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STARS

Curating across the Curriculum Workshops

Curating across the Curriculum

2017

QEP What's Next? Curating Across the Curriculum

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QEP WHAT'S NEXT? CURATING ACROSS THE CURRICULUM

Barry Mauer – Associate Professor of English, Interim
Director of Texts and Technology Doctoral Program

John Venecek – Librarian, Research and Information
Services, John C. Hitt Library

Barry's Developing Interest in Curating

Monuments - 1996

Construct Page

Construct an [object electronic monument](#) for [understanding a personal/cultural loss](#).

The structure of the web monuments involves the following four linked projects --

1. **Juxtapose cultural values with a loss or sacrifice.** The purpose of this juxtaposition is to create an association between values and losses. For example, Ulmer might juxtapose an image representing the sacrifice of 55,000 annual auto deaths with an image of a consumer driving to the store to buy a pack of smokes. The right to own a private car and drive anywhere at anytime is considered a basic American right for all adult citizens -- yet thousands die every year for the rights of all to drive.
2. **Present your personal sacred.** Recent monuments (the AIDS Quilt, or "Names Project," and the Vietnam Memorial Wall) bring the personal into relation with the cultural. The theory for the personal sacred is to be found in Michel Lévin's essay, "The Sacred in Everyday Life," which I discuss on the "personal" page.
3. **Write a museum guide.** A student in one of my classes gave a presentation in which she recounted visiting a civil war monument and seeing first the battlesite, then a statue memorializing those who died there, and then a museum, where she saw photos and other historical evidence, along with historical narratives and statistics about the events. The class incorporated this "museum" component into the project. Basically, a museum guide is an expository essay, perhaps broken into parts, providing all the necessary background a visitor needs in order to understand the historical dimensions of the monument.
4. **Write a set of rhetorical instructions describing how to make an object electronic monument for understanding a personal/cultural loss.** I wanted my students to understand that rhetoric is invented and that it must be re-invented for the electronic environment. Since monuments are highly rhetorical, I wanted to remove as much mystification as I could from monument-making and I think nothing works better than having students write about the process in such a way that others could follow their instructions. Furthermore, I think the best pedagogy is show and tell -- show what you've done and tell how you did it; the result is that students can join exposition and aesthetics, description and method.

Finally, students linked their projects to one another. These links were to be poetic and associative rather than strictly thematic, or to use more theoretical language, the projects linked by Eisensteinian montage principles, principally along the lines of the signifiers rather than the signifieds. For example, at the time of the OJ trial, I wanted to draw attention to the enormous sacrifice our nation makes by imprisoning millions of black men. This sacrifice was rendered object by OJ's publicity.

I imagined a monument called "The Call of the Unknown Black Prisoner." When one of my students wanted to do a monument to victims of sickle cell anemia, I knew that we could link our projects along the lines of the word "call" even though the word meant two different things, depending on the context. I found that once I started thinking about the two monuments together because of their poetic link, I started to find other connections between them. For example, both prison and sickle cell anemia affect blacks proportionally ten times more than whites. Now the two topics are indubitably linked in my mind: I cannot hear of black prisoners without thinking of sickle cell anemia and vice versa.

Found Photographs - 2001

Enculturation

The Found Photograph and the Limits of Meaning

Barry Maurer

Enculturation, Vol. 3, No. 2, Fall 2001


[About the Author](#)

[Table of Contents](#)

The Found Photograph and the Limits of Meaning

The photograph is in one sense a popular extension of the portrait, for recognition and for record, but in a period of great mobility, with new separations of family and with internal and external migrations, it became more centrally necessary as a form of maintaining, over distance and through time, certain personal connections.

—Raymond Williams, "The Technology and the Society" (44)



Barry . . . Mystory [Gregory Ulmer]

Alicante Journal of English Studies 26 (2013): 175-191

The Mystery: The Garage D'Or of Ereignis

Barry Jason Maurer
University of Central Florida
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ABSTRACT

The performance of identity involves impression management, social skills, and self-reflexivity. To perform identity in media environments involves writing our identities into being. Media environments have facilitated a new kind of selfhood – brand – in which we model our identities on celebrities. However, because brand identity has no ethical grounding, it raises legitimate concerns. To incorporate ethics, I perform my identity through mystery, Gregory Ulmer's genre of reflexive writing. By composing a mystery, I consult with an *avatar*—which in Hindu tradition was a god descended into earthly form—that reveals my ethical condition and a pathway through it. This consultation functions as *pharmakon* (Derrida, 1995), revealing truths to me which both wound and heal. I use mystery to address a personal question, "How do I lead an ethical life?" and a policy problem: water pollution in Florida. The conclusion of this essay presents a response to this problem: a performance art piece designed to teach manatees about mortality.

1. Introduction

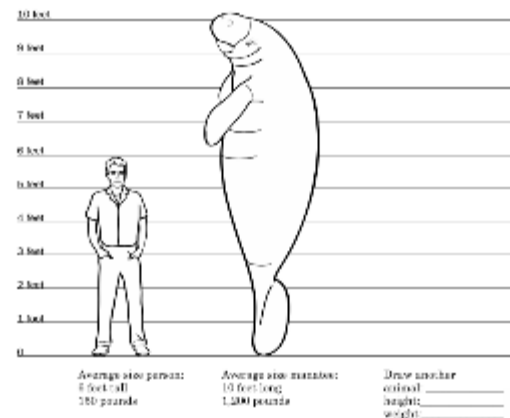
The performance of identity involves impression management, social skills, and self-reflexivity. To perform identity in media environments involves writing our identities into being. Media environments have facilitated a new kind of selfhood – brand – in which we model our identities on celebrities. However, because brand identity has no ethical grounding, it raises legitimate concerns. To incorporate ethics, I perform my

The Mystery: The Garage D'Or of Ereignis

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trouble", as it did not need to be continually attended. It was also called the **Philosophical furnace, Furnace of Arcana**, or popularly, the **Tower furnace**. ("Athanas", 2013)

Manatees require "a uniform and constant heat" to stay warm in the winter months. Without it they die of exposure to the cold. As power plants came online in Northern Florida and discharged their warm water into inlets, the manatees moved up the coast. In central Florida there are a handful of natural springs that provide warm water year round. As recently as 2005, 15% of all manatees in Florida use the natural springs during the winter, 60% use the power plant discharges, and the other 15% use thermal basins in South Florida. "Since 1986, rates of cold-related deaths in southernmost Florida (10.0%) have exceeded those in areas with natural springs in central and northern Florida (8.8%)" (Laist and Reynolds, 2005: 739). Evidence suggests manatees used to winter in the warm-water springs but that humans hunted them, driving them south. They are currently on the endangered species list.



(2008) Manatee Activity Workbook. Florida Fish and Wildlife Conservation Commission: Imperiled Species Management Section. MyFWC.com.

