

UNIVERSITY OF ABERDEEN
SCHOOL OF LANGUAGE AND LITERATURE
SESSION 2009–10

FS5007

Digital Humanities: Contexts and Platforms

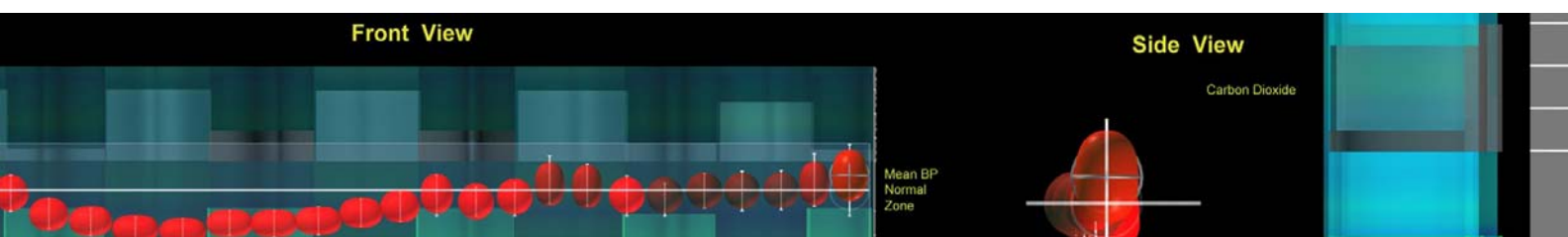
20 credit points: 12 weeks

Seminars: Wed 1-3, Taylor A15

Course Coordinator: Dr Janet Stewart
(Taylor A10)
Tel. 272488
Email: j.stewart@abdn.ac.uk

The Course

This course will provide a practical training in gathering information and presenting research in visual culture, comparing and contrasting exhibitions displayed in real space with online exhibitions. It will cover the use of software such as Adobe Photoshop and Powerpoint, and introduce students to important issues regarding the digitisation of visual source material. By the end of the course, students will have created their own design brief for an online exhibition or other presentation.



Course Programme

Teaching will be provided in the form of seminars, practical sessions and demonstrations.

Date and Time	Session	Tutor	Location
Week One 30/9/09	Curating Immateriality	Janet Stewart	Taylor A15
Week Two 7/10/09	Virtual Exhibitions and the Possibilities offered by Web 2.0	Janet Stewart	Taylor A15
Week Three 14/10/09	Exhibition Practice Preparation: students to prepare a short presentation on a current exhibition - physical or virtual (see appendix2)	Janet Stewart	Taylor A15
Week Four 21/10/09	The Archive	Siobhan Convery	Old Senate Room
Week Five 28/10/09	Working with Sound	Pete Stollery	MR 120
Week Six 4/11/09	Working with Still and Moving Images	Janet Stewart	Taylor A15
Week Seven 11/11/09	Possibilities with Powerpoint	Phil Marston	Taylor A15
Week Eight 19/11/08	IT Workshop	Phil Marston	Taylor A15
Week Nine 26/11/08	IT Workshop	Phil Marston	Taylor A15
Week Ten 3/12/08	Presentation Skills	Janet Stewart	Taylor A15
Week Eleven 10/12/08	Student Presentations	Janet Stewart	Taylor A15
Week Twelve 17/12/08	Student Presentations	Janet Stewart	Taylor A15



Seminar Reading

Week 1 Curating Immateriality

Key Reading (available to download from WebCT)

Joasia Krysa, 'Introduction: Curating Immateriality: The Work of The Curator In The Age Of Network Systems', *Data Browser 03 Curating Immateriality* <http://www.data-browser.net/03/>

Peter Morville. *Ambient Findability*. Beijing; Cambridge: O'Reilly, 2005 (chapter 6)

Web / Further Reading

Digital Humanities Wiki

http://www2.humnet.ucla.edu/digitalhumanitieswiki/index.php?title=Main_Page

Curating (for) network systems

<http://www.kurator.org/wiki/main/read/Home>

Kate Hayles: How we think: The Transforming Power of Digital Humanities

http://www.ats.ucla.edu/videos/mellon/MellonSeminar_06.01.09_Hayles_ref.mov

Week 2 Virtual Exhibitions and the Possibilities Offered by Web 2.0

Key Reading

Joshua Decker, 'Synergy Museum', in *The Discursive Museum*, ed. Peter Noever. Ostfildern-Ruiz: Hatje Cantz, 2001.

