

Syllabus of Record

Course Data

Course Code: ART 392

Title: Curatorial Studio

Credits: 3

Prerequisites: Junior standing

General Education

This course teaches and assesses the General Education learning objectives that correspond to the Information, Innovation, and Technology Issue, as well as collaboration, problem-solving, and integration as outlined in the General Education handbook.

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Objectives

After successful completion of the course the students will be 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.
7. This course teaches the General Education learning objectives that correspond to the Information, Innovation, and Technology Issue, as well as collaboration, problem-solving, and integration, as outlined in the GE handbook.

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.

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.

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

Methods of Evaluation

1. Studio production: 60%
2. Studio Discourse: Writing, Reading, and Discussion, Critique: 20%
3. Studio Performance/Contribution to the Group: 20%

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