Curiosity.
• Each student will develop a vital research and studio practice exemplified through workshops, assigned projects, and an individual drawing book.
• Students will experience experimental processes and risk-taking in order to have a sophisticated understanding of the properties and possibilities of the assigned course work.

ASSIGNMENTS
Coursework will consist of three major projects, plus drawing book research, readings, videos, a written paper, workshops, demos, and development of assigned projects. Presentations with suggested artists and readings will offer students an overview of concepts and related solutions. Major project themes will include: Collecting and Categorical Structures, Found Objects and Specimens, Historical and Subjective Understanding of Museums, Museum as Metaphor, History of the Wunderkammer, and investigation of scientific research at UF.

ATTENDANCE
• Attendance at all classes, critiques, and field trips is mandatory.
• Students must work during scheduled studio times or it is considered an absence.
• Late arrival or early departure will count as an absence.
• More than three absences a semester will result in a grade reduction by 1/2 of one letter grade per accumulation of three absences.
EVALUATION
The work from this course will be graded on specific criteria defined by individual project goals. However, all projects will be graded on their success in the following areas: topical research, concept development, excellent design decisions, craftsmanship, risk-taking, experimentation, ambition, and meeting in process deadlines. As previously mentioned, a drawing book is required for recording notes and ideas and the work must be finished within the specified deadlines.

The course grade for each student will be evaluated on the basis of:
• The completion and success of 4 major projects.
• Completion of readings, writings, and discussions.
• Attendance at all assigned field trips and lectures.
• Research – the conceptual tools you employ to inform your practice.
• Technical competence, craft, and inventive use of materials.
• Presentation – all work should be presented in critique in a finished and professional manner.
• Effort, hard work, and a diligent, consistent effort toward excellence.
• Active participation and discussion.

GRADING

Letter Grade  
A  A-  B+  B-  C+  C  C-  D+  D  D-  E  WF  I  NG  

Grade Points  
4.0  3.67  3.33  3.0  2.67  2.33  2.0  1.67  1.33  1.0  .67  0  0  0

A: Excellent work, work meets the requirements and goes above and beyond expectations.
B: Work meets all requirements to a high degree, and is presented in a meaningful fashion.
C: Work is average, meets all requirements minimally, presentation is “satisfactory.”
D: Work is below average, concepts are missing or not fulfilled, presentation lacks quality.
F: “F” Work receives a failing grade, unacceptable and insufficient work.

Project 1:  15%
Project 2:  15%
Project 3:  20%
Paper/Blog Entries: 15%
Participation: 20% (Participation includes arriving at studio ready to work, on time, with materials, keeping studio clean, and participation in critiques and class discussions).
Drawing Book: 15%
Students must earn a grade higher than C- to earn credit toward their major.

**ATTENDANCE**

Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary. Students are expected to attend all classes. On Tuesdays, unless otherwise noted, we will meet at the FLMNH on campus at Dickensen Hall. On Thursdays we will meet at WARPhaus. At Dickensen Hall it is extremely important that students arrive on time or early and sign in at the main desk. **Unexcused absences will be cause for a lowered grade. Your fourth absence will result in a grade drop.** Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered.

**Tardiness:** arrival to class should be on time or early. Late arrival after start of class, will be noted and three such incidences will count as one absence. After 30 minutes a late arrival will equal an absence. Leaving early from class will also be considered as tardiness or absence, and will be counted as such.

Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

**SUPPLIES**

**Materials:** Bound sketchbook 8”x11,” flashdrive, and supplies dependant on individual project needs.

**Suggested Tools:** A good camera, drawing and ink and/or watercolor supplies.

**Required Text:**

Mr. Wilson’s Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology by Lawrence Weschler
Other Suggested Texts:
Cabinets of Wonder by Christine Davenne
To Have and to Hold An Intimate History of Collectors and Collecting by Philipp Blom
The Breathless Zoo Taxidermy and the Cultures of Longing by Rachel Poliquin
Cabinet of Natural Curiosities / Das Naturalienkabinett / Le cabinet des curiosités naturelles (English, German and French Edition) Hardcover by Albertus Seba
Visual Display: Culture Beyond Appearances (Discussions in Contemporary Culture) by Lynne Cooke and Peter Wollen (Apr 1, 1999)
Cabinets of Curiosities by Patrick Mauriès (Oct 1, 2011)
Bureau of the Centre for the Study of Surrealism And Its Legacy (Opus Projects S.) By Mark Dion
The Marvelous Museum: Orphans, Curiosities & Treasures: A Mark Dion Project by Oakland Museum of California, text by Rebecca Solnit and Lawrence Weschler (Oct 6, 2010)
The Order of Things: An Archaeology of the Human Sciences by Michel Foucault (1969)
Deep Storage: Collecting, Storing and Archiving in Art by Ingrid Schaffner, Matthias Winzen, Geoffrey Batchen and Hubertus Gassner (Jul 1998)

