

UNIVERSITY OF CALGARY  
DEPARTMENT OF ART

**COURSE OUTLINE**

**Art (ART) 311.01**

**Topics in Art**

**“Introduction to Curatorial Practice:  
Critical Canadian Curation”**

**Block Week January 2016**

MTWRF, 9am-5pm, various locations

**Instructor:** *Lindsey Sharman*  
**Office Location:** *The Military Museums*  
**Office Phone:** *403-410-2340x2630*  
**E-Mail:** *lvsharma@ucalgary.ca*  
**Web Page:** *Founders.ucalgary.ca*

**Course Description**

Using the exhibition *Barracks to Banks Canadian Silkscreens for War and Peace*, students will explore curatorial practice.

**Prerequisites &/or Co-requisites**

None

**Objectives of the Course**

Students will gain practical and theoretical knowledge of curation that is conscious of its situation in Canada and Calgary.

**Textbooks and Readings**

Wherever possible PDFs of readings will be provided for students for in-class use only.

- Ian Sigvaldason and Scott Steedman. *Art for War and Peace: How a Great Art Project Helped Canada Discover Itself*. Red Leaf, 2015.

-Jens Hoffman. *Showtime: 50 Exhibitions that Changed the Art World* Distributed Art Publishers, Inc, 2014.

-Maria Lind. “The Curatorial, 2009.” *Maria Lind: Selected Reading*. Sternberg Press, 2011

-Maria Lind. “Learning From Art and Artists, 2001.” *Maria Lind: Selected Reading*. Sternberg Press, 2011

-Final Report of the Truth and Reconciliation Commission, 2015

[http://www.trc.ca/websites/trcinstitution/File/2015/Honouring\\_the\\_Truth\\_Reconciling\\_for\\_the\\_Future\\_July\\_23\\_2015.pdf](http://www.trc.ca/websites/trcinstitution/File/2015/Honouring_the_Truth_Reconciling_for_the_Future_July_23_2015.pdf)

- Joyce Zemans. "The Canon Unbound." *The Journal of Canadian Art History*, 2004. <http://web.b.ebscohost.com.ezproxy.lib.ucalgary.ca/ehost/detail/detail?sid=09bb1ce2-6493-432a-bb13-7018870b3a1f%40sessionmgr111&vid=0&hid=123&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=505046499&db=ofs>
- Joyce Zemans. "Sampson-Matthews and the NGC: the post-war years." *The Journal of Canadian Art History*, 2000. <http://web.b.ebscohost.com.ezproxy.lib.ucalgary.ca/ehost/detail/detail?sid=f5340e68-259e-4e6b-a615-bbc1f1c86409%40sessionmgr120&vid=0&hid=123&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=505849075&db=ofs>
- Joyce Zemans. "Envisioning Nation: Nationhood, Identity and the Sampson-Matthews Project: The Wartime Prints." *The Journal of Canadian Art History*, 1998. <http://web.b.ebscohost.com.ezproxy.lib.ucalgary.ca/ehost/detail/detail?sid=bce4659f-5f3b-4f19-9104-86b1497ad89c%40sessionmgr111&vid=0&hid=123&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=505714882&db=ofs>
- Sholem Krishtalka. "Toronto Curating Itself: An Unhistory," *Canadian Art*, June 14, 2012. <http://canadianart.ca/features/toronto-curating/>
- David Balzer. *Curationism: How Curating Took Over the Art World and Everything Else*, Coach House Books, 2014. [https://www.chbooks.com/sites/default/files/Curationism\\_web\\_excerpt.pdf](https://www.chbooks.com/sites/default/files/Curationism_web_excerpt.pdf)
- Douglas Coupland. "Build a Better Country. Frame is \$6 Extra." *Art for War and Peace: How a Great Art Project Helped Canada Discover Itself*. Red Leaf, 2015.
- Diana Augaitis, Bjarke Ingels, Hans-Ulrich Obrist, and Micael Stipe. *Douglas Coupland: everywhere is anywhere is anything is everything*. Black Bog Publishing, 2014
- Sky Goodden. "Wayne Baerwaldt on ACAD's Dissolution of his Director/Curator Position: "It's an Issue of Public Trust." *MOMUS*, June 8, 2015. <http://momus.ca/wayne-baerwaldt-on-acads-dissolution-of-his-directorcurator-position-its-an-issue-of-public-trust/>
- Natasha Chaykowski. "Are Sex Differences Getting in the Way?: The Limits of Gender-Based Curating." *MOMUS*, August 4, 2015. <http://momus.ca/are-sex-differences-getting-in-the-way-the-limits-of-gender-based-curating/>
- Alison Cooley, Amy Luo and Caoimhe Morgan-Feir. "Canada's Galleries Fall Short: The Not-So Great White North." *Canadian Art*, April 21, 2015. <http://canadianart.ca/features/canadas-galleries-fall-short-the-not-so-great-white-north/>

