Envisioning Digital and Virtual Forms of Exhibitions: 
The Curatorial Translation of Theory into Practice

Tuesday - 18:00-21:00 EV-3-760
loren.lerner@sympatico.ca

Note: The seminar room is available at 5:00 to give you time to set up your presentations.
Office hours: Tuesday, 3:00-5:00, and by appointment.

Wednesday Sept 5

Introduction
Researching Contemporary Canadian Artists
Invited Speaker: Melinda Reinhart, Visual Arts Librarian

Week of Sept 5 and 11: Loren meets individually with students

Sept 11

Museum Websites, Virtual Exhibitions, Digital Media and New Technologies
Invited Speakers: Dina Vescio, Concordia MA Art History graduate and Department Assistant, Art History; Wendy Thomas, Senior Heritage Information Analyst, Canadian Heritage Information Network (CHIN); Michel Hardy-Lavallée, Concordia PhD Art History student

Wednesday Sept 12

Contemporary Art Knowledge: Production and Dissemination
Invited Speakers: Martha Langford, professor, Art History / Research Chair and Director, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art / Editor-in-chief, Journal of Canadian Art History/Annales d'histoire de l'art canadien

Readings:
"Hargittay, C. "Bill Kirby [internet archive of Canadian professional artists]." Canadian Art, 18 (Fall 2001): 42-43.

NO CLASS Sept 18 and Sept 25
Part One

Oct 2 Virtual Exhibition with Artists from the CCCA website: Student Presentations

Oct 9 Virtual Exhibition with Artists from the CCCA website: Student Presentations

Oct 16 Draft of assignment for Part One due, paper and email attachment, in WORD.
Week of Oct 9 and 16: Loren meets individually with students

Oct 16

Curatorial Initiatives and the Transformation of Exhibition Practices
Invited Speakers: Donigan Cumming, artist; Erin Silver, PhD candidate in Art History and Gender & Women’s Studies at McGill University and curator of Coming through the Fog: les rencontres de Matthieu Brouillard et de Donigan Cumming…

Readings:

“Coming through the Fog: les rencontres de Matthieu Brouillard et Donigan Cumming Curated by Erin Silver. FOFA Gallery, Concordia University, Montréal, Québec March 19 - April 20, 2012. (reserve, Webster Library)


Part Two

Oct 23
Virtual Exhibition with Other Artists: Student Presentations

Oct 30
Virtual Exhibition with Other Artists: Student Presentations

Oct 30 7:40
Invited Speaker: Bill Kirby, founder and executive director of the Centre for Contemporary Canadian Art (CCCA)

Nov 6 Draft of assignment for Part Two due, paper and email attachment, in WORD and one-paragraph tentative description of the two-artist exhibition
Nov 6 Conceptualizing Exhibitions: The Interrelations of Real and Virtual Productions
Invited Speakers: Jake Moore, Gallery Director, FoFa Gallery / Sara Morley, Director, Design, Postimage

Readings:


Week of Nov 6 and 13: Loren meets individually with students

Nov 13
The Exhibition Catalogue: Digital versus Print Publishing
Invited Speaker: Pata Macedo, Graphic Designer

Readings:


Nov 20
Interviewing Artists and Writing about Art
Invited Speaker: Joanne Latimer, freelance journalist

Readings:


Nov 27
Two Artist Virtual Exhibition: Student Presentations

Dec 4
Two Artist Virtual Exhibition: Student Presentations

*Dec 11 Draft of assignment for Part Three due, paper and email attachment.*

*Dec 21 Final assignments, Part One, Two and Three, due*

**DESCRIPTION OF ASSIGNMENTS**

**Part One Virtual Exhibition with Artists from the CCCA website**

**Part Two Virtual Exhibition with Other Artists**

For **Part One** the focus is on two to three artists from the CCCA website.

For **Part Two** preference is given to two to three artists from:

*Oh Canada* (exhibition catalogue on reserve, Webster Library)

*It is What It Is; It Was What It Was* (exhibition catalogue on reserve, Webster Library)

*Spotlight on 40 Years Artworks from the Canada Council Art Bank: http://www.artbank.ca/en/40th; winners of the Governor General Awards for Visual Arts*
Governor General Awards in Visual and Media Arts
http://ggavma.canadacouncil.ca/

For **Part One** and **Part Two** the presentation of 15 minutes focuses on the artists and works of art and explores the formal aspects and content - the subjects, themes, concepts, etc. - that bring the artists together in a group exhibition.