Erkki Huhtamo, 'On the Origins of the Virtual Museum', *Nobel Symposium (NS 120) "Virtual Museums and Public Understanding of Science and Culture"*, May 26-29, 2002, Stockholm, Sweden

Further Reading

Tufte, Edward R., *Beautiful evidence*. Cheshire, Conn. : Graphics Press, 2006.

Tufte, Edward R. *Visual explanations: images and quantities, evidence and narrative*. Cheshire, Conn.: Graphics Press, 1997.

Tufte, Edward R. *Envisioning information*. Cheshire Conn: Graphics Press, 1990.

The Internet of Things <http://www.nearfuturelaboratory.com/files/WhyThingsMatter.pdf>

Web

Dresden Gallery on Second Life

<http://www.dresdengallery.com/>

Marischal Museum, University of Aberdeen

<http://www.abdn.ac.uk/virtualmuseum/>

Museums and the Web 2009.

<http://www.archimuse.com/mw2009/>

Hans Ulrich Obrist / Internet and Exhibitions

http://www.edge.org/3rd_culture/obrist08/obrist08_index.html

<http://www.theyesmen.org/>

<http://www.bruno-latour.fr/virtual/index.html#>

Adrian Holovaty is the lead designer on Everyblock, a brilliant and still growing project in pulling all kinds of publicly accessible data (like crime statistics, restaurant inspections, building permits, geo-tagged photographs, and news articles) to make a kind of front-end application for cities; the heart of the system is a series of geographic methods of orienting all the data.

<http://www.everyblock.com/>

<http://chicago.everyblock.com/>

Cabspotting uses nothing but the trace of the movement of taxicabs around San Francisco to build a map of the city in motion:

<http://cabspotting.org/>

Web: Technical possibilities

<http://www.useit.com/eyetracking/>

http://en.wikipedia.org/wiki/Image:Yarbus_The_Visitor.jpg

<http://www.paperrad.org/> (an art collective whose migraine-inducing aesthetic takes advantage of a lot of the generally unused possibilities of animated GIFs, neon text, font variation and layering)

<http://www.superbad.com/> (Ben Benjamin, a legitimately great web designer, exploring a site that's deliberately confusing, opaque, and enigmatic)

<http://dontclick.it/> (a Flash site whose naggingly instructive interface is based on lingering rather than clicking)

<http://thru-you.com/#/videos/>

<http://www.captology.tv/>

<http://www.youtube.com/watch?v=YAOuLptSiUI> exploring the possibilities of Second Life

Week 3 Exhibition Practice

Key Reading

Acconci, Vita and Hans Ulrich Obrist, 'Museums: The Mausoleum, the Laboratorium, the Meditation Chamber and the Rave', in *The Discursive Museum*, ed. Peter Noever. Ostfildern-Ruiz: Hatje Cantz, 2001.

Belting, Hans, 'Place of Reflection or Place of Sensation', in *The Discursive Museum*, ed. Peter Noever. Ostfildern-Ruiz: Hatje Cantz, 2001.

Further Reading

Barker, Emma (ed.). *Contemporary Cultures of Display*. New Haven and London, 1999.

Grau, Oliver, *Virtual Art: From Illusion to Immersion*. Cambridge MA, MIT Press, 2004.

Grinke, Paul. *From Wunderkammer to Museum*. London: Quaritch, 2006.

Karp, Ivan and Steven D. Lavine (eds.) *Exhibiting Cultures: the Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991.