## Assignments and Evaluation

Research paper into theoretical aspects of curating. **(15% & 25%) = 40%**

15% 15 Minute in class presentation

25% 2,000 word paper emailed to the instructor no later than 4p.m., Friday, Jan 15<sup>th</sup>.

Topics:

The Sampson-Matthews Silkscreen project and communism

The Sampson-Matthews Silkscreen project and Marxism/modes of production

Do pieces in The Sampson-Matthews Silkscreen project support or refute the unpeopled landscapes of the Group of Seven

Examine "The Original" through The Sampson-Matthews Silkscreen project

Examine "Authorship" through The Sampson-Matthews Silkscreen project

Process and development of Silkscreening 1930-today

Andy Warhol vs Canadian Silkscreening

Art as Weapon – WWII German vs Silkscreening

Art as Weapon – Cold War American vs Silkscreening

Examine the representation of women artists in The Sampson-Matthews Silkscreen project

Examine the use of First Nations Designs but not First Nations Artists in The Sampson-Matthews Silkscreen project

Are the Sampson-Matthews silkscreens fine art?

If no one had disposed of their silkscreens how would our relationship to them change?

- *Exhibition Proposal (in class presentation/written proposal) (10% & 15%) = 25%*  
*Create an exhibition related to the Sampson Matthews Silkscreen project.*  
*10% Max 5 minute in-class presentation with max 1 image.*  
*15% Formal written exhibition proposal emailed to the instructor no later than 4p.m., Friday, Jan 15<sup>th</sup>.*  
*Exhibition Statement max 500 words*  
*-How it relates to the Sampson Matthews Prints max 200 words*  
*-What makes this exhibition important or relevant to the community it is intended to reach?*  
*Max 200 words*  
*-Installation including venue and mediation activities*  
*-list of artists and works to be exhibited*  
*-max. 10 images or one 5 min. video*
- *Artist Research (in class group presentation) 15%*  
*In groups, pick one contemporary artists and relate their work to the Sampson Matthews silkscreen project - give 15 min in-class presentation*
- *Participation 20%*  
*Includes in-class discussion, in-class group assignments, offering feedback to peers*

## Registrar-Scheduled Final Exam – NO

**Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.**

Please hand in your assignments directly to your instructor. If this is not possible, you can use the drop box outside of AB 608. Assignments that are put into the drop box will be date-stamped and placed in the instructor's mailbox.

## Late Assignment Policy

Late assignments will not be accepted.

## Additional Information

N.A.

## Course Activities

The course will be taught in several locations; students are responsible for transportation and any associated fees.

Monday, January 4 @ The Military Museums, Calgary.

Curating 101

- Lecture on the history of curating
- Lecture on Landmark exhibitions International and Canadian
- Exhibition tour of Barracks to Banks
- Readings for discussion
  - o Jens Hoffman. *Showtime: 50 Exhibitions that Changed the Art World* Distributed Art Publishers, Inc, 2014
  - o Maria Lind. "The Curatorial, 2009." *Maria Lind: Selected Reading*. Sternberg Press, 2011.
  - o Maria Lind. "Learning From Art and Artists, 2001." *Maria Lind: Selected Reading*. Sternberg Press, 2011.

Tuesday, January 5 @ The Military Museums, Calgary.

