CRN: 20194 | Art 360-01: Gallery Management Spring 2011
Class meets on Mondays and Wednesdays from 12:30 – 1:45 pm or as determined by exhibitions.
Instructor: Hamlett Dobbins x 3442; 901.219.1943 cell | dobbinsh@rhodes.edu
Office Hours: by appointment

Texts for the course: While there are no textbooks for the course, there will be readings from a variety of sources. These sources include: *Foci: Interviews with Ten International Curators* by Carolee Thea; *CURATING NOW: IMAGINATIVE PRACTICE / PUBLIC RESPONSIBILITY* edited by Paula Marincola, *Air Guitar* by David Hickey; *Off Limits: 40 Art Angel Projects,* and *Phonebook: An Annual Directory for Alternative Spaces* edited by Caroline Picard; *On Curating* by Carolee Thea; *Cautionary Tales: Critical Curating* by Jean-Hubert Martin, Sara Arrhenius, David Carrier, and Boris Groys; *Seven Days in the Art World* by Sarah Thorton; and *How to Start and Run a Commercial Art Gallery* by Edward Winkleman.

Course Objectives and Description
Art 360 is a one semester class designed to teach students the basics of running a gallery as well as examining theoretical issues including but not limited to: the mission of a gallery, understanding a gallery's audience, and the role of exhibition spaces in a community. Working with the gallery director students may be involved in: crating, shipping, publicizing, printing, preparing and designing of exhibits, proper handling of works of art, hanging, lighting, labels, receptions, security, etc. for all exhibits during the spring semester year.
This semester there are two professional exhibits and two student shows at Clough-Hanson Gallery with the possibility of installing work. Students will assist the gallery director in the layout of the professional artist exhibits, and will jury and install the Juried Student exhibit.

<u>Requirements</u>
Grades will be determined by the following:
a) Quality and effectiveness of each student's work in preparation for exhibitions. Students will work with the instructor on the installation of the work as well as preparations that lead up to the opening reception. All members of the class are expected to help with the installation of the exhibitions while each student will be expected to prepare and work at one of the four gallery receptions. Which students will work which exhibitions will be arranged prior to the event to provide an even distribution of responsibilities. Responsibilities include making wall labels, preparing receptions and cleaning up after the receptions.
b) Participation in group discussions based on regular readings as well as quality of written assignments including exhibition proposals, an exhibition essay, written review of other exhibitions as well as other writings. Students will be required to write an 800-word review for three exhibitions over the course of the semester. Students will also be asked to lead class discussions based on the readings for the course.
c) Attendance at regular class meetings as well as opening receptions, lectures and special events. Some events might take place outside of the class; but group activities will conform to the college standard of hours per semester. **After three absences your final class grade will be lowered one grade with each additional absence**. **If you are more than five minutes late three times it counts as an absence. Since the majority of our classes are field trips to be done in a 75 minute class period, being late really slows us down and makes us late to our visits.**
d) Exhibition reviews will be graded as junior / senior level compositions. A review's clarity, vocabulary, and fluidity will be among the considerations for grading. Reviews should be

limited to museum, alternative space, or commercial exhibitions only. Shows executed in coffee houses or eyewear boutiques should not be considered.

e) Students must attend at least **three** lectures during the semester.

Final grade breakdown:

--Exhibition Reviews	30% (10% ea.)
--Work done in preparation for CHG exhibitions and receptions (including "art evangelism" where each student in the class is responsible for bringing five people to each of the CHG openings):	10%
--Lectures, participation in discussions related to course readings and class field trips:	10%
--Midterm presentation of exhibition	20%
--Final exhibition organized by the student, including press release (5%), essay (5%), and the exhibition itself (20%):	30%