A class discussion of 10 to 15 minutes follows each presentation.

The written portion of this assignment is in the range of four pages (double-spaced). This consists of a title; an introduction of one page; four to five images with citations; a descriptive, exploratory paragraph of four to five sentences for each of the images; endnotes; bibliography. Style and format: Times New Roman, 12 point, standard margins, double-spaced, MLA style manual.

**Part Three  Two-Artist Virtual Exhibition**

This two-artist exhibition consists of one artist from the **Part One** assignment (CCCA website) and one artist from the **Part Two** assignment.

This virtual exhibition includes in the range of six to ten works. Additionally, support material, such as photographs, artefacts and other types of visual media can complement the selection of works. The form, content and presentation of the exhibition will be determined by the student in consultation with Loren. The intention is to explore the concept of an exhibition and modes of on-line presentation and display. This study takes into account developments in contemporary art theory and practice, the challenges of defining a two-artist exhibition, and the opportunities offered by a web environment.

**Note:** The design of the virtual exhibition is a theoretical exercise. You are not expected to have the technical expertise to create this exhibition. In conceptualizing this show you are welcome to experiment with various digital and visual ways of organizing an on-line exhibition. Or you can argue that a virtual exhibition is not significantly different from a show in a gallery and that there are numerous examples of innovative exhibitions in physical spaces that can be adapted to the web environment. For this assignment you will want to consider the concept of the exhibition catalogue in how its appearance and content relates to the exhibition. Will the catalogue be a discrete component or will it be seamlessly integrated into the composition of the exhibition? You may also want to consider sharing the tools that assisted you in developing your exhibition. This may include: a story board; an exhibition model; some on-line, and, or in-
gallery exhibitions; exhibition catalogues; and writings on contemporary art, exhibitions, and curatorial practices.

Students, two to three per panel, present their findings as if this is a conference. One of the students is the moderator who introduces the session and speakers, and presides over the panel discussion that follows the presentations of that session. Each presentation is 20 minutes. You are to define the concept, form, content and design of the exhibition, and provide an analysis of the artists and works.

The written part of this assignment includes a one page description of the exhibition plan and design concept for the web designer; the exhibition title; a curatorial essay of three to four pages; six to ten works with complete citations; a descriptive, exploratory paragraph of four to five sentences for each of the images; endnotes; bibliography. The textual component is in the range of eight to ten pages (double-spaced). Style and format: Times New Roman, 12 point, standard margins, double-spaced, MLA style manual.

Assignment marks:

Part One: 25 marks  
Part Two: 25 marks  
Part Three: 40 marks  
Class participation: 10 marks

You can present and write your work in French.

Note: Exhibitions for this graduate seminar will likely result in a website publication. The website will be developed in Winter / Spring 2013.

Required Readings / Recommended Readings

Required readings: Bring to class "Discussion Points," a one page-document for distribution to your fellow-students and Loren. This document consists of a scan of two to four excerpts from the required reading/s (indicate title of article, page and paragraph numbers). Each excerpt is followed by a brief question or comment to stimulate class discussion. These observations will also help you respond to the invited speakers and ask them questions.

See Concordia libraries- databases - e-journals. Search journal title; then author or title.

Museum Websites, Virtual Exhibitions, Digital Media and New Technologies

Boucher, Brian. “From the Studio to Your Monitor.” Art in America 96, no. 10 (November 2008): 34..


Rhodes, R. "Ab Ex Gets a Life Online." Canadian Art, 28 (2011), 188.


Contemporary Art Knowledge: Production and Dissemination


*Hargittay, C. "Bill Kirby [internet archive of Canadian professional artists]." Canadian Art, 18 (Fall 2001): 42-43.


Curatorial Initiatives and the Transformation of Exhibition Practices

*Coming through the Fog: les rencontres de Matthieu Brouillard et Donigan Cumming
Curated by Erin Silver. FOFA Gallery, Concordia University, Montréal, Québec
March 19 - April 20, 2012. (on reserve, Webster Library)


**Conceptualizing Exhibitions: The Interrelations of Real and Virtual Productions**


**The Exhibition Catalogue: Digital versus Print Publishing**


**Interviewing Artists and Writing about Art**


**Books on Reserve, Webster Library** http://clues.concordia.ca/search/p?SEARCH=Lerner