My goal is to learn about mortality. Since the most effective form of self-persuasion is teaching (Aronson, 1999), I propose the creation of a group, open to anyone, named "The Dor-Bentles," that will teach the manatees about mortality through performance

Barry . . . Comics - 2014



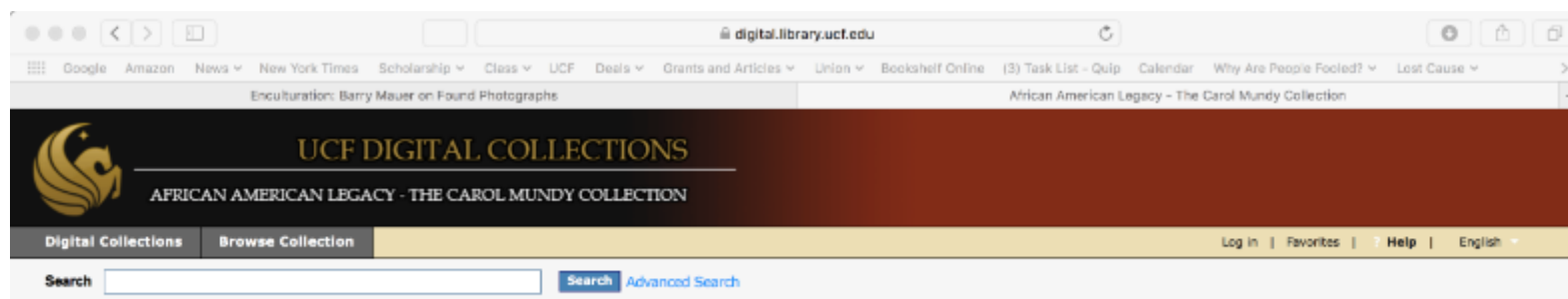
The screenshot shows a web browser window with the URL tundra.csd.sc.edu. The page features the logo for "itinerationTM Cross-Disciplinary Studies in Rhetoric, Media, and Culture". On the left, there is a navigation menu with links: Home, News, Mission, Submit, and Archives. Below the menu are social media icons for Facebook, Twitter, Google+, YouTube, and Email. The main content area displays a comic book cover titled "DEADLY DELUSIONS with your host, Barry Mauer". The cover includes a portrait of Barry Mauer and a speech bubble that reads: "Today I'm bringing you a special episode of DEADLY DELUSIONS. It's a threat to DEADLY DELUSIONS TO PUBLISH DEADLY DELUSIONS". To the right of the comic cover, the text reads "Deadly Delusions, Part 1" by Barry Mauer. A decorative graphic of concentric circles and a wavy line is positioned to the right of the text.

[Click here for the first part of Dr. Barry Mauer's "Deadly Delusions."](#)

About The Author(s):

[Dr. Barry Jason Mauer](#) teaches in the [Texts and Technology Ph.D. Program](#) at the University of Central Florida, and is associate professor in the English Department at UCF, where he has served since 1999. His published work focuses on developing new research and writing practices in the arts and humanities.

John's Developing Interest in Curating



Home > African American Legacy - The Carol Mundy Collection

African American Legacy - The Carol Mundy Collection



About this collection

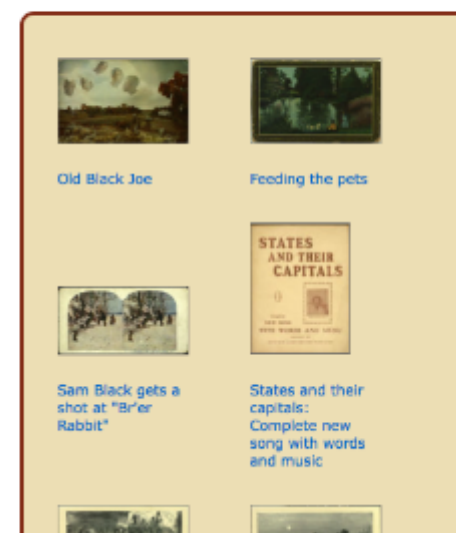
This digital collection contains a selection of materials from the thousands of items relating to African American history in the African American Legacy - The Carol Mundy Collection, 1720-2010 housed at the John C. Hitt Library. The physical collection includes books, manuscripts, sheet music, pamphlets, journals, newspapers, broadsides, posters, photographs and rare ephemera which all speak to the black experience. While the collection is comprehensive both nationally and internationally, the collection does contain materials that relates to local African American history.

Additional resources:

- Books may be found in the [Online Catalog](#) by searching the series "Carol Mundy library" or by clicking [here](#).
- [African American Legacy: The Carol Mundy Collection website](#)
- [The Carole E Mundy African American Cultural and Diasporic Research Center website](#)
- [Carol Mundy biography](#)

Recent Additions

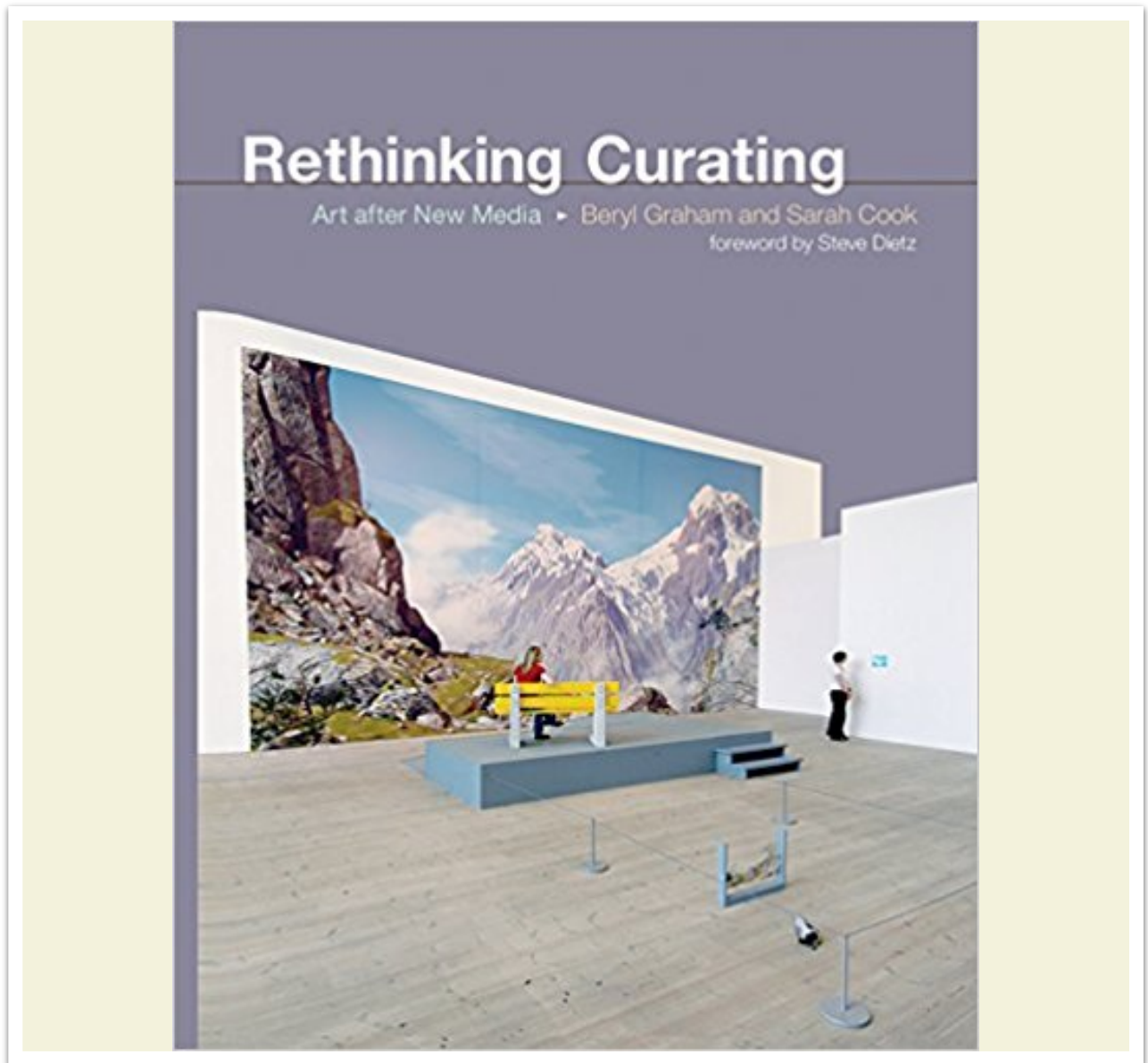
[Receive updates for this collection](#)



