Curating a Virtual Exhibition in the Visual Arts Administration Class

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Curating a Virtual Exhibition in the Visual Arts Administration Class

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Digital curating in the Art History classroom is common...

- My first experience was building a website in 1996
- Did traditional folder in 2001
- Have taught classes that included exhibition projects since 2004
- Powerpoint
- Wordpress
- Sample: https://feminavirtualexhibition.tumblr.com/
Challenges of this class and traditional installation

- I teach exhibition design but also installation—we need walls!
- The primary goal of my class is to teach students how to spatially arrange the works therefore we need 3d space
- I cannot always rely on the gallery schedule—it’s ever changing!
- I am not guaranteed gallery space for an exhibition-proposal rotations vary.
- 3 hour class moved to mixed mode once a week
- In the past we have installed STEAM, MFA, BFA shows, I have also collaborated with Do it! by curating 11 projects
Do it! Group Exhibition Project

In Order To Enter The Room, You Must Hum A Tune, Any Tune Will Do.

AROUND THE WORLD, 1 IN 3 WOMEN HAS BEEN BEATEN, FORCED INTO SEX, OR OTHERWISE ABUSED.

KNIGHTS BLEED BLACK & GOLD
DONATE BLOOD!

do it [collaboration in progress]
Hands on Workshops

Wrapping

Installation

Art In State
3.14 Floorplan of suggested approach to traffic flow

3.15 Floorplan of unstructured approach to traffic flow

3.16 Floorplan of directed approach to traffic flow
3.10 Viewing height and comfortable visual space
3.17 Viewing height and center of mass

3.18 Flush arrangement
Solution: Virtual Gallery Space!

- Professor Sample Gallery (30 minutes of instruction):
  - Museum of the Missing

- Student work:
  - Drawing the Eye
  - Landscapes of East Asia
  - [http://crwright.artsteps.com/exhibitions/33597/Landscapes_of_East_Asia](http://crwright.artsteps.com/exhibitions/33597/Landscapes_of_East_Asia)
Instructions:

• You need to produce a curatorial statement of no more than 300 words.
• Guideline for statement and sample:
  • [https://risdwritingcenter.files.wordpress.com/2011/05/curatorial_statement_s.pdf](https://risdwritingcenter.files.wordpress.com/2011/05/curatorial_statement_s.pdf)
• You need to create an object list with the format below:
  • Artist (Dates, Title, date. Medium, measurements. Collection. Copyright (if necessary).

  Jusepe de Ribera, Portrait of a Knight of Santiago (Retrato de Caballero de Santiago), 1630-1638. Oil on canvas, 57 ½ x 42 in. (146.1 x 106.7 cm). Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.77.02. Photography by Michael Holcomb.

• Here is a simple object label that you would use in an exhibition explained: [https://openspace.sfmoma.org/2015/10/object-labels-101/](https://openspace.sfmoma.org/2015/10/object-labels-101/)
Virtual Exhibition Platforms

Types of Galleries:

• http://www.artsteps.com/Pages/tour/gallery.asp
• http://exhibbit.com/compare.html

Articles about creating your own gallery:

• http://artfcity.com/2016/07/08/five-challenges-to-curating-your-own-online-exhibition/
• http://artpulsemagazine.com/online-curatorial-practice-flexible-contexts-and-democratic-filtering
Thank you and Questions?
Young Academics explore the medium of drawing as a vehicle in hopes of mastering it on the human level. Through apprenticeship, the artist’s drawing abilities have been refined through rigorous practice and instruction. The works on display in this exhibit have been created through a collaborative effort between the artist and the viewer. The artist’s process is visible through the use of various materials and techniques, highlighting the dynamic interplay between the artist and the medium. The goal is to engage the viewer in an active and interactive experience, fostering a deeper understanding of the art form.