Obrist, Hans Ulrich, 'Moving Interventions: Curating at Large', in *Journal of Visual Culture*, 2/2 (2003): 147-60.

Week 4 The Archive

Key Reading

Louise Craven, 'From the archivist's cardigan to the very dead sheep: What are archives? What are archivists? What do they do?', in *What are archives? Cultural and theoretical perspectives : a reader*, ed. by Louise Craven. Aldershot : Ashgate, 2008.

Jane Stevenson, 'The online archivist: a positive approach to the digital information age', in *What are archives? Cultural and theoretical perspectives : a reader*, ed. by Louise Craven. Aldershot : Ashgate, 2008.

Further Reading

Jacques Derrida, *Archive fever: a Freudian impression*. Chicago; London: University of Chicago Press, 1996.

Web

<http://www.abdn.ac.uk/historic/>

http://www.ats.ucla.edu/videos/mellon/mellon_seminar_05.04.09_schnapp_ref.mov

Week 5: Working with Sound

Advice on Audio Capture

<http://www.jiscdigitalmedia.ac.uk/audio/>

Near Hear

<http://www.sugrierson.com/nearhear/>

Sound Transit

<http://soundtransit.nl/>

Gordon Soundscape

<http://www.gordonsoundscape.net>

Sonic Postcards

<http://www.sonicpostcards.org>

<http://www.quietamerican.org/index.html>

The Quiet American project started with field recordings made in Southeast Asia --

http://www.quietamerican.org/field_vietnam.html

before broadening to the "One-Minute Vacation" project:

<http://www.quietamerican.org/vacation.html>

Hundreds of people have submitted one-minute field recordings from all over the world. It's a wonderful thing to explore.

The FreeSound project might be an interesting resource: a huge database of Creative Commons-licensed sounds -- not songs, but sounds (mostly) -- stones falling into water, construction machinery, test tones.

<http://www.freesound.org/index.php>

And there's a new project, Huffduffer, which makes it possible to organize sounds found online into a kind of curated bundle of sound for followers:

<http://huff-duff.com/>

Week 6: Working with Still and Moving Images

Advice on Image Capture: Still Images

<http://www.jiscdigitalmedia.ac.uk/stillimages/>

Advice on Image Capture: Moving Images

<http://www.jiscdigitalmedia.ac.uk/movingimages/>

Koers, Diane. *Picture yourself creating with Photoshop Elements 5.0 [electronic resource]*.

<http://site.ebrary.com/lib/aberdeenuniv/Doc?id=10185719>

Dreamweaver / CSS Training

<http://www.lynda.com/home/ViewCourses.aspx?lpk0=29>

<http://www.lynda.com/home/ViewCourses.aspx?lpk0=2>

Weeks 7-9 Technologies

Web

<http://www.acvt.com.au/research/videotrace/>

<http://www.clikmedia.ca/CM/>

http://www.ted.com/index.php/talks/blaise_aguera_y_arcas_demos_photosynth.html

<http://hpslab.stanford.edu/>

Examples of novel interfaces

<http://www.rosab.net/>

<http://tokyoplastic.com/>

<http://www.sofake.com/>

<http://www.rpa.com/>

<http://wow10.jp/enter.html>

Week 10 Presentation Skills

Further Reading

Bradbury, Andrew. *Successful presentation skills*. London; Philadelphia : Kogan Page, 2006.

Thody, Angela. *Writing and presenting research*. London : Sage Publications, 2006

Web

http://www.youtube.com/results?search_type=search_playlists&search_query=philmarston&uni=1 (collection of youtube links put together by Phil Marston)

ASSESSMENT AND GENERAL REGULATIONS

Assessment for this course is by the production of a design brief for an online exhibition (using powerpoint), a presentation of the site, during which you outline the reasons for your design choices and discuss the advantages and disadvantages of the virtual exhibition, and a 3,000 word essay in which you set your design in the context of existing work on exhibition design and (digital) curation, drawing on works listed in the course bibliography.

