AR803
Art Curating

Gallery and Museum Studies
Queensborough Community College
Fall 2014
Art & Design Department

Tuesday: 11:00 am -12:00 pm in Room C-102
Professor Jung Joon Lee
Office hours: Tuesday, 9:30-10:00 am and 5:00-6:00 pm; Wednesday 5:00-5:30 pm; Thursday 9:30-10:00 am and 1:00-1:30 in Room C106
Email: jjlee@qcc.cuny.edu
Mailbox: in Room C106

Course Description
This course addresses the many and varied tasks involved in curating, the task of maintaining and assembling a collection, as well as organizing its exhibition. Throughout the semester, students will develop an understanding of the production of an exhibition and reflect on the curatorial process and exhibition design. Along with these practical aspects of curating, this course discusses historical and theoretical issues of curating and asks students to think critically about curating as a practice that is fully charged with not just artistic but socio-historical, and often political, specificities of a culture. Guest lecturers active in NYC museums and galleries will be invited to class during the semester. In culmination of the course work, students will develop a proposal for an exhibition. This proposal will be designed specially for the NEH Grant Exhibition Project at the Kupferberg Holocaust Research Center and Archives (KHRCA) to open in Spring 2015.

Course Requirements
There will be weekly reading, writing and research assignments, working towards the goal of a final project in which students will submit proposals for the KHRCA’s NEH Grant Exhibition. Students will be evaluated according to their performance in assignments and participation as well as this semester-long project.

Assessment
Weekly response paper (40% of your grade): Students are required to submit one-page, double-spaced response paper to assigned readings. Each paper is due on the day the weekly reading has been assigned for, not a week after.

Catalog entry and wall label (20%): Students will conduct research on one object from the QCC Art Gallery and another object from the Kupferberg Holocaust Resource Center and Archives on view and write one catalog entry and one wall label for each object. Due Tuesday, December 2nd.

Exhibition mock-up and proposal (20%): Students will submit a proposal for the KHRCA exhibition, for which they have been researching throughout the semester. Include one-page synopsis, one-page introduction of artist(s), sample images, and a checklist if available. Due Tuesday, December 9th.
Attendance and participation (20%): Students are expected to participate actively during class. If at all possible, please inform me of your absence or lateness in advance.

Classroom Expectations

Policy on Disruptions:
Do not disrupt the class with private conversations. If you are not speaking to the whole class, professor or an assigned small group, you should not be talking. Do not work on assignments for other classes in our class.

Policy on Absences and Tardiness:
Absences and lateness are strongly discouraged, and they will impact your final grade in this class. Whether your absence is excused or unexcused, it still counts as an absence, and you are still responsible for any missed assignments, handouts, and notes. You are permitted one absence (one week) during the semester. More than two absences will result in a failing grade. Three late arrivals constitute one absence.

Policy on Missed Exams and Late Assignments:
There will be no makeup exams or late papers accepted. Should there be a death in the family or you are in the hospital, a makeup exam will be considered upon presenting written documentation such as doctor’s note or funeral announcement.

1. Students must refrain from using any computing devices. Turn cell phones off (not on vibrate) while in the classroom. This means texting is not permitted during class.
2. Eating is not permitted in class.
3. Check your course calendar daily for reading and writing assignment due dates. It is your responsibility to come to class prepared, with assigned readings/texts, and completed assignments. You are expected to have read and annotated all texts prior to arriving in class.
4. Attendance will be taken at each class meeting.
5. Students must remain in the class for the duration of the class meeting. While it is okay to leave the room in an emergency, please do not make it a habit. If students have left for a long period or left early without an excuse, they will be marked absent for the day.
6. As stated in the current college catalog, any student who needs specific accommodations based on the impact of disability should register with the Office of Services for Students with Disabilities (SSD) to be eligible for accommodations, which are determined on an individual basis. The SSD office is located in the Science Building, Room S132 (718-631-6257). Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss his/her specific needs.
7. You are encouraged to see a tutor at the Campus Writing Center (CWC) on the first floor of the library in Room L118 regarding your papers.
8. Federal FERPA laws prevent instructors from speaking to anyone about your grade or performance in class, and that includes your parents.