LINKS, COLLABORATIONS, and RESOURCES
Wrap It Tape It Walk It Place It http://installator.tumblr.com/
The Center for Land Use and Interpretation http://clui.org/
Dunne & Raby http://www.dunneandraby.co.uk/content/biography
The League of Imaginary Scientists http://www.imaginaryscience.org/about.html
Oddities http://science.discovery.com/tv-shows/oddities
Cell Phone Disco http://www.cellphonedisco.org/
Center for PostNatural History http://postnatural.org/
Museum of Jurassic Technology http://mjt.org/
Mobile Bee Museum http://bureauforopenculture.org/2012/08/a-mobile-bee-museum/
Museum for Beasts Conservation Studies http://www.obeasts.org/
The Tree Museum  
http://www.thetreemuseum.ca/

me Collector's Room Berlin  
http://www.me-berlin.com/ausstellungen/

Green Museum  
http://greenmuseum.org/

Future Farmers  
http://www.futurefarmers.com/

Bioglyphs Project  
http://www.biofilm.montana.edu/Bioglyphs/default.htm

London Fieldworks  
http://londonfieldworks.com/

Amorphic Robot Works  
http://amorphicrobotworks.org/

Processing Plant  
http://www.processing-plant.com/

Kunstkammer George Laue  
http://www.kunstkammer.com/e_seiten/framestart.html

Mütter Museum  
http://www.collegeofphysicians.org/mutter-museum/

Ravishing Beasts  
http://www.ravishingbeasts.com/

Naturalists and Owners of Notable Historic Cabinets and Collections

Ulisse Aldrovandii
Elias Ashmole
Basilus Besler
Emperor Ferdinand 1st
Francesco Calzolari
Fernando Cospi
Ferrante Imperato
Isabella d’Este
Philipp Hainhofer
Jean Hermann
Athanasius Kircher
Francesco de’ Medici
Federico da Montefeltro
Albertus Seba
Manfredo Settala
John Sloane
Sir Hans Soane
Levinus Vincent
Joseph Bonnier de la Mosson
Elias Ashmole
Johann Joachim Winckelmann
Lazearo Spallanzani
Dimpfel Family Collection
Claude Fabri de Peiresc
Pierre Gassendi
Marin Mersenne
Leonello d’Este
LATE WORK
All projects, reading responses, and research projects must be completed on time for full credit. Specific due dates are stated on each project sheet and are announced in class. Failure to complete any project on time will result in a drop of one full letter grade, and failure to complete any other assignment, such as response papers, in-class exercises, or other class work, on time will result in a drop of ½ letter grade for each day it is late. If the time line states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished and installed before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student’s responsibility to turn in all work on time. The ceramic process requires that green ware be completely fabricated and detailed, then dried for several days, depending upon scale and complexity. Please finish building all wet work on time for green ware due dates and manage the careful drying of your work so that you can meet all deadlines. Clay requires your regular attention to achieve good results. It cannot be rushed or neglected. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

CELL PHONES
Students in the School of Art and Art History will not be permitted to have cell phones turned on in class. If it beeps, chimes, rings or makes any type of noise, turn it off before entering the classroom. Continuous cell phone disruptions will result in lowered grades.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS
The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

UNIVERSITY ILLNESS POLICY
Students who are absent from classes or examinations because of illness should contact their professors. If you’re unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.
HEALTH AND SAFETY
YOU ARE REQUIRED TO VISIT http://www.arts.ufl.edu/art/healthandsafety FOR RULES REGARDING SA+AH HEALTH & SAFETY POLICIES AND THE HANDBOOK. PLEASE DOWNLOAD THE WAIVER FORM FROM THE SITE.

Each student must complete a waiver form and these forms must be turned in to your professor who will turn them in to the Director of Operations by the second week of class.

SHARED STUDIO
Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the work tables clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

STUDIO PRACTICE
The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project. Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor’s note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this document to the instructor. The instructor will make appropriate accommodations for any student with a disability. The Dean of Students Office can be contacted at: 352-392-1261. Information is also available on their website, at http://www.dso.ufl.edu/drp. Please speak with the instructor about any concerns.
POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES
"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."