You are encouraged to tailor your project to your own research interests, and to consult with curators at the University of Aberdeen or Peacock Visual Arts, or with the course team.

Date for submission: Monday 18 January 2010.

Basis of assessment: Work will be marked using the common assessment scale (see Appendix 1 for details). Students will be awarded an overall mark for the course, and will be assessed on the following: theoretical knowledge and understanding, technical expertise, creativity, presentation skills.

Submission of Work:

Two copies of the project portfolio (powerpoint design and essay / report) should be submitted to the School Office. In addition, an electronic copy should be submitted using Turnitin.

Late submission: 3 marks will be deducted for late submission (up to a week late) without supportive medical evidence. Essays submitted after this date will receive a NIL mark. Extensions can be granted by tutors for up to one week on medical grounds or other good reasons. Further extensions beyond one week can be granted only by the appropriate Head of School. Disability: Students who have been granted an extension on the grounds of disability must submit within one week of the normal submission deadline. Further extensions beyond one week can be granted only by the Head of School. Medical Certification and other supportive documentation: The university regulations state that students who believe that illness and/other personal circumstances may have affected their performance in an element of assessment must submit written details to the Head of School no later than one week after the due date of the assessment. **Self-certification is not valid.**

Plagiarism: You are required to familiarise yourself with the contents of the School's handout Guidance on Avoiding Plagiarism, which is available from the School Office.

Plagiarism is defined by the University as follows: 'the use, without adequate acknowledgement, of the intellectual work of another person in work submitted for assessment. A student cannot be found to have committed plagiarism where it can be shown that the student has taken all reasonable care to avoid representing the work of others as his or her own'.

The mere inclusion of the source in a bibliography is not, in the view of the University, adequate acknowledgement. All quotations must be acknowledged by placing the words copied in quotation marks and by giving the source of the quotation in a footnote or endnote; similarly all paraphrases of other people's words or ideas must be indicated by giving the source in a footnote or endnote; the source must also be listed in the bibliography.

Plagiarism is a form of intellectual theft, whether the person stolen from is a critic or a fellow student. It is also a form of cheating, and therefore an offence under the University's Code of Practice on Student Discipline.

If a tutor finds evidence of plagiarism in a student's work, it will be referred to the Head of School, who will interview the student about the matter. If he or she decides that there are good reasons for believing that plagiarism may have occurred, the matter will be referred to the Academic Registrar for investigation under the University's Code of Practice on Student Discipline. If the allegation of plagiarism is upheld, the student is liable to be awarded a NIL mark for that element of assessment. When a student is judged to have cheated in any component of assessment for more than one course at level 5, no degree shall be awarded, unless the Investigating Officer or the Disciplinary Committee chooses to impose a lesser penalty.

Attendance and punctuality: Attendance and punctuality at all courses is compulsory and registers will be kept at all meetings. Poor attendance and bad conduct will be reported to the School Progress Committee. If you are absent you must contact the course convener without delay to explain the reason. If you absent for medical reasons you must submit a medical certificate to the School Office (not the course convener) within one week of absence.

Illness: Medical certification and other supportive documentation: The University Regulations state that students who believe that illness and/or other personal circumstances may have affected their performance in an element of assessment must submit written details to the Head of School no later than one week after the due date of the assessment.

Disability: Students who have been granted an extension on the grounds of disability must submit within one week of the normal submission deadline. Further extensions beyond one week can be granted only by the Head of School.

Moderation: As well as being marked by the appropriate course tutor all written assessed work is scrutinised both by a course moderator and the external examiner. All written work will be photocopied by course conveners before being returned to the student so that it is available for the internal and external examining processes. Copies of the essays will be retained by the Programme Co-ordinator.

Notification of Result: Students are informed of their marks in all courses by the Postgraduate Registry via the student portals some time after the internal and external examination procedure has been completed. Marks for the first semester courses will normally be available by mid-February and marks for second semester courses by late June.

