

Important Summer Session 2009 Dates

	Session I	7-wk Sess	8-wk Sess	10-wk Sess	Session II
Last day to enroll/add online	June 27 (Sat) (11:59 PM)	June 27 (Sat) (11:59 PM)	June 27 (Sat) (11:59 PM)	July 4 (Sat) (11:59 PM)	Aug 1 (Sat) (11:59 PM)
Last day to drop online	June 28 (Sun) (11:59 PM)	June 28 (Sun) (11:59 PM)	June 28 (Sun) (11:59 PM)	July 5 (Sun) (11:59 PM)	Aug 2 (Sun) (11:59 PM)
Withdrawal period at Summer Office (no refund)	June 29 – July 10 (8:00-4:00)	June 29 – July 17 (8:00-4:00)	June 29 – July 24 (8:00-4:00)	July 6 – July 31 (8:00-4:00)	August 3 – August 14 (8:00-4:00)
Note that during Summer Session there is no auditing of classes, no “Add by Petition” and no “Administrative Drop by Instructor”. Failure to attend class does not constitute a “Drop”. All deadlines are final.					

GALLERY & MUSEUM PRACTICES
ART 100-01
Summer Session II 2009
Tuesdays 1:30-5:30pm Sesnon Gallery UCSC

Lecturer: Shelby Graham
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<http://arts.ucsc.edu/sesnon>
 Office hours: Porter D233
 Tuesdays, 12:00 – 1:00p.m.
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Course Description

This course will focus on providing practical experience in all phases of exhibition conception, design, and implementation. General tasks of program operation will be supplemented with selective reading and written assignments designed to enhance theoretical understanding of curatorial practices and broader issues in arts administration.

This unique course will meet in the Sesnon Gallery and will include field trips to galleries and museums as well as in-class visits by arts professionals. Due to the length of the class, we will have a lecture for the first part (1 hr. 45 min.); break (15 min.); lab with demonstrations and writing workshops (1hr. 45 min.); and clean up/ discussion (15 min.).

Students will be evaluated on attendance and class participation (25%), completion of weekly assignments (25%), and final collaborative project/exhibition proposal (50%).

Note:

Because this course emphasizes professional standards and conduct, students will be expected to attend all weekly meetings and no credit will be given for late assignments. *Course Reader* and required text will be available at the Bay Tree Bookstore.

Assignments due at beginning of next class.

MEETING 1: Getting Started

July 28

Overview of program and introductions
Organizational structure of museums and galleries
Types of spaces, types of missions
The role of museums and galleries in society
The museum effect
Curation (overview)
Defining an exhibition topic in the context of your program
Prospectuses and exhibition proposals
Finding a venue

LAB:

Gallery Managing Operations (bring *Course Reader*)

Creating time lines and coordinating calendars
Publicity: write Press releases and announcements
Loan agreements

Assignments week #1:

- Research “the original” *Gallery 291* and write a 1 paragraph summary of its place in history.
- Finish press releases started in Lab.
- Visit an art gallery or museum and analyze and evaluate all facets of the exhibition design--from concept to layout to lighting. Which aspects are wildly successful? What would you do differently? Your report should be one page in length. See list of current exhibitions for first Friday in Santa Cruz.
- Read first half of *Course Reader* Sections 1-10: Be prepared to discuss your impressions and prepare a critical question on each essay.

MEETING 2: Curatorial Practice

Aug. 4

Visiting Lecture by UCSC alum on audio tours in museums

Defining an exhibition topic in the context of your program
Selecting artists and studio visits
Exhibition proposals and curatorial statements
Prospectuses, budgets and grants
Programming, evaluation and documentation
Graphic design and printing
Traveling Exhibitions, Curatorial Assistance programs
Outreach

LAB:

Collection Management and Conservation:

Tour of Sesnon Collection: **An inside look at the Charles Griffin Farr Collection.** Discuss and practice the care and handling of art objects. Selection of work from the Sesnon Collection for collaborative final exhibition.

Assignments week 2:

- Create an exhibition proposal, prospectus, and grant letter, with quick sketch of announcement, draft due 4th meeting.
- Read: *What makes a Great Exhibition* and sample proposals and grant letters in *Course Reader*
- take-home midterm due week 3.

MEETING 3: Field trip to SFMOMA or SJMA (details to follow)
Aug. 11 Field trip to Catharine Clark Gallery before SFMOMA tour (TBA)
 If unavailable to go to SF—you must go to MAH or SJMA.

Assignments week 3:

- Write a three-page paper comparing and contrasting the sites that we visited, their missions, and or their exhibitions, collections making reference to readings (see details). Don't forget exhibition proposal draft due week 4

MEETING 4: **Museum Literacy**
Aug. 18 Other topics: Exhibition design
 Gallery Preparation & Installation
 Condition reports and insurance, shipping

LAB: **Gallery restoration, refurbishing demonstration.**
Demo: Vinyl lettering and signage
Demo: How to build Maquettes and 3-D floor plan
 (Final project: develop an exhibition from start to finish—collaboration encouraged.)
 Research
 Curatorial Statement
 Artist/s statements and articles
 Press Release
 Announcements and ephemera
Individual Meetings to go over draft during lab time 4:30-5:30

Assignments week 4:

- Create a press pack, gallery announcement, and exhibition budget for your project as well as detailed proposal.
- Write 1-page summary on Museum Literacy
- Work on your aspect of the group exhibition*

*Outside class time needed to install exhibition in the Sesnon Gallery.

MEETING 5: **Final Exam and Presentations of projects**
Aug. 25 Class participants will give 15-minute oral presentations on their projects. Bring 5 copies of press packs for the class.

- Presentation of student curated exhibition from the Sesnon Collection in the Sesnon or Faculty Gallery with RECEPTION! 4:30–5:30pm

REQUIRED COURSE READINGS

Selections will be drawn from the *Course Reader* (multiple sources)
What Makes a Great Exhibition by Paula Marincola (Editor)

Optional texts:

Inside the White Cube: The Ideology of the Gallery Space, by Brian O'Doherty.
Thinking About Exhibitions, by Greenberg, Ferguson, Narine

Optional Further Reading:

Words Of Wisdom: A Curator's Vade Mecum (out of print—but available used)
Published by: Independent Curators International, New York

Cautionary Tales: Critical Curating

With essays by: Sara Arrhenius, David Carrier, Kate Fowle, Boris Groys, Dave Hickey,
Geeta Kapur, Young Chul Lee, David Levi Strauss, Jean-Hubert Martin, Andras Szanto
Edited by Steven Rand and Heather Kouris

Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History
Museums, Stephen Asma (a must for curators interested in science)

Seams: Art as Philosophical Context, by Jeremy Gilbert-Rolfe and Stephen Melville

Theories and Documents of Contemporary Art, edited by Stiles and Selz

Conservation Concerns: A Guide for Collectors and Curators, edited by Konstanze
Bachmann

Art and Artifact: The Museum as Medium, James Putnam