PHILOSOPHY
The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals requires the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY
As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University.

Detailed Academic Honesty Guidelines may be found at http://www.aa.ufl.edu/aa/Rules/4017.htm

DISRUPTIVE BEHAVIOR
Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at http://www.aa.ufl.edu/aa/Rules/1008.htm Be advised that you can and will be dismissed from class if you engage in disruptive behavior.
COUNSELING SERVICES
Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: http://www.counsel.ufl.edu

1. University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

2. Student Mental Health, Student Health Care Center, 392-1171, personal counseling.

3. Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.

4. Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.
Over the course of the semester make it a goal to investigate at least 10 artists per week from the list below and include those of interest in your Drawing book.

**Cornell, Joseph** (U.S., M, Sculpure)
**Critical Art Ensemble** (USA, MF, 5 person collective)
**Damon, Betsy** (b. 1940, USA, F, environmental art)
**Delvoye, Wim** (M, photo, digital arts, concept, installation, sculpt)
**Demand, Thomas** (b. 1964, M, German, photo)
**Darboven, Hanne** (Germany, F, Conceptual)
**Duprat, Hubert** (b. 1957, French, M, sculpt, installation)
**Duchamp, Marcel** (French, M, Conceptual, painting, sculpture)
**Durham, Jimmie** (b. 1962, USA, M, Photo)
**Distell, Herbert** (b. 1942, Swiss, M, Sculpture, photo, film)
**Dion, Mark** (b. 1961, USA, M, concept, installation)
**Drain, Jim** (USA, M, sculpture/knitting/installation)
**Dzama, Marcel** (USA, M, drawing)
**Easterner, Sam** (USA, M, photo, video)
**Eliasson, Olafur** (b. 1967, DENMARK, M, site specific installation)
**Everson, Kevin Jerome** (b. 1965 USA, M, films re: daily materials, conditions, tasks, gestures of people of African descent)
**Escher, M.C.** (b. 1898, Dutch, M, drawing, printmaking)
**Etani, Takehito** (JAPAN, M, sculpture, installation)
**Gregory Euclide** (b. 1974, USA, M, sculpture, installation)
**Fabre, Jan** (b. 1958, Belgium, M, conceptual, video, performance, installation)
**Fallen Fruit** (USA, collaborative, site-specific)
**Fig, Joe** (b. 1968, USA, M, painting, sculpture)
**Naomi Fisher** (b. 1976 Miami, USA, F, draw, paint, photo, performance/install)
**Honare Fragonard** (b. 1732, FRENCH, M, Painter, Anatomist)
**Fontcuberta, Joan** (b. 1955, SPAIN, M, Conceptual, photo)
**Ford, Walton** (b. 1960, USA, watercolor)
**Fraser, Andrea** (b. 1965, USA, installation, performance)
**Fuchs, Leonhart** (b. 1960, USA, F, Performance/video/artist/writer/curator)
**Future Farmers** (USA, Collaborative Group, Environmental)
**Ghetti, Dalton** (USA, M, Sculpture)
Louise Lawler (U.S., F, Photo)
London Fieldworks, (UK, Collaborative Group, design, sculpture, installation)
LeDray, Charles (USA, M, sculpture, textile)
Lee, Frances Glessner (b1848, USA, F, Diorama)
Jae Rhim Lee (USA, F, Artist, designer)
Leonard, Zoe (b1961, USA, F, photo)

Laramée, Eve Andrée (USA, F, Multimedia)
Van Lieshout, Atelier (b1960, GERMAN, Architecture, sculpture)
Levine, Sherrie (b1947, USA, F, conceptual photo and sculpture)
Lombardi, Mark (b1951-2000, USA, M drawing)
Los Carpinteros, (CUBA, Collaborative Art Group, drawing, sculpture, installation)
League of Imaginary Scientists, (USA, Collaborative Group, multimedia, performance, installation)
Mäkipää, Tea (b1973, FINLAND, F, photo, design, installation)
Marclay, Christian (USA M, sound, collage, sculpture)
Edouard Martinet (UK, M, Sculpture)
Allan McCollum (b. 1944, USA, M, Sculpture)
Merian, Maria Sybilla (b1647, GERMAN, F, Naturalist, illustrator)
Merz, Mario (b 1925, ITALY, M, Sculpture)
De Molina, Enrique Gomez (b 1964, USA, M, Sculpture, taxidermy)
Morris, Desmond (b 1928, UK, M, Naturalist, surrealist, painter)
Wangechi Mutu (b 1972, KENYA, F, Painting, drawing, collage)
Messager, Annette (b1943, FRANCE, F, Installation/mixed)
McEleney, Josiah (b1966 Boston, USA, M, Sculpture/Glass)
Mendieta, Ana (1948-1985, CUBA/USA, F, earth art/perf)
Mobile Bee Museum
Mueck, Ron (b1958, Australia, M, sculpture)
Mullican, Matt (b1951, USA, M, multiples/paint)

