

ART 392 •Curatorial Studio Syllabus (Gened) -2019

Description

Curatorial Studio investigates the practice of exhibition through the study of critical case studies of art exhibits, and through several independent projects, some collaborative, that give hands-on experience with the logistical, technical, intellectual and ethical concerns related to exhibition.

Prerequisites:

Junior Standing

3 credit hours

Introduction

Artists often do curatorial work. Contemporary art and design operate in contexts that are other than those of the traditional studio or professional practice. Museums and Galleries are no longer the sole sites of the presentation of visual art. Also the separation of roles is increasingly blurred between the creation of art by studio artists and the institution of art by gallerists and curators. Artists become curators or organize and institute the creation and presentation of art in varied contexts. New media make possible new, inexpensive, self-organized contexts for the curation of visual art

Course Objectives

At the end of the course students are able to:

1. Discuss and apply visual, conceptual, technical, historical, and theoretical considerations in the curation of exhibitions and projects.
 2. Demonstrate an ability to plan and implement various types of documentation and cataloguing of exhibitions and projects. This includes visual archives and representations of projects in catalogues (involving writing, visuals, editorial, design) and new media.
 3. Analyze new and established sites for use in cultural presentations: materially, experientially, spatially, historically, socially, politically.
 4. Demonstrate an ability to work collaboratively and cooperatively in the production, presentation, and evaluation of cultural forms.
 5. Use verbal, written, and visual means to engage in effective and critical discourse about methods, structures, and ideas in the curation and presentation of visual works.
 6. Recognize and describe the relationships between the practice of curating presentations of visual art and other human, civic, and commercial enterprise.
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Course Topics:

Projects are structured around the following four topics:

- Exhibit Installation as Thesis: Demonstrating how gallery context influences art s' reception (week 1-2)
- Curating Art and the Vernacular: Mining digital databases (week 3-5)
- Critique of Professionally Curated Sites: Off-campus research trip (week 6)
- Curatorial Practicum: Collaboratively curated public exhibition (week 7-14)

Parallel to these projects are a series of student research presentations whose themes introduce students to critical issues in the practice of curating.

- Solos: Restrospection & Canonization (week 2)
- Biennials: Nations, Love & Money (week 3)
- Curator as Artist/ Cult of the Curator (week 3)
- Controversy & Censorship (week 4)



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- Invisibility, Visibility, Race (week 5)
- Feminism, Activism, Gender (week 6)
- Genres Exhibit Case Study (week 7)

Sample Source(s) of Information

Recommended theoretical texts

- Barker, Emma, ed. Contemporary Cultures of Display. New Haven: Yale, 1999. Print.
- Ferguson, Bruce, Reesa Greenberg, and Sandy Nairne. Thinking About Exhibitions. New York, N.Y.: Routledge, 1996. Print.
- O'Doherty, Brian. Inside the White Cube: The Ideology of the Gallery Space. Berkeley: University of California Press, 1999. Print.
- Putnam, James. Art and Artifact: The Museum as Medium. New York, N.Y.: Thames & Hudson, 2001. Print.

Recommended exhibition catalogs

- Butler, Cornelia H., Lisa Gabrielle Mark, and Museum of Contemporary Art (Los Angeles, Calif.). WACK: Art and the Feminist Revolution. Cambridge, Mass: Museum of Contemporary Art, 2007. Print.
- Hendeles, Ydessa, Chris Dercon, Thomas Weski. Partners. Cologne: Walther Konig, 2004. Print.
- Reilly, Maura, et al. Global Feminisms: New Directions in Contemporary Art. London: Merrell, 2007. Print.
- Wilson, Fred. Mining the Museum. New York, N.Y.: New Press, 2005. Print.

These texts may be supplemented with journal articles and reviews of recent and as yet forthcoming exhibits by such publications as:

- Artforum
- Art in America
- The New York Times

Evaluation

Students are evaluated in 3 areas. Standard pedagogy in studio art varies in how these areas are weighted. Some faculty put much more emphasis on the studio production. Others prefer distributing evaluation criteria to reflect the range of criteria. These reflect the range of standard weighting of such criteria.

1. Studio production

This includes interim and finished studio products or productions: Individual or collaboratively produced projects. Studio products include: exhibitions, visual presentations, project proposals, exhibition support materials such as curatorial catalogues that are written and designed, didactic materials, web sites, and documentation or re-presentations of projects.

33%-70%

2. Studio Discourse: Writing, Reading, and Discussion, Critique

The operation of the studio and learning involve effective participation in communicating about ideas, studio work, and historical and theoretical texts. This can include the content of discussion participation, written responses to texts, written and verbal statements on studio work and ideas, and written and verbal critique.

10%-40%

3. Studio Performance/Contribution to the Group:

Studio work and learning is a highly social and dynamic activity that requires active participation by its members. This can be assessed by attendance as well as observed contributions to the studio organization, production, and progress.

10%-40%