Schedule for Gallery Management for Spring 2011

01.12	Intro to the course. Discuss types of spaces to visit over the semester. Talk about how shows are done at Clough-Hanson. (Classroom)
01.19	Discuss earlier student shows, students given "Dealing" essay by Dave Hickey, essays from *Phonebook* and *Off Limits. 40 Art Angel Projects* will be on reserve in library. (Classroom)
01.21 @ 7 pm	**Ben Butler lecture in Blount**
01.22 from 5:00-8:30	**Ben Butler reception**
01.24	Cover basics of art handling/packing and discuss in detail expectations for student exhibition reviews. (Classroom)
01.26	Talk about alternative exhibitions *In Celebration of Spring,* 2x2 Gallery, Suburban, and Nvisible Museum. Discuss *Dealing* & *Phonebook* essays. (Classroom)
01.31	**First Review Due,** Midterm demonstration (*Remote Viewing*) and discuss Artangels projects. (Classroom)
02.02	Gallery visit (L Ross Gallery) (Meet in front of the CHG)
02.07	Discuss Cautionary Tales. Look at Art Fairs (students given art fairs materials) (Classroom)
02.09	Gallery Visit (David Lusk Gallery) (Meet in front of the CHG)
02.14	Metal Museum director Carissa Hussong will visit the class. (Classroom)
02.16	Gallery visit (David Smith) (Meet in front of the CHG)
02.21	U of M grad studio visits (Meet in front of the CHG)
02.23	Odessa to visit with Ashle Bailey and then visit Material (Meet in front of the CHG)
02.24 @ 7 pm	**Melba Price Lecture in Blount Auditorium**
02.25 from 5:00-8:30	**Melba Price Exhibition Reception**
02.28	**Midterm presentations**
03.02	**Midterm presentations**
03.07	**Midterm presentations**
03.09	**Midterm presentations**
03.12 through 03.20	**Spring break**
03.21	Reading Discussion on C*urating Now.* (Classroom)

03.23	Reading Discussion on *FOCI* (Classroom)
03.28	Select Juried Student Exhibition **Second Review Due,**
03.30	Install Juried Student Exhibition
04.01 from 5:00-8:30	**Reception for Juried Student Exhibition**
04.04	James Patterson (Meet in front of the CHG)
04.06	Meeting with John Weeden from UAC. (Classroom)
04.11	Reading Discussion on *Curating Now*. (Classroom)
04.13	Gallery Visit (Metal Museum) (Meet in front of the CHG)
04.15 from 5:00-8:30	**Opening reception for Senior Thesis Exhibition**
04.18	Visit VINI to talk with Michael Andrews and Alice Lasky-Castle. (Meet in front of the CHG)
04.20	Gallery Visit (Brooks Museum) (Meet in front of the CHG)**Third Review Due**
04.25	Reading Discussion (Classroom)
04.27	Buffer
Tuesday 05.03 @1:00	Final Meeting to discuss the student exhibitions (post-mortem). (Classroom)

Reviews:
Over the course of the semester students will be expected to turn in three exhibition reviews. The reviews are to look at the effectiveness of an exhibition. They should take into consideration the aim of the artist and to consider the success or failure of that artist or curator's goals. The reviews are to be of the work rather than the exhibition space itself. Exhibition reviews should read as a serious examination of the work rather than a casual blog posting. Good examples of exhibitions reviews are stored on the Academic Volume>Art>Dobbins>Gallery_Mngmnt>Student_review_examples. Early in the class we will go over what makes for a good review. In addition to insights and observations about the work, a review's clarity, vocabulary and fluidity will be primary considerations for grading. Reviews should be limited to museum, alternative space, or commercial exhibitions only. Shows executed in coffee houses or eyewear boutiques should not be considered. Reviews below 775 words and above 850 words will not be accepted.

Midterm project:
Each student will select and present a lecture on a **significant** group show of their choosing. The presentation should be between 15 to 20 minutes long and should outline the objectives of the curator, include images from the exhibition, and address critical response to the exhibitions. If there is no critical response, chances are that it's not really a significant show. Suggested exhibitions include: *Museum as Muse: Artists Reflect* organized by Kynaston McShine for MOMA; *Black Male* organized by Thelma Golden for the Whitney Museum of American Art; *Drawing Now* organized by Laura Hoptman for MOMA; *Objects of Desire: The Modern Still-life* organized by Margrit Rowell for MOMA; *Last Picture Show: Artists Using Photography* organized by the Walker Art Center, or *Ecstasy: In and About Altered States* organized by Paul Schimmel for LAMOCA. Additionally the Rhodes library has an extensive collection of catalogs for shows organized by Independent Curators International (ICI) including *Shooting the Family, Mixed Signals, Slightly Unbalanced, The New Normal, Beyond Green, Experimental Geography, Space is the Place, Situation Comedy, What Sound Does a Color Make, Likeness: Portraits of Artists by Other Artists,* and finally *100 Artists See God.* Midterms will be presented to the class on February 28, March 2, 7, and 9. Students **must** have topic for presentation cleared with the instructor prior to preparation.