Exhibition Building and Curating in Calgary Today

- Lecture on exhibition making
- Student Timeline Presentation
- Readings for discussion
  - o Final Report of the Truth and Reconciliation Commission, 2015
  - o David Balzer. *Curationism: How Curating Took Over the Art World and Everything Else*
  - o Joyce Zemans. "Sampson-Matthews and the NGC: the post-war years."
  - o Sholem Krishtalka. "Toronto Curating Itself: An Unhistory,"

Wednesday, January 6 @ AB 658

Working with Contemporary Canadian Art

- Lecture on Douglas Coupland
- Video Souvenirs of Canada
- Guest Lecture by Scott Steedman
- Research into contemporary Canadian artist, work time and in-class presentation.
- Readings for discussion activities
  - o Douglas Coupland. "Build a Better Country. Frame is \$6 Extra."

Thursday, January 7 @ Alberta Printmakers Society

Printmaking

- Tour of Alberta Printmakers Society
- Printmaking activity
- Explore APS archive activity
- Video, Art is a permanent Revolution
- In class presentations of Exhibition Proposal assignment
- Readings for discussion activities
  - o Joyce Zemans. "The Canon Unbound." *The Journal of Canadian Art History*, 2004.

Friday, January 8 @ The Military Museums, Calgary

Student Presentations

## Grading Method/Grading Scale:

Percentage	Grade	G.P.V.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

## Studio Procedures

The creation of art can be a dirty process and a studio is only workable if everyone cooperates in keeping it clean. Out of respect and consideration for your class mates and other users of the space, it is expected that everyone will participate in keeping the studio clean and tidy.

## Internet and Electronic Communication Device Information

Laptops and phones may only be used for research purposes and only when working on group in-class assignments.

## Academic Accommodation

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (S.A.S.); S.A.S. will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/)

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is available at [http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy\\_0.pdf](http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf)

## Academic Standing

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

## Deferral of Exams/Term work

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of

these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information go to [http://www.ucalgary.ca/registrar/deferred\\_final](http://www.ucalgary.ca/registrar/deferred_final)

### **F.O.I.P.**

For more information go to <http://www.ucalgary.ca/secretariat/privacy>

### **Writing/Plagiarism**

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

For more information go to <http://www.ucalgary.ca/ssc/writing-support> or <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

### **Student Misconduct**

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Student Union**

For more information go to <http://www.su.ucalgary.ca/>

### **Student Ombudsman**

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

### **Lockers**

The Art Building lockers are administered through the Student's Union's used bookstore, Bound and Copied. Lockers are rented on a first come, first served basis. Due to the shortage of lockers, and the high demand, students cannot hold more than one locker at a time. All of the details on renting a locker and your responsibilities can be found on the Locker Rental Agreement at

[https://www.su.ucalgary.ca/wp-content/uploads/2014/08/locker\\_rental\\_agreement\\_2010.pdf](https://www.su.ucalgary.ca/wp-content/uploads/2014/08/locker_rental_agreement_2010.pdf)

**Lockers for all sessions** can be rented through [my.ucalgary.ca](http://my.ucalgary.ca). Once you're in the Student Centre, click on **Other Academic Services** and choose **Locker Reservation**.

**Lockers must be vacated by the end of term.**

For more information go to <http://www.su.ucalgary.ca/>

### **Models**

N.A.

### **Portfolios and Assignments**

The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading, or for work posted on bulletin boards in the art building.

**Note - All unclaimed work will be disposed of.**

**Note - Studio spaces, bulletin boards and display areas need to be cleared 2 weeks after the last day of classes.**

## **Ethics**

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/e-5.html>

or

<https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb>

## **Campus Security/Safewalk**

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to <http://www.ucalgary.ca/security/safewalk>

## **Emergency Evacuation**

For more information go to <http://www.ucalgary.ca/emergencyplan/assemblypoints>

## **Faculty of Arts Program Advising and Student Information Resources**

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Stop by SS102, call us at 220-3580 or email us at [ascarts@ucalgary.ca](mailto:ascarts@ucalgary.ca) or [artsads@ucalgary.ca](mailto:artsads@ucalgary.ca). You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881 or visit them on the 3rd floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625] or visit them at the MacKimmie Library Block.