Written work may be returned to students by tutors or via the Office. It is important to note that marks are provisional until work has been scrutinised by the external examiner who has the right to alter grades.

Course Evaluation Forms: In accordance with University Procedure, course evaluation forms will be issued to each student towards the end of the semester. There will be one form for each course in the Programme. The completed forms should be returned to class tutors or to the Programme Co-ordinator by the end of the semester.

Extended Reading List

Bann, Stephen, *The Clothing of Clio: A Study of the Representation of History in the Nineteenth Century*. Cambridge, Cambridge University Press, 1984.

Barker, Emma (ed.). *Contemporary Cultures of Display*. New Haven and London, 1999.

Blais, Joline and Jon Ippolito *At the Edge of Art*. London, Thames & Hudson, 2006.

Brawne, Michael. *The Museum Interior. Temporary and Permanent Display Techniques*. London, 1982.

British Standards Institution. *Recommendations for the Storage and Exhibition of Archival Documents*. London, 2000.

Carbonnell, Bettina. *Museum Studies: an anthology of contexts*. Oxford: Blackwell, 2004.

Clavir, Miriam. *Preserving What is Valued*. UBC Press, 2002.

Dean, David. *Museum Exhibition: Theory and Practice*. London: Routledge, 1994.

Duncan, Carol, 'Maybe Feminism Has Just Begun', in *Mobile Fidelities. Conversations on Feminism, History and Visuality*, ed. M. Pachmanová, *n.paradoxa online issue* no.19 (May, 2006),124-135.
<http://web.ukonline.co.uk/n.paradoxa/pachmanova12.pdf#search=%22carol%20duncan%20genius%22>

Ellis, Steven R. et al (eds.). *Pictorial Communication in Virtual and Real Environments*. London, New York: Taylor & Francis, 1990.

Flusser, Vilem, *The Shape of Things*. London, Reaktion Books, 1999.

Grau, Oliver, *Virtual Art: From Illusion to Immersion*. Cambridge MA, MIT Press, 2004.

Grinke, Paul. *From Wunderkammer to Museum*. London: Quaritch, 2006.

Grosz, E.A. *Architecture from the Outside. Essays on Virtual and Real Space*. Cambridge, MA: MIT Press, 2001.

Hooper-Greenhill, Eilean. *Museums and the Interpretation of Culture*. London: Routledge, 2001. (Available through Ebrary)

Hurbert-Martin, Jean, *Cautionary Tales: Critical Curating*. London, Apeart, 2007.

Kachur, Lewis. *Displaying the Marvelous. Marcel Duchamp. Salvador Dali and Surrealist Exhibition Installations*. Cambridge, MA: MIT Press, 2001.

Karp, Ivan and Steven D. Lavine (eds.) *Exhibiting Cultures: the Poetics and Politics of Museum Display*. Washington: Smithsonian Institution Press, 1991.