Integrative nature of curating

Various curatorial “roles”

- archivist
- artist
- critic
- historian
- documenter
- promoter
- educator
- and many others!



Variety of Curating Methods

drive.google.com

Google Amazon News New York Times Scholarship Class UCF Deals Grants and Articles Union Bookshelf Online (3) Task List - Quip Calendar

Social Media Echo Chamber... You're not going to believe... Education Can't Fix Poverty... The Resurgence of Biant... HulaBalloo Curating Across the Curria...

Google Drive Search Drive

NEW

My Drive

Shared with me

Recent

Google Photos

Starred

Trash

Backups

Get Drive for Mac

A History of Curating

From Tiina Roppola - *Designing for the Museum Visitor Experience*

1. **'Staging Curiosity'** - Renaissance. Cabinets of curiosities "Wonders of nature, culture and science"
2. **'A New (Museum) Order'** - Enlightenment. Based on the encyclopedia. Classifications, Timelines, Nation states. Scientific worldview. Shows you your place in the order of things. Also sexist, racist, and bourgeois.
3. **'The World Transported'** - Recreated environments. To grasp "essence." Dioramas. Industry, science, and tech museums. Mimesis: staging. Do they question progress?
4. **'(De)Constructing Inclusion'** - "to 'enrich and empower citizens from all racial, ethnic, social, economic, and educational backgrounds'." To be democratizing and to engage visitors in meaning-making. "from Knowledge to knowledges, from science to narrative" [Roberts]. "Museums will begin to present multiple points of view" (Volkert).
5. **'Spurring the Experiential'** - "a form of theater in which the varieties of human experience and the complexities of the world are staged (Yellis 2010, 91)." Immersive experiential exhibits can be conceptualised as reconstituting, creating or interpreting a reference world." "The interpretation model of immersion is useful when the reference world is not at human scale, and for catalysing abstract experiences."
6. **'The (Networked) World Enters Stage Left'** - "to put quality+ harness and manage user-generated content for exhibition development, through 'crowdsourcing', 'citizen curators' and 'citizen

Cincinnati Museum Center

National Civil Rights Museum

Harvard Museum of Natural History

Museum of Science and Industry Chicago

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Excursions Journal

Volume 3, Issue 1 (June 2011)
States of Emergence / States of Emergency

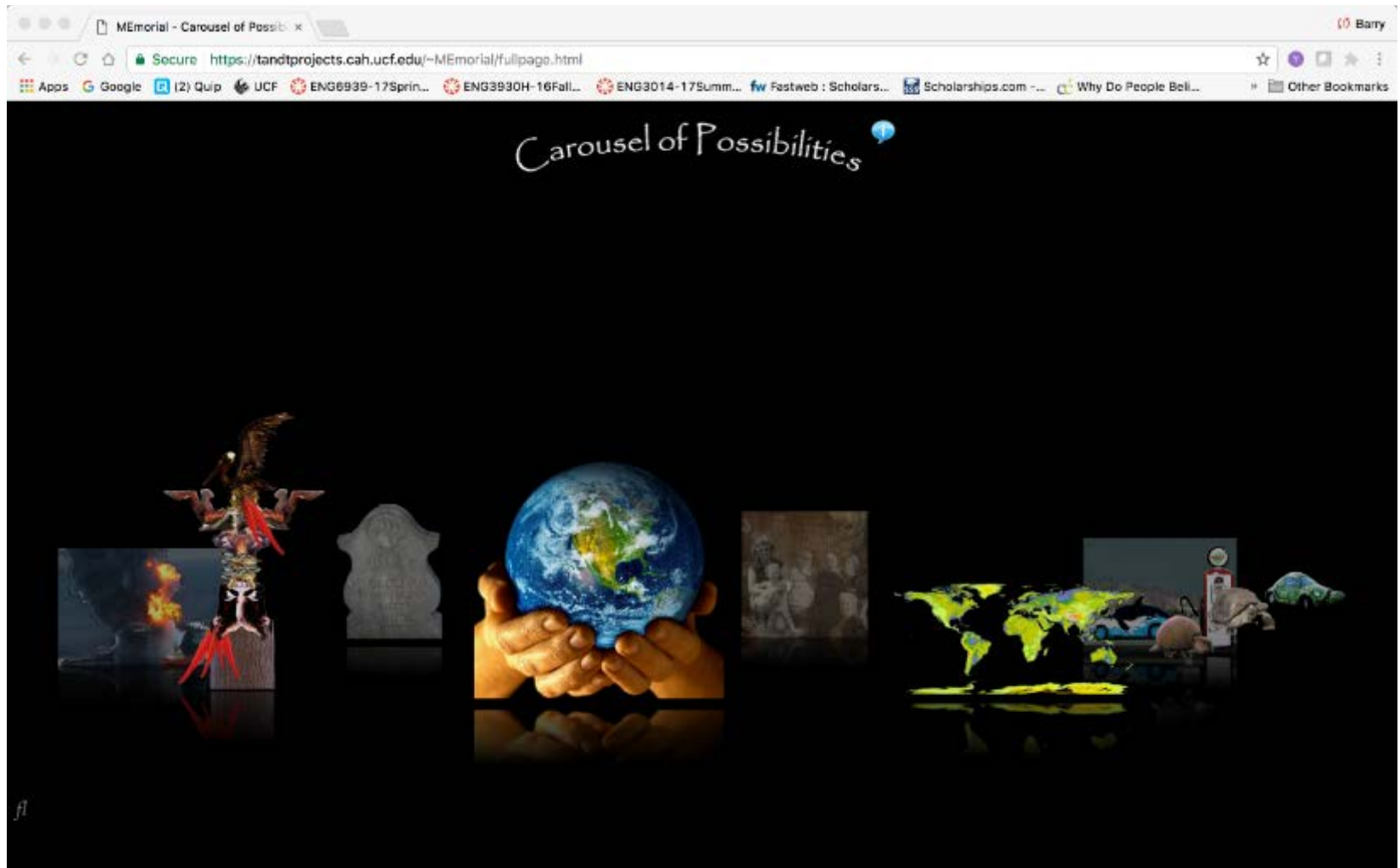


Barry Jason Mauer, 'Oracles and Divinations: A Monument to Biocultural Diversity Loss',
Excursions, 3, 1 (2012)

URL: <http://www.excursions-journal.org.uk/index.php/excursions/article/view/58>

How to get a
class doing this

Student project - 2010



Publishing with Students

Chapter in *Producing Public Memory: Museums, Memorials, and Archives as Sites for Teaching "Writing."* Eds. Jane Greer and Laurie Grobman. Routledge, 2015.

