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## ART 360-01, Gallery Management, Spring 2012

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**CRN: 22149 | Art 360-01: Gallery Management Spring 2012**

Class meets on Tuesday and Thursday 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: Thursday 1:45 through 3:00 or by appointment.

Texts for the course: While there is only one book required for the course (James Elkins' *What Happened to Art Criticism?* printed by Prickly Paradigm), 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*, *Phonebook: An Annual Directory for Alternative Spaces* edited by Caroline Picard; *CAN I COME OVER TO YOUR HOUSE: The First Ten Years of The Suburban*, *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.

**Requirements**

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 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 a 600-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. To be crystal clear: if you miss three classes because you came down with a strain of the Ebola virus or a series of team sports absence and you have also decided to miss a day or two of class because you need to sleep late or you want to catch up on the latest season of *How I Met Your Mother* (or vice versa) it will be those unexcused absences that drop your grade. Additionally, 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, makes us late to and shortens the length of 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	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

01.13	Intro to the course. Discuss types of spaces to visit over the semester. (Classroom)
01.17	Talk about how shows are done at Clough-Hanson, Material, and Delta Axis @ Marshall Arts. Discuss earlier student shows. (Classroom)
01.19	Discuss the history of museums and their structure. Cover basics of art handling/packing. (Classroom)
<b>*01.19</b>	<b>Six students will help install the Mark Hosford show at a time to be determined</b>
<b>*01.19 @ 7 pm</b>	<b>Mark Hosford lecture in Blount</b>

**\*01.20 from 5:00-8:30**

01.24

01.26

**\*01.27**

01.31

02.02

**\*02.06**

02.07

**\*02.07**

02.09

02.14

**\*02.14**

02.16

**\*02.16**

02.21

02.23

**\*02.23**

**\*02.23 @ 7 pm**

**\*02.24 from 5:00-8:30**

**\*2.28**

**02.28**

**Mark Hosford reception**

Using the James Elkins's book *What Happened to Art Criticism* and earlier examples of good essays we will discuss in detail expectations for student exhibition reviews. (Classroom)

Gallery visit (L Ross Gallery) (Meet in front of the CHG)

**Lecture – Filmmakers Ben and Melinda Levin  
3:00 pm, Blount Auditorium**

Memphis College of Art studio tour. (Meet in front of the CHG)

**First Review Due**, Talk about alternative exhibitions *In Celebration of Spring*, 2x2 Gallery, Suburban, and Nvisible Museum. Discuss *Dealing*, *Phonebook*, and essays on Michelle Grabner's Suburban. (Classroom)

**Ruffin Lecture Series, Dr. Bettina Bergmann,  
Professor of Art, Mount Holyoke (Time and  
Location TBA)**

Midterm demonstration (*Remote Viewing*) and discuss Artangels projects and reading from *Off Limits: 40 Art Angels Projects* on reserve in the library. (Classroom)

**Artist Mel Chin will give a lecture at MCA in Rust  
Hall at 7 pm.**

Gallery Visit (David Lusk Gallery) (Meet in front of the CHG)

Metal Museum director Carissa Hussong will visit the class. (Classroom)

**Jeanine Jablonski, a gallerist /curator from  
Portland, Oregon will give a lecture at MCA in  
Rust Hall at 7 pm.**

Gallery visit (David Smith) (Meet in front of the CHG)

**Moss Lecture/Panel Discussion with Specialists  
from the Philadelphia Mural Arts Program (Time  
and Location TBA)**

John Weeden visits the class to talk about his life in the arts.