- MacDonald, Sharon (ed.). *The Politics of Display. Museums, Science, Culture*. London, New York: Routledge, 1998.
- MacDonald, Sharon and Paul Basu (eds). *Exhibition Experiments*. Malden, MA: Blackwell, 2007.
- MacManamon, Francis P. *Cultural Resource Management in Contemporary Society: Perspectives on Presenting and Managing the Past*. London: Routledge, 1999. (Available through Ebrary)
- Marincola, Paula, *What Makes a Great Exhibition?* London, Reaktion Books, 2007.
- Merewether, Charles (ed.), *The Archive*. Cambridge MA, MIT Press, 2006.
- Obrist, Hans Ulrich, 'Moving Interventions: Curating at Large', in *Journal of Visual Culture*, 2/2 (2003): 147-60.
- Paul, Christiane, *Digital Art*. London, Thames & Hudson, 2003.
- Preziosi, Donald and Clare Farago, *Grasping the World: the idea of the museum*. Kent: Ashgate, 2004.
- Putman, James, *Art and Artifact: The Museum as Medium*. London, Thames & Hudson, 2001.
- Ranciere, Jacques, *The Future of the Image*. London, Verso, 2007.
- Sherman, Daniel J. and Iritt Rogoff. *Museum Culture*. London: Routledge, 1994. (available through Ebrary)
- Staniszewski, Mary Anne. *The Power of Display*. Cambridge, Mass: MIT Press, 1998.
- Wilson, Stephen, *Information Arts: Intersections of Art, Science and Technology*. Cambridge MA, MIT Press, 2003.
- Taylor, Brandon, *Art for the Nation. Exhibitions for the London Public 1747-2001*
- Tribe, Mark, *New Media Art*. New York, Taschen, 2006.
- Tufte, Edward R., *The Visual Display of Quantitative Information*. Cheshire, Conn: Graphics Press, 1983.
- Vesna, Victoria, *Database Aesthetics: Art in the Age of Information Overflow*. Minneapolis, University of Minnesota, 2007.
- Wands, Bruce, *Art of the Digital Age*. London, Thames & Hudson, 2007.
- UK Preservation Administrators Panel Working Group. *Guidance for Exhibiting Archive and Library Materials*. London: National Preservation Office, 2000.

Relevant Journals

- *Curator: the museum journal*
- *Journal of Conservation and Museum Studies*
- *Metropolitan Museum Journal*
- *Museum: a quarterly magazine of education, literature and science*
- *Museum and Society*
- *Museum Management and Curatorship*
- *Museum Studies*

On-Line Resources and Articles

Criticism and Curatorial Practice. A Directory of Web Resources
<http://www.snow.ocad.on.ca/library/CRCP.html>

Mouseia, a Festival of the Muses. The Online Resource Centre for Museologists and Museum Professionals.
<http://www.utoronto.ca/mouseia/>

Virtual Visits to Virtual Museums. Jonathon Bowen and Jim Bennet.
http://www.archimuse.com/mw98/papers/bowen/bowen_paper.html

International Conference about Museums and the Web
<http://www.archimuse.com>

Lessons learned from WebExhibits.org: Practical suggestions for good design.
Michale Douma
<http://www.archimuse.com/mw2000/papers/douma/douma.html>

Thinking. Aesthetics, Architecture and Ambience. Donald Goodes.
<http://www.archimuse.com/mw2000/papers/goodes/goodes.html>

Investigating Art Museum Web-Sites: A Three-part Approach. Amy Karabin.
http://www.archimuse.com/mw2000/abstracts/prg_75000170.html

Memory and Territory: New Forms of Virtuality For the Museum.
<http://www.archimuse.com/mw2004/papers/giaccardi/giaccardi.html>

A Museums Wiki. Jonathan P. Bowen, Eleanor Lisney, Silvia Filippini-Fantoni, and Isabel Bernal.
<http://www.archimuse.com/mw2007/papers/bowen/bowen.html>

Creating Interactive Content and Community in Second Life. Rothfarb, Doherty, and Weber.
http://conference.archimuse.com/biblio/creating_interactive_content_and_community_in_second

On-Line Exhibitions and New Media Art

museum in progress

<http://www.mip.at/>

Dresden Gallery on Second Life

<http://www.dresdengallery.com/>

<http://www.rhizome.org/>

Collections of Digital Images (For use in creating mini online exhibitions)

<http://www.chartingthenation.lib.ed.ac.uk/>

<http://www.is.bham.ac.uk/rslp/revelation/revelation.htm>

<http://vads.ahds.ac.uk/>

<http://www.abdn.ac.uk/lemur/>

<http://www.scran.ac.uk/>

Public Galleries and Museums in Aberdeen:

Aberdeen Art Gallery

(http://www.aagm.co.uk/code/emuseum.asp?page=buildings_art_gallery)

Aberdeen Maritime Museum

(http://www.aagm.co.uk/code/emuseum.asp?page=buildings_maritime_museum)