11 Teaching the Repulsive Memorial

Barry Jason Mauer, John Venecek, Amy Larner Giroux, Patricia Carlton, Marcy Galbreath, and Valerie Kasper

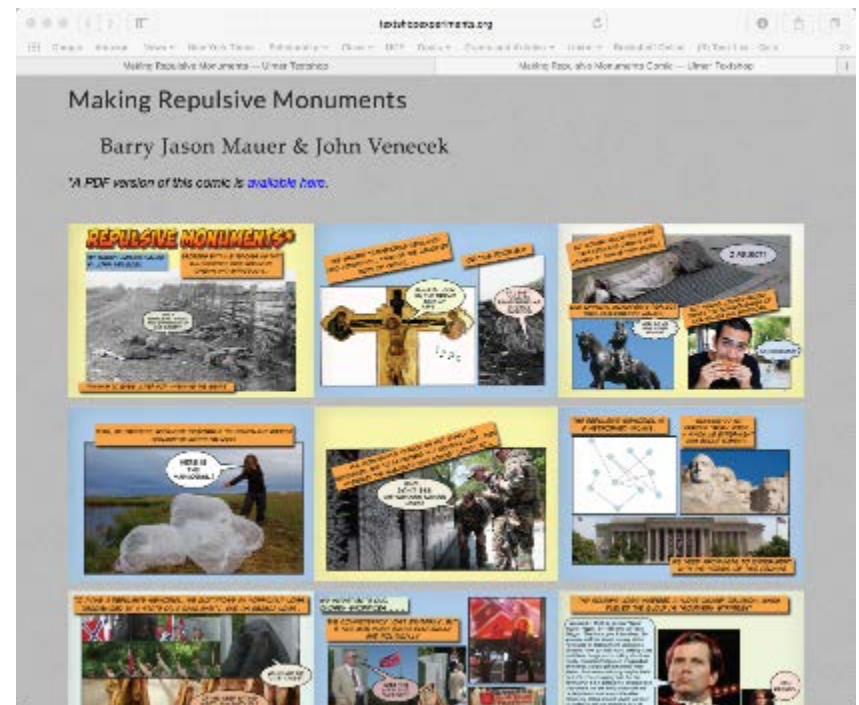
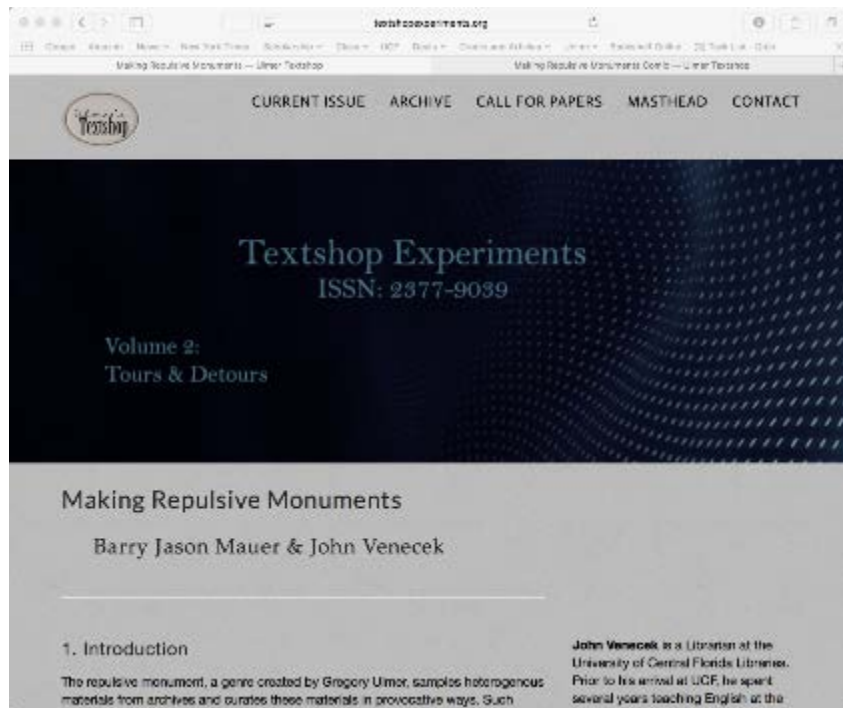
This chapter presents a method for teaching students in writing classes¹ to make repulsive memorials², which reveal to us the repulsive origins and abject by-products of national identity formation. Barry Mauer, who is a professor of English and teaches in the Texts and Technology PhD program, has taught students to make memorials for the past twenty years.³ John Venecek, who co-authors this chapter, is a Research and Information Services Librarian who collaborates with Barry Mauer on projects related to public memory.⁴ The other authors of this chapter – Patricia Carlton, Marcy Galbreath, Amy Larner Giroux, and Valerie Kasper – were students in a seminar Mauer taught in 2010 and they present here a discussion of a memorial they made as a group for that seminar.

We argue that teaching students to make memorials, rather than just analyze existing memorials, increases their knowledge of memorials in general and contributes to their range of communication skills. Repulsive memorials draw upon Georges Bataille's concept of *repulsions*, part of his sacred sociology, which "contemplates all human activities ... insofar as they have communifying value" (74). For Bataille, the sacred is the point "where repulsion becomes attraction" (Hollier 103):

What constitutes the individual nucleus of every conglomerate of human society ... is a set of objects, places, beliefs, persons, and practices that have a sacred character. ... Early human beings were brought together by disgust and by common terror, by an insurmountable horror focused primarily on what originally was the central attraction of their union.

(Bataille 106)

Making Repulsive Monuments



Theorizing Curating

“Rigorous Infidelity: Whole Text Sampling in the Curatorial Work of Henri Langlois, Dewey Phillips, and Jean-François Lyotard.”

Sampling across the Spectrum. Oxford University Press, 2014.