Museum of Jurrasic Technology (USA, Museum as Medium)
Nicholson, Natasha (USA, F, Sculpture)
O’Beirn, Aisling (IRELAND, F, installation, sculpture)

O’Doherty, Brian (b 1928, M, Conceptual artist, theorist)
Peale, Charles Wilson (b 1741, USA, M, Painter, naturalist)
Palissy, Bernard (b 1510, FRENCH, M, Potter, naturalist, geologist)
Paglen, Trevor (USA, M, Science, Journalism, Photo, Site-Specific)
Eugene Parnell (USA, M, Sculpture)
Richard Pell (USA, M, also see Institute for Applied Autonomy and Center for PostNatural History)
Pippin, Ron (USA, M, Sculpture)

Piccinini, Patricia (b1965 AUSTRALIA, F, ceramic Sculpture)
Hermann Ploucquet (M, Taxidermy)
Polli, Andrea (USA, F, Interventionist, sound art, science)
Della Porta, Giambattista (b 1535, ITALY, M, Scholar, author, scientist)
Purcell, Rosamond (b 1942, USA, F, Photographer)
Potter, Walter (b 1835, UK, M, Taxidermy)
Pope.L, William (USA, M, performance, conceptual, sculpture)
Rhoades, Jason (b1965, USA, M, installation)
Robie, Dario (USA, M, sculpt. constructions)
Rockman, Alexis (b1962, USA, M, paint/mixed)
Ritchie, Matthew (USA, M, draw, paint, and installation)
Sachs, Tom (USA, M, sculpture, installation)
Phil Ross (USA, M, Biology, sculpture, installation)
Ruysh, Frederik (b 1638, DUTCH, M, Botanist, Anatomist, Sculptor)

The Atlas Group/Walid Raad (b1967, LEBANON, conceptual, photo)
Albertus Seba (b 1665, GERMANY, M, Pharmacist, zoologist, collector)
Schnadt, Sara
Shonibare, Yinka (b1962 British-Nigerian, fibers/installation/photo)
Simonds, Charles (b1945, USA, M, ceramics)
SIMPARCH, (founded 1996, collaborative, architecture & design)
Haim Steinbach (b1944, ISRAEL, M, Sculpture, installation)
Smith, Kiki (b1954, GERMANY/USA, F, sculpt, print)
Scieferstein, Iris (GERMANY, F, Taxidermy Sculpture)
Singer, Angela (b1966, UK, F, Taxidermy, sculpture, animal rights)
Silverthorne, Jeanne (b 1950, USA, F, Sculpture)
Jim Skull (b1959, FRENCH, M, Sculpture)
Starn, Mike and Doug : The Starn Twins” (b1961, USA, M collaboration/photo)
Softday (Ireland-Based Collaborative)

Survival Research Laboratories (USA, Robots, Performance, Destruction)
Tansey, Mark (b1949, USA, M, paint)
Tomaselli, Fred (b1956, USA, M, paint)
Toulet, Maissa (FRENCH, F, Installation)
Turrell, James (b1941, USA, M, installation)
Vaisman, Meyer (b1960, VENEZUELA, M, Sculpture)
Vincini, Thomas (b1957, GERMANY, M, Sculpture)
Oldenburg, Claes (b 1929, USA, M, Sculptor)
Noterdaeme, Filip (Homeless Museum of Art)

Vega, Sergio (ARGENTINA, M, sculpture, photo, installation)
Warburg, Abby (b 1866, GERMANY, M, Writer, cultural theorist)
Westermann, H.C. (b1922, USA, M, Printmaking and sculpture)
Wilson, Fred (b1954 Bronx- NY,USA, M installation/museum artifacts)
Witkin, Joel-Peter (b1939, USA, M, photo)
Wüthrich, Peter (b1962, SWISS, M, Conceptual)

Francis Willughby (b 1635, UK, M, Ornithologist and Ichthyologist)
Wurm, Erwin (b1954 AUSTRALIA, M, sculpture, photo)