Discuss *Cautionary Tales*. Look at Art Fairs and discuss the readings on fairs. (Classroom)

**Six students will help install the Laurel Sucsy  
show at a time to be determined.**

**Laurel Sucsy Lecture in Blount Auditorium**

**Laurel Sucsy Exhibition Reception**

**Students should have their artists selected at this point.**

**Midterm presentations**

03.01	<b>Midterm presentations</b>
03.06	<b>Midterm presentations</b>
03.08	Lauren Boyer comes in to discuss her work with Arts Memphis (Classroom)
<b>03.10 through 03.18</b>	<b>Spring break</b>
03.20	Visiting Professor Elliott King visits the class to discuss the Dali exhibition and his life in the arts.
<b>*03.22</b>	<b>Students should have their spaces at this point</b>
03.22	Reading Discussion on <i>Curating Now</i> . (Classroom)
03.27	<b>Second Review Due</b> , James Patterson (Meet in front of the CHG)
03.29	<b>Letters to CODA requesting funds are due.</b> Gallery Visit (Metal Museum) (Meet in front of the CHG)
<b>*03.29</b>	<b>Artist Harrell Fletcher will give a lecture on his work at Watkins College of Art in Nashville at 6:30 pm</b>
04.03	Curator Rehema Barber comes to discuss her life in the arts.
04.10	Select Juried Student Exhibition (Students who submit work for the exhibition are excused from class that day.)
04.12	Install Juried Student Exhibition (All students will help.)
<b>*04.13 from 5:00-8:30</b>	<b>Reception for Juried Student Exhibition</b>
04.17	Discuss <i>Rethinking the Museum</i> readings (Classroom)
04.19	<b>Third Review Due.</b> Gallery Visit with Marina Pacini at the Brooks Museum (Meet in front of the CHG)
<b>*04.20 from 5:00-8:30</b>	<b>Opening reception for Senior Thesis Exhibition</b>
04.24	Gallery Visit with Julie Pieriotti at the Dixon Gallery and Gardens (Meet in front of the CHG)
04.26	(Buffer for missed classes due to snow or tornadoes) If no missed classes we will discuss David Carrier's essay <i>Why Curators Matter</i> .
<b>*04.26</b>	<b>Photographer Alec Soth will give a lecture on his work at Watkins College of Art in Nashville at 6:30 pm.</b>
Saturday 05.05 @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**, 600-word 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 on Moodle. 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 museums, alternative spaces, or commercial exhibitions only. Shows executed in coffee houses or eyewear boutiques should not be considered. Reviews below 575 words and above 625 words will not be accepted. To avoid possible conflict of interest, students should not write about shows at Clough-Hanson Gallery, Material, or any other show the instructor is *remotely* connected with. It should go without saying that student shouldn't write about children's art shows.

Regarding lateness: reviews are due at or before the beginning of class. Reviews turned in after that result in a reduction of the grade by one letter for every 24 hour period. (A paper turned in after the beginning of class is one grade lower, same time the next day two grades lower and so on.) Students are required to turn in a pledged copy and to upload the instructor a digital copy of the paper (as a word doc via Moodle).

Format: Papers should be turned in with the following layout settings: double-spaced, 12 pt font, left and right margins set at 1.5" to give me ample room for marginal notations. Document files should be formatted with the student's name\_review\_date.doc.

### **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 1, and March 6. Students **must** have topic for presentation cleared with the instructor seven days prior to presentation. Ways to do poorly on your presentation: wing it, ramble, go too long or too short (stay between 15 and 20 minutes), use "um" or "like" to excess, use videos of any kind, and be unfamiliar with the machinery.

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](http://www.artingeneral.org)), Exit Art ([www.exitart.org](http://www.exitart.org)), Apex Art ([www.apexart.org](http://www.apexart.org)), the Whitney Museum of American Art in NYC ([www.whitney.org](http://www.whitney.org)), Independent Curators International ([www.ici-exhibitions.org](http://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 2012 Gallery Management Class will be expected to pair up in order to curate an exhibition in the world. (It should be noted that 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/café's 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. Additionally students should not work with an artist that presents a dramatic imbalance of power (i.e. your boss at your job, your physician, or your mother's therapist). 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. (While including bios and/or artist's statements are good ideas for brochures, they should not be lumped in with the essay to bulk up the word count.)

Exhibitions should be scheduled anytime between March 30th and April 27th. (Please keep in mind Easter Break will be April 5-8th, You can still have it during that time though.) Please make sure that if your opening happens on the 13th or 20th of April, 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. 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. If you are requesting CODA funds (a maximum of \$250.00 total per exhibition) your funding request will be factored into the exhibition grade.

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](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.