4

Rigorous Infidelity

Whole Text Sampling in the Curatorial Work of Henri Langlois, Dewey Phillips, and Jean-François Lyotard

BARRY MAUER

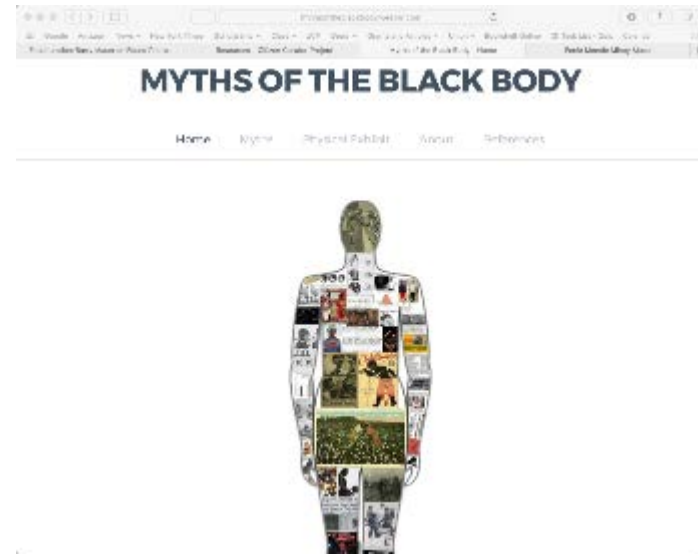
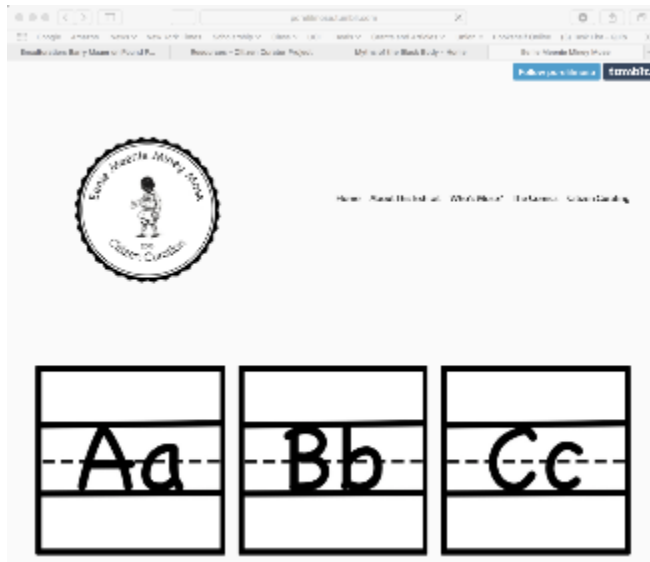
John Rajchman asks, “In what ways have exhibitions, more than simple displays and configurations of objects, helped change ideas about art, intersecting at particular junctures with technical innovations, discursive shifts and larger kinds of philosophical investigations, thus forming part of these larger histories?”¹ This essay attempts to answer his question by discussing curating as whole text sampling.²

Sampling, of which whole text sampling is a subset of practices, is the appropriation and recontextualization of texts or textual fragments; it involves choosing an object or text and deploying it for other uses. Sampling always involves remixing, which means that a sampled text is arranged in new relations to another text or texts. At the least, this “other text” is a new context, itself a text.³ For example, Marcel Duchamp’s famous work *Fountain*—a urinal turned on its back and signed “R. Mutt”—involved its removal from its usual context, the men’s room, and its relocation to a new context, the museum. It became an aesthetic object rather than a functional one because the museum cued audiences to read aesthetic and cultural significance in the objects displayed there. As Dalia Judovitz notes in regards to Duchamp, “The artist functions like a mediumistic being who draws on prior traditions and the spectator’s appropriation of the work contributes to the creative act.”⁴

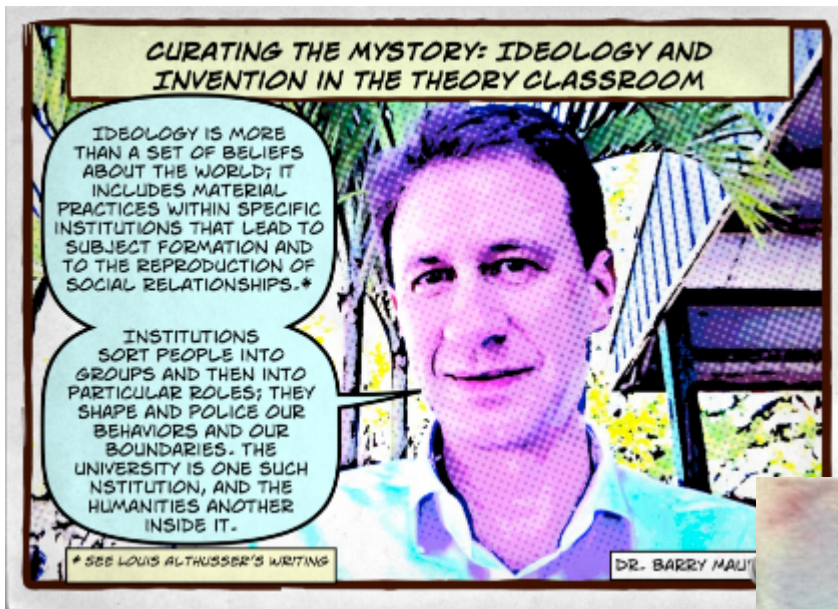
Many artists sample by using small fragments of text, such as the DJ who uses a three second piece of music from an archived recording in a new song. I’ve coined the term “whole text sampling” to describe archiving and curating activities that have existed for some time and that draw on many of the same sampling practices used by artists. Whole text sampling means selecting “whole” texts from archives and recontextualizing them in a program, exhibition, or anthology. These arrangements become “new” texts. The distinction between whole texts and fragments is nebulous in that an archive can be understood as one enormous text of which any “whole” text within is a fragment. Similarly, the difference between a whole and