Witkin, Joel-Peter (b1939, USA, M, photo)
Wüthrich, Peter (b1962, SWISS, M, Conceptual)

Francis Willughby (b 1635, UK, M, Ornithologist and Ichthyologist)
Wurm, Erwin (b1954 AUSTRALIA, M, sculpture, photo)

Andrew, Yang (M, U.S, sculpture)

Wilson, Donald Roller (USA, M, paint)
**WUNDERKAMMER CALENDAR**

**ART 3807C**

**Unless otherwise noted we will meet at the FLMNH Dickenson Hall Conference Room on Tuesdays and WARPhaus on Thursdays.**

### WEEK 1 – Inhaling the Spore: Cabinets, Museums, and Collections

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<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>T. Jan. 7th</td>
<td>This week class meets at WARPhaus</td>
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| Tr. Jan. 9th| Readings: “Enter the World of the Curious” and “The Cabinet of Wonder An Overview”  
Pgs. 6-43 Cabinets of Wonder by Christine Davenne, “Beyond Belief: Museum As Metaphor” by Ralph Rugoff from Visual Display  
Pgs. 68-71, “Wonder” pgs. 11-42 The Breathless Zoo by Rachel Poliquin |
|            | Thursday: Drawing Book Assignments presented due for checkpoint #1  
Studio Assignment #1 Introduced |

### WEEK 2 – White Cubes, Wonder, and an Arsenal of Pedagogy

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<th>Date</th>
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| T. Jan. 14th | Jan. 16th Powell Hall Tour: What is a Natural History Museum: How Does It Function?  
FLMNH tour with Dr. Doug Jones starting at noon. |
| Tr. Jan. 16th | Jan. 16th Visiting Artist/Scholar: Pablo Helguera, Director of Adult and Academic Programs,  
MoMA, "The Knowledge Argument: Learning from Socially Engaged Art." 6PM  
Harn Museum |
|            | Readings: Inside the White Cube by Brian O’Doherty pt. 1 (online)  
“Death and Life, In that Order, In The Works of Charles Wilson Peale” pg. 184-201 from Open Studio by Susan Stewart, "Why Boiling People Is Wrong" To Have and To Hold by Philipp Blom Pgs. 139-157, "Manifesta Workbook: The Emancipated Visitor” online  
[http://manifestaworkbook.org/emancipated.pdf](http://manifestaworkbook.org/emancipated.pdf) |

### WEEK 3 – Turned Ivory, Carved Crocodile Skulls, and Why Boiling People is Wrong

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<th>Date</th>
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<tr>
<td>T. Jan. 21st</td>
<td>• Monday Jan. 20th Martin Luther King Day – No Class</td>
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<td>Tr. Jan. 23rd</td>
<td>Lecture: SERGIO VEGA, &quot;A Summer Garden: Reflections on Natural History and Colonialism,” Thursday, January 21st, 6PM, School of Art + Art History.</td>
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### WEEK 4 – A Chain of Electrified Monks and Frogs With Pants

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<th>Date</th>
<th>Activity</th>
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| T. Jan. 28th | Readings: Mr. Wilson's Cabinet of Wonder Pgs. 40-70, “The Esquisite Art of Dr. Ruysch”  
Pgs. 60-74 To Have and To Hold by Philipp Blom |
| Tr. Jan. 30th |                                                                                                                                 |


**WEEK 5 – Hounding Nature In Her Wanderings, To Be Able to Lead Her Afterwards To The Same Place**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>T. Feb. 4th</td>
<td>Studio Assignment #1 Due Thursday Feb. 6th</td>
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<tr>
<td>Tr. Feb. 6th</td>
<td>Studio Assignment #2 Introduced</td>
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<tr>
<td></td>
<td>Readings: Mr. Wilson’s Cabinet of Wonder Pgs. 70-109</td>
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<tr>
<td></td>
<td>Due Feb. 6th Drawing Book Checkpoint #1</td>
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</tbody>
</table>

**RISK Cinema Screenings:**
- BEN RIVERS, "The Creation as We Saw It," UK/Vanuatu, 2012, 14 min.

Tuesday, February 11, 7PM, Harn Auditorium, Harn Museum of Art,
*Organized and Funded by RISK Cinema.*

**Readings:**
- "Mark Dion’s Surrealist Legacy" pgs. 6-10 and 106-113
- “The Irritated Cloud” Interview with Lawrence Weschler and Mark Dion pg. 18-31
- The Marvelous Museum

