

University of Maine at Augusta

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Prof. Peter Precourt

ART 489 Curatorial Studies: Presenting Contemporary Art in Public Spaces

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621-3511

Spring Semester 2010

R 8:45AM -11:30am TBA

Office Hours: M 8:30-9:00am, 1:00-2:00pm, T 8:30am-12: 30pm, W: 8:30-9:00am:

Appointments are strongly encouraged, however, you are welcome without one, provided I am not meeting with another student. I will either be in my office, Arts113, or in the Painting/Drawing room, Arts 108. I will post my location on my office door.

Course Description (from catalogue)

Curatorial Seminar: Presenting Contemporary Art in Public Spaces explores the possibilities and concerns inherent in organizing, curating and displaying exhibitions of contemporary art in non-traditional art spaces. Students will design and propose a public exhibition that not only thoughtfully addresses the physical properties of the site, but also the various stakeholders of the site. Students will install the exhibition within 15 months of the end of the semester. 3 credit hours.

Course Objectives

Through lectures, visiting speakers (teleconferenced), focused assignments, the use of examples, one-on-one interaction with the instructor and small and large group critiques, students will be able to curate a conceptually strong exhibition in an non traditional public art space that successfully addresses community and place.

Course Outcomes

Knowledge objectives:

Students will understand: the following

Fundamental concepts, terminology and methods of curatorial practice.

Common themes in contemporary art: identity, the body, time, place, language, science and spirituality.

How community and place impact curatorial practice in public art

How to propose and organize an exhibition to both a site and to specific artists.

Performance objectives:

Students will apply general curatorial concepts and principles to specific exhibition proposal

Students will be able to express curatorial concepts as they relate to public exhibition

Students will demonstrate critical thinking in everyday life.

Evaluation

Work is evaluated in relationship to the objective put forth for each assignment.

Methods used are:

Individual one-on-one critiques of work

Group evaluations and critiques

Written evaluations by professor

Assignments in the sketchbook that follow the learning objectives of the class.

***Students will sign a contract that they will install their proposed exhibition by

December of 2011. **

Course Structure

Your work must be meaningful to you, before it is meaningful to anyone else. Find areas of interest and personal significance in your assignments. Our main focus will be working in the studio. In addition to the studio work, there will be short lectures, student presentations, reading materials- most of which will be on reserve in the library, critiques, and possibly exhibitions to view.

This syllabus may be amended, in writing at the professor's discretion at any time during the semester.

COURSE REQUIREMENTS

Grading

You are expected to come to class each day prepared to discuss the assigned readings. In the ninth week, I will provide you with a mid-term evaluation report with feedback on how you are doing in the class, along with suggestions on how to improve. If you are in danger of failing the course, you will be so notified in this week.

Grading:

One examination	15%
Research paper	15%
Class presentation on research paper	10%
Class Participation	30%
Curatorial Proposal	30%
	100%

Note: 90–100 = A- to A+
 80-89 = B- to B+
 70-79 = C- to C+
 60-69 = D- to D+
 59 and below = F

Examinations: The exam, which will be on **April 1**, will have five essay questions. Two or three questions on each exam will be essays based on the analysis of slides (you will be given these slides in advance). The exams will require that you explain the significance of specific works, artists, or movements and provide historical and social context. You will also need to explain the critical ideas that lie behind the works, as discussed in class and the readings. Answers should include specific information (such as titles of art works, purpose and location of architecture, and dates).

Examinations will be closed book. You may, however, use a one-page study sheet as an aid to memory. Write essential information on a single sheet of paper (standard size, 8 1/2 by 11 inches), front and back, if you wish. The sheet must be handwritten; it may not be computer-generated or photocopied. If you must miss an exam due to illness or serious emergency, you are required to notify me in advance. Missing an exam without following this procedure will result in a grade of 0.

Research paper: Students are required to do a 8-10 page research comparing and contrasting two public exhibitions organized after 1985—one must be current—due February 25 at 8:30am. Each student will make a 10-12 minute (no more and no less) powerpoint presentation on this topic on February 11. Detailed instructions for the paper and presentation will be handed out separately. No late papers or presentations will be accepted.

Class participation: Class discussion is an important element of this course. You are expected to be prepared for class and take part in the discussion. Your participation grade will be based on your level of engagement with the class, your contributions to the discussion, and your level of preparedness. Before each class, read the assigned pages and familiarize yourself with the works to be discussed. Take notes on readings in your process journal. For each reading, answer these questions:

1. What kind of art writing is it? Does it describe, interpret, evaluate, or judge?
2. What are the main points of this article or essay?
3. How does the author back up these points, that is, what kind of evidence or support does (s)he use?

Late work drops 1 full letter grade per class late

A Excellent; assignment complete to the extent that they are worthy of exhibition, more work than the minimum, work is exceptionally cared for, and all facets of the project are complete and considered.

B Above average; assignment complete, evidence of significant effort and thought.