Curating with the Mundy Collection

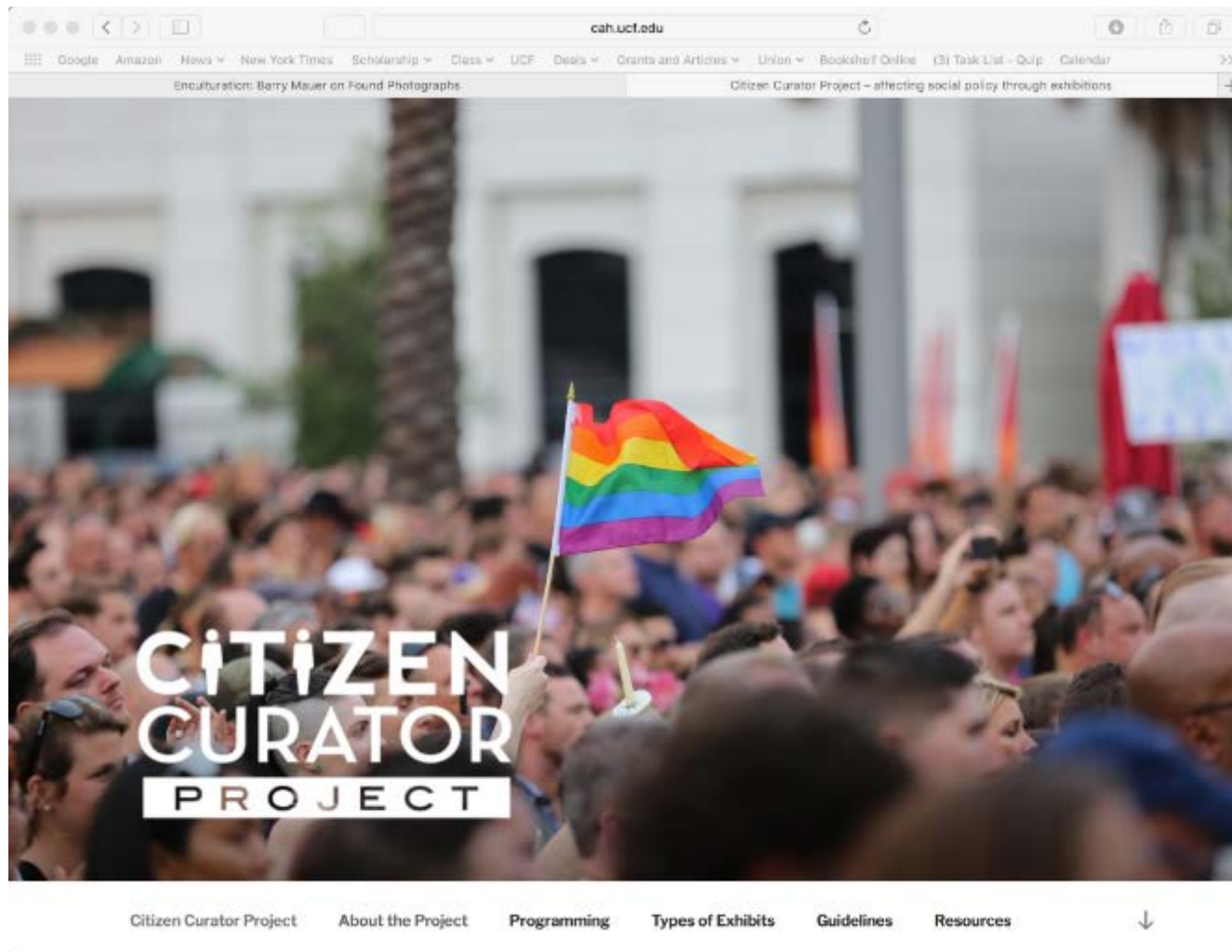


Curating in an Undergraduate Theory Class – and Exhibiting in the Big Read



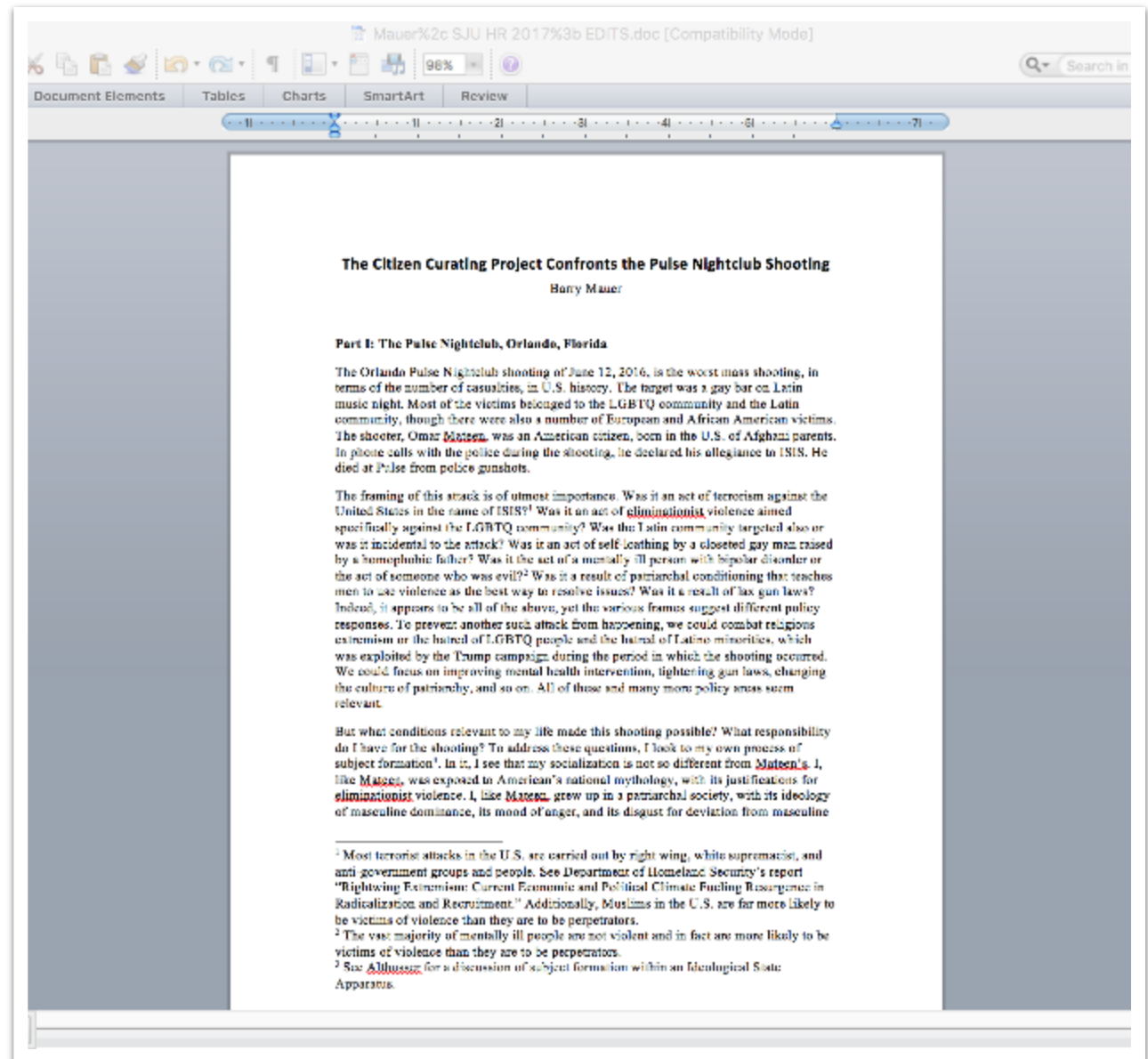
The Citizen Curator Project!

Paging Keri Watson!