**WEEK 6 – The Stingray Enjoys Music, Dance, and Clever Talk**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>T. Feb. 11th</td>
<td>Feb. 11th Author JILL CIMENT, storytelling, the museum, collections, and natural history.</td>
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<td>Tr. Feb. 13th</td>
<td>Fiction writing workshop at the FLMNH.</td>
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<td>RISK Cinema Screenings:</td>
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<td></td>
<td>BEN RIVERS, “The Creation as We Saw It,” UK/Vanuatu, 2012, 14 min.</td>
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<tr>
<td></td>
<td>Tuesday, February 11, 7PM, Harn Auditorium, Harn Museum of Art,</td>
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<td><em>Organized and Funded by RISK Cinema.</em></td>
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<td>Readings: &quot;Mark Dion’s Surrealist Legacy&quot; pgs. 6-10 and 106-113</td>
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</tbody>
</table>
|            | “The Irritated Cloud” Interview with Lawrence Weschler and Mark Dion pg. 18-31
|            | The Marvelous Museum                                                                        |

**WEEK 7 – Lost Naturalists and Suspect Specimens**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>T. Feb. 18th</td>
<td>This week class meets only at FLMNH Dickinson Hall</td>
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<tr>
<td>Tr. Feb. 20th</td>
<td>Visiting Artist Lecture: EUGENE PARNELL, “Lost Naturalists, Bigfoot, and Suspect Specimens”</td>
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<td>Tuesday Workshop at the FLMNH Dickinson Hall</td>
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<td>Thursday Lecture, February 27, 6PM, School of Art + Art History.</td>
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<td>Readings: TBA</td>
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</table>

**WEEK 8 - Têtes Parlantes and Atomatons**

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<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>T. Feb. 25th</td>
<td>Feb. 25th Project #3 Introduced</td>
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<td>Tr. Feb. 27th</td>
<td>Readings: TBA</td>
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**WEEK 9 - Ex Nihilio**

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<th>Date</th>
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<tbody>
<tr>
<td>T. Mar. 4th</td>
<td>Spring Break – No Class</td>
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<td>Tr. Mar. 6th</td>
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**WEEK 10 – Even A Rock Can Be A Joke**

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<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>T. Mar. 11th</td>
<td>Project #2 Due Tuesday March 11th.</td>
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<td></td>
<td>Workshop Tuesday, March 11, Dickenson Hall, FLMNH</td>
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<td></td>
<td>Lecture Thursday, March 13, 6PM, School of Art + Art History.</td>
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<tr>
<td></td>
<td>Readings: TBA</td>
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</table>
### WEEK 11 – Insert Your Eyes, Contemplate the Wonders, and Pleasurably Serve Your Mind

**T. Mar. 18th**
**Tr. Mar. 20th**
March 21st Wunderkammer exhibition opens simultaneously at the FLMNH and Focus Gallery. It will feature international artists and students taking this course.

**Readings:** TBA

**Due:** Drawing Book Checkpoint #2

### WEEK 12 - The Irritated Cloud

**T. Mar. 25th**
**Tr. Mar. 27th**
This week class meets only at FLMNH Dickenson Hall

Visiting Artist Lecture: MARK DION, "Collecting Collections: Reinventing the Cabinet of Curiosity"

Mark Dion Class Museum Tour at the FLMNH, Thursday March 27th 11:45AM
Lecture Thursday, March 27, SA+AH, 6PM, School of Art + Art History.

**Readings:** TBA

### WEEK 13 – Another Bird of Paradise Consumed By Moths

**T. Apr. 1st**
**Tr. Apr. 3rd**
Readings: TBA

### WEEK 14 - Soul Sensations and Color Melodies Via An Ocular Harpsichord

**T. Apr. 8th**
**Tr. Apr. 10th**
Readings: TBA

### WEEK 15 – Wonder Does Not See Its Objects Possessively: They Remain “Other” and Un-Mastered

**T. Apr. 15th**
**Tr. Apr. 17th**
April 15th In-Progress Critiques for Project #3
April 15th Due Drawing Book Checkpoint #3

Visiting Artist Lecture: KIM ABELES, “the interconnectedness of things”
Thursday, April 17, 6PM, School of Art + Art History, free.

April 17th Final Papers Are Due

**No Readings**

### WEEK 16 – The Cabinet of Curiosities Has Meaning Only In Relation To An Absolute “Elesewhere”

**T. Apr. 22nd**
April 22nd Project #3 Due
April 24th-25th Reading Days
Final Exhibition Date TBA