C Average; assignment complete, minimally meets the assignment, turned in on time, followed instructions, some work is sloppy, missed a few of the points related to the project

D = assignment submitted partially complete

F = assignment submitted incomplete- wasted time.

Cell Phones must be turned off or set to vibrate during class.

Accommodations for Students with Disabilities

If you have a disability which may affect your ability to participate fully in this course, it is your responsibility to request accommodations promptly. Contact the Learning Support Services Office, or Coordinator of Student Services at your campus or center to discuss possible assistance. Accommodations are not provided retroactively.

Student Academic Integrity Code

Academic integrity means that a student's work is the product of his/her own effort. Violations of academic integrity include such behaviors as cheating, fabrication, and plagiarism, and are described more fully in the UMA Student Academic Integrity Code which is published in the online UMA Student Handbook. Each student is responsible for learning the standards of academic integrity, and ensuring that his/her work meets these standards. Failure to do so may result in appropriate sanctions. If you have questions about the academic integrity of your work, discuss these with your instructor before submitting the work.

Resources and Readings:

The reading list is tentative. It will be amended at the instructor's discretion.

The following texts are required for this course:

Relational Aesthetics, Nicolas Bourriaud

On Reserve at the library:

What We Want Is Free: Generosity And Exchange In Recent Art (S U N Y Series in Postmodern Culture) (Paperback)~ [Ted Purves](#)

Themes of Contemporary Art: Visual Art Since 1980, Jean Robertson and Craig McDaniel

New Land Marks: Public Art, Community and the Meaning of Place, Penny Balkin Bach, Lucy R. Lippard, [Thomas Hine](#), and Ellen Dissanayake

Conversation Pieces: Community and Communication in Modern Art, Grant H. Kester

Readings: a ring binder with selected readings on art is available at the circulation desk of the library. It may be checked out on two-hour reserve and copied.

Internet resources: some assignments direct you to Web sites.

PROPOSED CALENDAR

Week of:

January 14 Introductions and Definitions: What is Curatorial Practice? What are some major themes of contemporary art? Ideas of place and community

January 21

Readings

Relational Aesthetics; pp. 7-64 Foreword, Relational form, Art of the 1990s, Space time, joint presence and availability

What We Want Is Free Chapters 1-2 pp 3-16

Themes in Contemporary Art pp9-31 The World Expands

New Land Marks: pp.11-25 Defining Public Context, pp25-33 Why public art is necessary

<http://projectrowhouses.org/> thoroughly

Tent: Teleconference with Pato Hebert: The aesthetics of interconnectedness
Where do we go from here?

January 28

Readings

Conversation Pieces Chapter 5 pp. 152-193 Community and Communicability

Themes in Contemporary Art pp151-182 Place, Spirituality 273-311

New Land Marks: pp 101-110 May Street (re: Rick Lowe)

Tent: Teleconference with Rick Lowe, co-founder of Project Rowe House (or other rep. of Project Row House)

Hand in outline of research paper- Discuss problems, issues, concerns

February 4**Readings**

Relational Aesthetics; pp. 64-104

Themes in Contemporary Art: Identity pp 37-72

New Land Marks: Proposals for Wissahickon pp. 140-146

What We Want Is Free Chapters 3-4 pp 17-46

Field trip to Bowdoin.

Discussion of readings.

February 11 Presentations**Reading (to be discussed on 2/25)**

Themes in Contemporary Art: Language pp73-110

What We Want Is Free Chapters 5-6 pp 47-74

New Land Marks: The glorietas of farmhill square: the completion of a neighborhood cosmos pp131-140

Teleconference with Paola Morsiani, Curator of Contemporary Art, Cleveland Museum of Art

Honest discussion of logistics, display, and exhibitions with little resources and on site facilities. Samples of Art loan agreements, contacting recruiting artists, What a curatorial exhibition proposal should look like

February 25 Papers Due**Three conceptual outlines of potential exhibition themes for the site due****Readings:**

Themes in Contemporary Art: Time pp. 111-150

Conversation Pieces: Duration and Critique 50-81

New Land Marks: Open Air Library in the Farmers Market Plaza pp146-152

March 4 Will be assigned later- Open to serve the needs of the class- assist in the hanging of an exhibition in the Danforth Gallery

March 11 **Draft of Proposal**, contact letter for artists, lending agreements due

Peer Critiques

March 18**Readings:**

Themes in Contemporary Art: Language pp. 191-232

Conversation Pieces: Dialogical Aesthetics pp. 82-124

New Land Marks: The objects of process 45-56

April 1 **Test** Revisions of **Proposal due**

Promoting your exhibition

Maine art commission discussion

April 8**Readings**

Conversation Pieces: A Framework for practice pp. 124-152

New Land Marks: Church Lot 56-62

Working Crit- presentation of proposals in progress

April 15 Readings:

Themes in Contemporary Art: Science pp. 233-273

April 22 **Collaborative work and exchange of ideas**

April 29 **Proposal of exhibition due**

May 6 What is next, making the proposals into exhibitions, signing course contracts to exhibit at the site.

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