Academic Integrity
Cheating, plagiarism, and other forms of academic dishonesty are explicitly forbidden by The City University of New York. Plagiarism is intellectual theft, using someone’s ideas and words without clearly acknowledging that these words and ideas are not your own. It is your responsibility never to take
someone else’s work, words, and ideas without quoting, referencing, and footnoting. Violation of the code will lead to formal disciplinary action and sanctions (failing grades, suspension, and expulsion). You will be reported to the Dean of Students and will receive an F for the offending work. If the offense is repeated, you will receive an F for the course. Students are required to familiarize themselves with the College’s Policy on Academic Integrity available in the College catalog, also available online. If the policy is unclear to you, speak to a professor or academic counselor.

Course Outline

1. Tuesday Sept. 2
   Introduction
   Brainstorm and discuss individual topics for the final project.

2. Tuesday Sept. 9
   Putting together an Exhibition: The Nuts and Bolts of Making an Exhibition
   QCC Art Gallery to view Afghanistan: A Distant War (Closes on Sept. 10)
   * We will meet in C-102 at 10:00 am and walk over to the QCC Art Gallery.

3. Tuesday Sept. 16 [Weekly paper due]
   A Brief History of Curating: from an Institutional to a Critical Role
   In-class discussion question: What encompasses the history of exhibitions? What should we learn from this history in planning exhibitions today?

Tuesday Sept. 23 NO CLASS: FRIDAY SCHEDULE

4. Tuesday Sept. 30
   Outside the Museum: The Role of Exhibitions at Cultural and Community Centers
   In-class discussion: Consider and plan for the NEH Grant Exhibition Project at the Kupferberg Holocaust Center

5. Tuesday Oct. 7 [Weekly paper due]
   What is a Curator? Considering Curatorial Practice
   Reading Assignment: Interviews with Harald Szeemann and Lucy Lippard in A Brief History of Curating; Contemporary Cultures of Display, “Case Study 2: The Museum in the Postmodern Era”
   In-class discussion question: Using these interviews as a model for curatorial practice, what is the role of the curator?

Putting Together an Exhibition: The Methodologies of Art History

In-class discussion question: Which methodologies of art history seem particularly appropriate to your proposed exhibition?

7. Tuesday Oct. 21 [Weekly paper due]
Putting Together an Exhibition: Researching Works of Art

In-class discussion: Discuss initial synopses for the KHRCA Grant Project Exhibition.

8. Tuesday Oct. 28
TBA: QCC Art Gallery and Kupferberg Holocaust Center
Choose objects for catalog entries and wall labels

9. Tuesday Nov. 4 [Weekly paper due]
Putting Together an Exhibition: Exhibition Interpretation
Curatorial Statements, Wall Labels, Brochures, Programming

Reading Assignment: Selections from Sylvan Barnet, *A Short Guide to Writing about Art*: “Chapter 6: Writing an Entry in an Exhibition Catalog”
In-class discussion question: Having seen and discussed the conceptual and practical ends of exhibition design, as well as some other institutional models, present some rough ideas as to how you think your chosen works could be exhibited at a gallery.

10. Tuesday Nov. 11
TBA: Guest Lecturer

11. Tuesday Nov. 18
Putting Together an Exhibition: Exhibition Design

Reading Assignment: Skim through “Smithsonian Guidelines for Accessible Exhibition Design.”
In-class discussion question: Present some rough ideas on your exhibition design.

12. Tuesday Nov. 25 [Weekly paper due]
“The Great Exhibition”: Biennials and Art Fairs

Reading Assignment: Stephanie Bailey, “The Fairennial Shift: Art Fairs, Biennials, and the Great Exhibition(s)”; Case Study: Chu-Chiun Wei, “From National Art to Critical Globalism”

**In-class discussion question:** How is a biennial different from a museum exhibition? What are recent shifts in international biennials and art fairs? Considering these shifts, what would be some of the most challenging aspects of organizing an international art exhibition? What do you think should be an overarching goal of the artistic director of a biennial?

13. Tuesday Dec. 2 [Catalog entries and wall labels Due]

New Media in and outside the Museum


**In-class discussion question:** What is new media art? How is a new media exhibition different from an “old media” exhibition? What are some issues to be considered in conceptualizing and planning a new media exhibition?

14. Tuesday Dec. 9 [Exhibition Proposal Due]

Presentations of Exhibition Proposal

Note: Syllabus and course outline are subject to change.