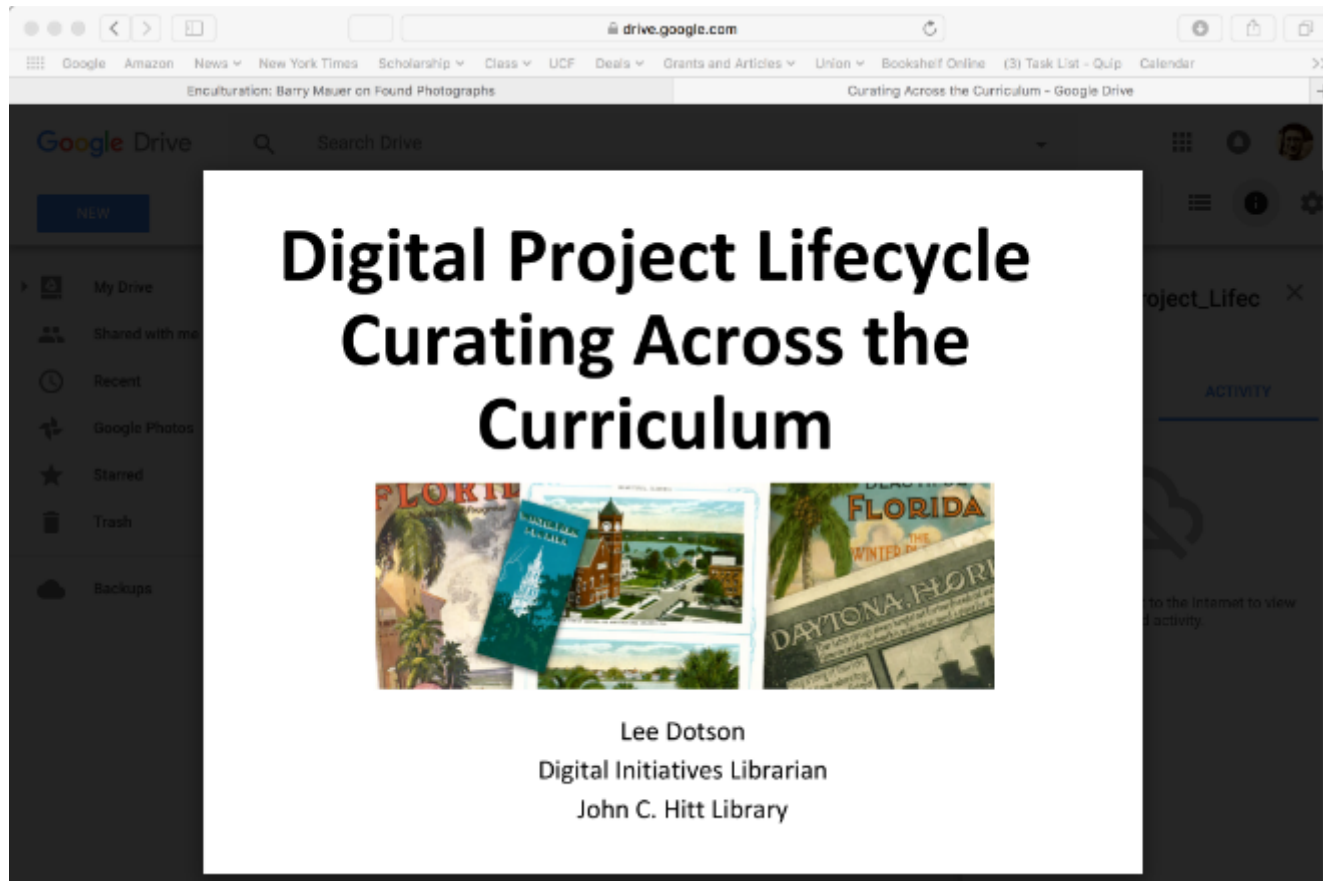


Curating Pulse Research Article

*The St. John's
University Humanities
Review. In Press*



Spring 2017 – Curating Across the Curriculum Faculty Workshop

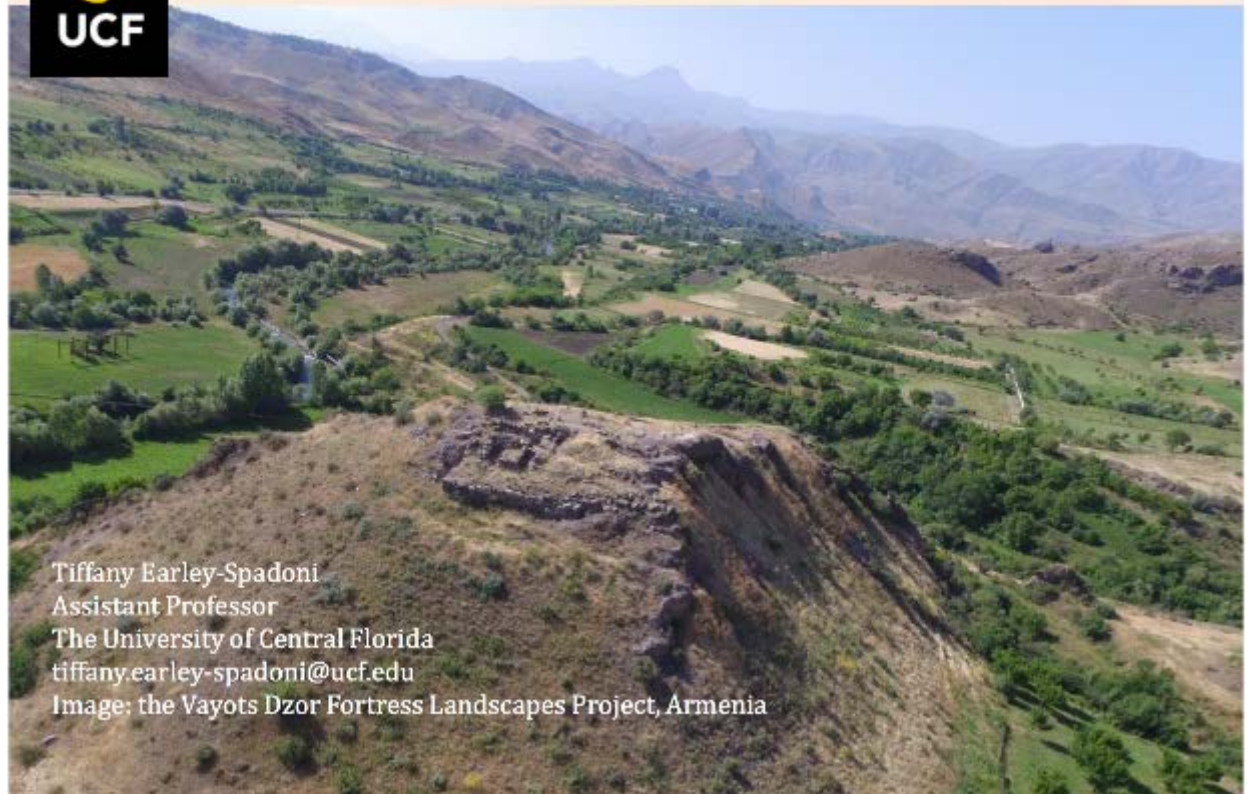


Faculty C.A.C. Workshop Participants

- Ilenia Colón Mendoza
 - SVAD
- Ladda Thiamwong
 - Nursing
- Linda Walters
 - Biology
- Michael McManus
 - Education
- Rose Beiler
 - History
- Shannon Witten
 - Psychology
- Tiffany Earley-Spadoni
 - History



Curating Geospatial Data in the Study of the Past



Tiffany Earley-Spadoni
Assistant Professor
The University of Central Florida
tiffany.earley-spadoni@ucf.edu
Image: the Vayots Dzor Fortress Landscapes Project, Armenia

STARS as a Curating Site

The screenshot displays the STARS website, which is the University of Central Florida's (UCF) digital repository. The page features a dark header with the UCF logo and the STARS title, followed by a yellow navigation bar. The main content area is divided into a left sidebar with navigation links and a central content area with a welcome message and collection links.