Glover House (http://www.aagm.co.uk/code/emuseum.asp?page=buildings_glover)

Gordon Highlanders Museum (<http://www.gordonhighlanders.com/>)

Grampian Hospitals Art Trust Gallery (<http://www.ghat-art.org.uk/gallery.htm>)

Marischal Museum (http://www.abdn.ac.uk/marischal_museum/)

Peacock Visual Arts (www.peacockvisualarts.co.uk)

Provost Skene's House

(http://www.aagm.co.uk/code/emuseum.asp?page=buildings_provost_skene)

Appendix 1: The Common Assessment Scale And Grade-Related Criteria

20, 19, 18	Outstanding—Distinction
17, 16, 15	Very good—Commendation
14, 13, 12	Good Pass
11, 10, 9	Pass
8, 7, 6	Marginal Fail
5 and below	Clear Fail
0	Token or no submission

The following is a summary of the main qualities which examiners expect to find in answers that attract Distinction, Commendation, Good pass, Pass, and Fail grades. The descriptions apply to the median grade and the higher or the lower figure in each class indicates more or less of the qualities described.

The qualities described are those which will typically characterise work of the mark level assigned. No brief descriptions could comprehend all the qualities that make for excellence, and where significant qualities other than those described appear the mark may take account of them. Also, superior quality in some directions may be judged to compensate for deficiencies in others.

Distinction: Grades 20, 19, 18

Use of new information, new methodology or new theory in the discussion of works of and periods in visual culture.

Original insight and power of analysis.

Excellent grasp of appropriate critical and theoretical concepts.

Evidence of wide reading and discriminating use of secondary material.

Intelligent and sensitive response to elements and works of visual culture.

Thorough appreciation of historical and other context and relationship to other arts or disciplines.

A firm sense of relevance.

Illuminating and intelligent use of quotation or other illustrative material.

Ability to present well-structured and persuasive argument.

A superior command of English.

Commendation: Grades 17, 16, 15

Alert and sensitive response to elements of visual culture.

First hand knowledge of a varied range of evidence appropriate to the work, author or topic under discussion, or good knowledge of the varieties of relevant evidence.

Good understanding of critical or theoretical concepts.

Ability to distinguish and deploy relevant material.

Accurate quotation or other illustrative material effectively used.

Well organised use of secondary material.

Orderly presentation of argument.

Clear and effective expression.

Good Pass: 14, 13, 12

Insightful response to elements of visual culture or sound understanding of its features.

Knowledge of a sufficient number of texts or of sufficient visual evidence to substantiate general statements.

Apposite quotation or other illustrative material.

Some knowledge of historical and/or theoretical context.
In literary answers some ability to engage in critical debate.
Ability to recognise what a question is 'getting at' and to construct a coherent answer which keeps this in view.
Clear and grammatical style.

Pass: Grades 11, 10, 9

Some knowledge of a restricted range of elements of visual culture.
Limited understanding of critical or technical terms.
Presentation of material which can be seen as relevant without major faults of English, bad discontinuities of thought, or actual plagiarism in the use of thought, or actual plagiarism in the use of secondary material.

Fail: Grades 8, 7, 6

Some attempt at an answer but seriously lacking in content.
Little or no evidence of coherent thinking or organisation.
Apparent ignorance of the material under discussion, or appropriate evidence.

Appendix 2

Reviewing an Exhibition

Produce a brief review (5-10 minutes) of a permanent collection or temporary exhibition currently on view in Aberdeen, bringing enough copies to distribute to the class. In writing your review, you might want to consider the following questions (although you need not limit your review to these points):

What is the theme of the exhibition?

Why is the exhibition being shown now?

How does the architecture of the installation express these meanings? What public(s) does it serve?

What is the relationship of the exhibition to the archive?

Does the exhibition or one of its constituent parts advance an argument?

Does the exhibition simply explain, or can it be interrogated?

How is the argument enhanced or compromised by current methods of "publication?"