Resources that might help you in considering group shows:
-Look through the art magazines in the library, they have tons of articles or reviews that you might spark your interest. Talk to your professors; ask them about their favorite or most influential group show they ever saw (most will remember).
-The online archives for Art in General (www.artingeneral.org), Exit Art (www.exitart.org), Apex Art (www.apexart.org), the Whitney Museum of American Art in NYC (www.whitney.org), Independent Curators International (www.ici-exhibitions.org), as well as exhibition catalogs from the library or the instructor's collection.

Parameters for the Student Organized Exhibition:

The students in the Spring 2011 Gallery Management Class will be expected to pair up in order to curate an exhibition in the world. (It should be noted that the each of the two students will receive the identical grade for each aspect of the final project.) During the early portion of the course we will discuss various methods of organizing exhibitions. In the first half of the semester the class will discuss thoughts for organizing particular exhibition. During that time the group will discuss possible artists and venues for exhibit. Students are encouraged to be creative in choosing their space. The student's home / apartment and restaurants/cafés should **not** be used unless the exhibition is inextricably tied to the space. In choosing the artists, the space where the work is to be exhibited should fit with the work or the theme of the show (if there is more than one artist). While the student should consider artists from the community, artists working as instructors at Rhodes College are **not** eligible for consideration. Relatives and members of the students' immediate or extended families are also **not** eligible for consideration. However, artists who are students at the school are eligible. Students should not select projects completed for assignments as the basis for their exhibition. (Selecting an exhibition simply on the basis of their connectedness through an academic setting is not acceptable. For example, a group of projects done for a class on documentary film would be a weak connection. However, students can include work done by other students in a class as a part of a larger collection of work. Students are **not** to include themselves or other members of the Gallery Management class in the exhibition. In addition to the professionalism of the exhibition itself, the students will be graded on the quality and timeliness of their press release (to be sent out to the local media) as well as their accompanying essay. Rough drafts of the essays should be handed in to the instructor at least four days prior to the exhibition premier. Exhibitions must have an opening reception but do not necessarily need to have gallery hours or a minimum length of duration beyond two hours. (In other words it is acceptable for the work to be installed for only one day).

The exhibition essay should be at least 600 words.

Exhibitions should be scheduled anytime between March 27th and April 30th. (Please keep in mind Easter Break will be April 8-12th, You can still have it during that time though.) Please make sure that if your opening happens on the 1st, the 15th, or the 29th, your shows should be open until 9 or 9:30pm so we can make it to see the show following the Juried Show and the Senior Thesis Exhibition which should wrap up by 8:30 (the 29th is the Collaborative Class show). If at all possible, students should stagger exhibitions this way the folks who want to see all the shows won't have to drive to all of them in one night. This isn't just about making it easy on the audience; it's also about insuring a good crowd for your artist(s).

It is essential that the student organizers be there for the duration of the exhibition and that both parties participate in installation and clean up. It is also essential for the artist or artists be there

for the exhibition reception. Please insist. (If you are doing a group show, two thirds of the artists should be there. They don't have to stay the whole time, but they should be there.) Students will be graded on the installation of the work so it should be clear to the artist that the installation needs to be a collaborative effort. I wouldn't recommend for the student to install the work by themselves, work *with* the artist.

Your final grade will be withheld until the work has been returned to the artists and the space has been emptied. This information must be verified by the artists and the landlords.

A special note on the Honor Code:

It is important to remember that the usual rules for written papers apply to the reviews for this class. Whenever you use another person's ideas or words, you must acknowledge that they belong to that person. When you decide to quote someone directly, you should use quotation marks and note the exact source, including author's name, title of book or article, place of publication, date, and page number. Whenever you paraphrase another person's original ideas, you must also acknowledge this in the same way. This is also applicable to any information found in press releases for exhibitions.

On page 15 of the online version of the student handbook (http://www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf) it states that "Plagiarism is an act of academic dishonesty. A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment."

If you are for some reason unclear about plagiarism, please do not hesitate to see me *before* you turn in the paper.