Header: stars.library.ucf.edu

Navigation Bar: Home About FAQ My Account

Search Section:

- Enter search terms: Search
- In this repository
- Advanced Search
- Notify me via email or RSS

Browse

- Collections
- Disciplines
- Authors

Author Corner

- Author FAQ
- Submit Item
- Suggest a new collection

SelectedWorks Profiles

- Author Gallery
- Frequently Asked Questions
- Login to Your Profile
- How to Guide for Authors

Welcome to STARS!

UCF's Showcase of Text, Archives, Research & Scholarship exists to publicize, disseminate, and provide ready access to works by, for, and about the University of Central Florida. Administered by the UCF Libraries, STARS is available to host and promote research, creative activity, and institutional outputs to...

- Ensure persistent access to your work
- Increase discovery of UCF scholarship and creative endeavors
- Foster scholarly collaborations with colleagues
- Document and record UCF's history and progress
- Discover open access materials and projects created by UCF authors
- Allow you to share your work while retaining your copyright. If you own the copyright to your work, the copyright for materials uploaded to STARS remains with you.

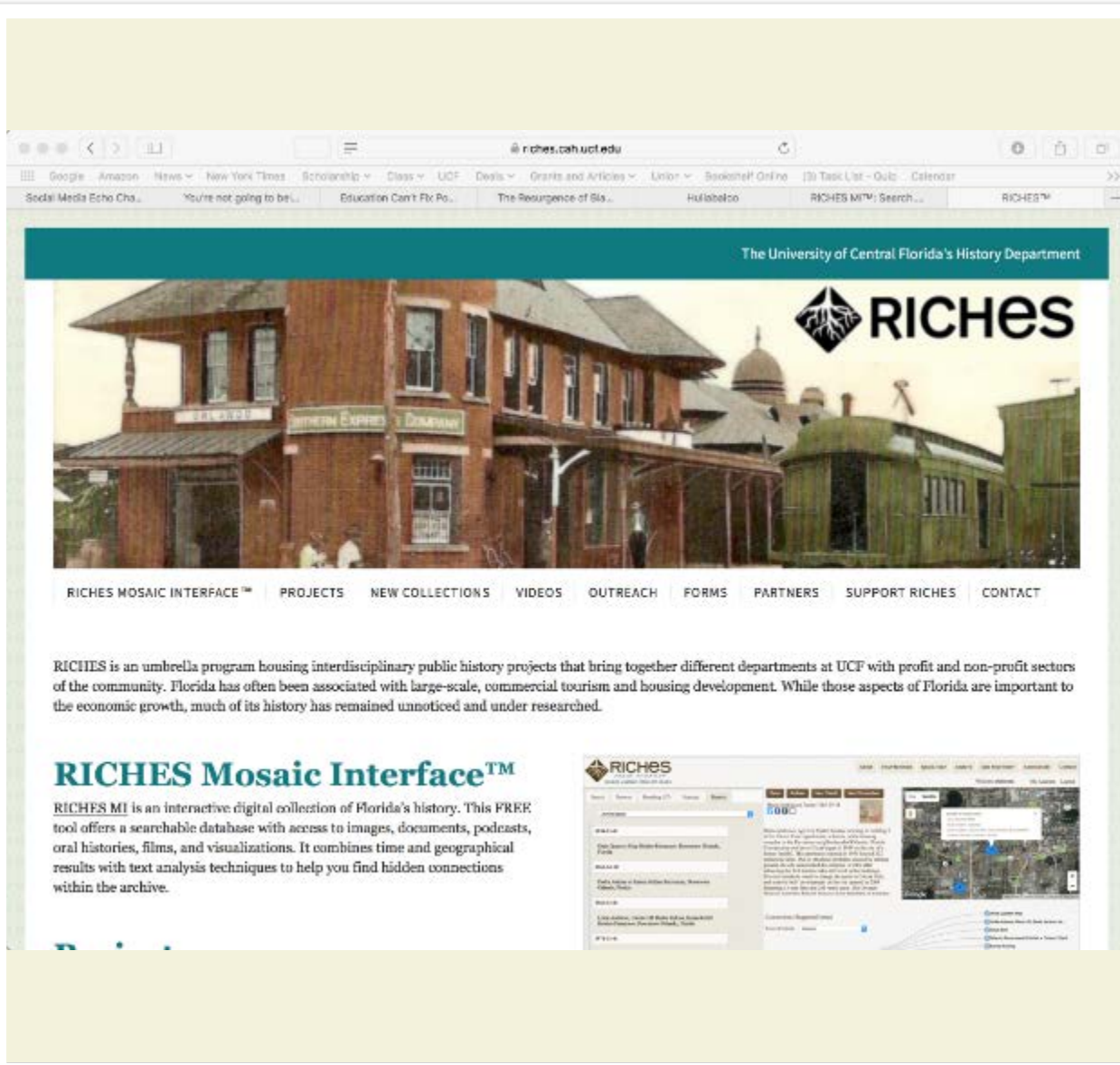
The repository is currently accepting submissions by all faculty, staff, students and affiliates of UCF wishing to share their work with a worldwide audience. Contact us at STARS@ucf.edu with any comments, questions, or suggestions. [Read more](#)

Explore Our Collections

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- [Expert Gallery](#)
- [Journals and peer-reviewed series](#)

RICHES as a Curating Site


Paging Connie Lester!



What's Next?

- Interdisciplinary Curating and Museum Studies Minor

Colon 2017-CFP-Submissions-Form-Word (2).docx
Modified on February 23


UNIVERSITY OF CENTRAL FLORIDA
What's Next, Office of the Quality Enhancement Plan
12601 Aquarius Agora Drive
Orlando, Florida 32816-0066

2017 ENHANCEMENT AND PROGRAM INNOVATION AWARDS PROPOSAL

Instructions: Please complete each section of the proposal form by typing directly into the word document. Once completed, save as a PDF file and email it to QEP@ucf.edu before the deadline shown on the current terms Call for Proposals (CFP). Each area has a maximum total length of 500 words.

PROJECT TITLE: Interdisciplinary Curating and Museum Studies Minor

DESIRED AWARD: Program Innovation Award

Indicate if this is for an Enhancement or Program Innovation Award above. If Program Innovation Award desired but not available, would you be interested in being considered for an Enhancement Award? [Yes](#)

PROJECT LEADER INFORMATION:

The Project Leader must provide all of the following information (including UCF mailing address):

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Office: Colbourn Hall 302E
Mailing Address: Colbourn Hall 405
Telephone: 4076834790
Email Address: bmauer@ucf.edu
Department: English / Texts and Technology
College/Unit: CAH

ADDITIONAL TEAM MEMBER(S) INFORMATION:

THE END!

Contact bmauer@ucf.edu

For more info