

Georgia State University

## ScholarWorks @ Georgia State University

---

Art and Design Theses

Ernest G. Welch School of Art and Design

---

7-15-2009

### Exhibition in the Curriculum: Preparing Students to Complete the Artistic Cycle

Lynn Anne Hatcher

Follow this and additional works at: [https://scholarworks.gsu.edu/art\\_design\\_theses](https://scholarworks.gsu.edu/art_design_theses)

---

#### Recommended Citation

Hatcher, Lynn Anne, "Exhibition in the Curriculum: Preparing Students to Complete the Artistic Cycle." Thesis, Georgia State University, 2009.  
doi: <https://doi.org/10.57709/1062181>

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact [scholarworks@gsu.edu](mailto:scholarworks@gsu.edu).

EXHIBITION IN THE CURRICULUM:  
PREPARING STUDENTS TO COMPLETE THE ARTISTIC CYCLE

by

LYNN A. HATCHER

Under the Direction of Dr. Davenport

ABSTRACT

This curriculum exposes students in Visual Arts classes to the art of exhibition and prepares them to complete the artistic cycle by exhibiting their own work and others. The curriculum is presented in the form of a guide book in which the main body of lessons are geared towards high school Intro to Art classes with quick tips and activities that are adapted toward all grade levels. By learning about all aspects of exhibiting art, theme development, installation design, accessioning and preparing art, and publicity, students are given another tool with which to create a connection with artistic mediums and history. The final goal is to infuse exhibition skills into every aspect of the curriculum as a natural part of learning and talking about art.

INDEX WORDS: Exhibition, Art curriculum, Art Education, Theme development, Installation design, Accessioning, Preparing art

EXHIBITION IN THE CURRICULUM:  
PREPARING STUDENTS TO COMPLETE THE ARTISTIC CYCLE

by

LYNN A. HATCHER

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education  
in the College of Arts and Sciences  
Georgia State University

2009

Copyright by  
Lynn Anne Hatcher  
2009

EXHIBITION IN THE CURRICULUM:  
PREPARING STUDENTS TO COMPLETE THE ARTISTIC CYCLE

by

LYNN A. HATCHER

Committee Chair: Dr. Melanie Davenport

Committee: Dr. Melody Milbrandt  
Dr. Kevin Hsieh

Electronic Version Approved:

Office of Graduate Studies  
College of Arts and Sciences  
Georgia State University  
August 2009

## DEDICATION

For my family, Joy and Andrew, who are the best inspiration and example for how to put your whole heart into everything that you do. They taught me that every moment is a “teachable moment.”

## ACKNOWLEDGEMENTS

I would like to acknowledge all those who helped with the development of this project. In particular I would like to thank Dr. Davenport for her role as thesis advisor, which was invaluable to its completion. I would also like to acknowledge Dr. Milbrandt and Dr. Hsieh for their input and guidance.

## TABLE OF CONTENTS

## ACKNOWLEDGEMENTS

v

## CHAPTER

1. INTRODUCTION	1
Interest	1
Rationale	1
Purpose of the Study	4
Research Questions	5
Methodology	6
Summary	7
Definition of Terms	7
2. REVIEW OF LITERATURE	10
Current Trends in Art Education Curricula	10
Current Learning Theories in Education	12
Exhibition	13
3. DISCUSSION OF RESEARCH	16
Understanding the Steps of Exhibition	16
Step 1: Theme Development	16
Step 2: Installation Design	18
Salon-Style Design	19
Sequential Design	21
Synoptic Design	22
Contextual Design	23



Comparative Design	24
Linear Design	25
Step 3: Installation	25
Step 4: Publicity	26
Step 5: Event/Assessment	27
Allowing Students To Lead Exhibitions	28
My Curriculum Guide For Teachers	29
4. CONCLUSION	31
Results/Reflection	31
Future Goals	34
REFERENCES	36
APPENDIX: INFUSING EXHIBITION IN THE ART CURRICULUM	38

## Chapter 1

### INTRODUCTION

#### Interest

After four years working as a gallery manager and four years as a production/editorial manager for a publishing house I felt that I was finally ready to get my teaching certification and complete my Masters in Art Education. I knew that I had a lot of practical experience in Arts related fields and thought these skills would be an asset to the classroom and my students. As I sat through each Art Education class I expected to hear information about exhibiting the students work and the best way to go about that. It wasn't until during my student teaching seminars that it was brought up as an art advocacy tool. However there was no specific tool or information about *how* exactly to go about creating and teaching students about exhibition.

During my student teaching I ran across several examples of exhibition skills that I thought were lacking from the art curriculum that could be taught at all age levels. In my search to find a tool or model that talked about exhibiting in the art classroom, I found the area to be lacking. Museum education and exhibition design seems to be a fairly young field of research. Since then it has been a personal goal of mine to research and create such a tool for teaching exhibition skills to students in the art classroom.

#### Rationale

Inclusion of an exhibition model and exhibition skills in the post-secondary art education program needs to be mandatory to give art educators a heightened sense of self-efficacy about their own exhibition skills and more comfort using and teaching these skills. Almost every advocacy plan for visual Arts programs on the school level includes exhibition of student work. A public exhibition draws positive attention to the artwork being created by the students, and the

art program in which they study. By drawing attention to their program the teacher is more likely to gather support and participation from the parents and community and therefore support from administration, and hopefully county officials. The National Art Education Association (NAEA) still has an Advisory on its website from 1997, “Building Support For Your School Arts Program”, in which Hope Irvine states, “Programs of exhibits should always include principal, superintendent, and board member names. A ‘Friend of Art Award,’ complete with gold notary seal and ribbon, paves the way for future support” (p. 1). Of eleven points made for building support in this article, four relate to exhibiting student art.

Another reason for including exhibition as part of the curriculum for pre-service teachers is to prepare them for jobs that can be held outside of the public school classroom. Georgia State University states on its website that, “Graduate students are prepared to accept positions and to assume leadership roles in a variety of settings including public and private school systems, museums, art consulting firms, recreation centers, and community arts programs” (GSU Graduate, 2009, para. 8). Regarding undergraduate career opportunities the website states, “recent graduates have taken administrative or teaching positions at local museums and recreation centers” (GSU Undergraduate, 2009, para.13). Yet, the majority of schools only offer classes on museum education at the graduate level. Including exhibition skills in the undergraduate level may provide more opportunities for those students who do not complete certification or want to work in the community outside of the school system.

There has been no set format or model within which to present theories of museum education and exhibition skills to educators that can be used both in the classroom and the museum setting. If exhibition in a museum and exhibition in a public school were taught and presented as a exhibition model the preparedness of art educators for jobs in public schools and

in museum education would be similar. Ebitz (2005) states, “We have yet to see the full potential, both pedagogical and political, of alliances within NAEA between art museum educators and art educators” (p. 8).

In 1991 the American Association of Museums released a report stating that, “The commitment to education as central to museum’s public service must be clearly expressed in every museum’s mission and pivotal to every museum’s activities” (AAM, 1991, p.2). Museums have established themselves as centers for learning and many art educators use them as tools to enhance the curriculum. Through the art of exhibition, museum curators and educators attempt to provide physical contexts within which meaning-making can occur. Using the *Contextual Model of Learning*, Falk and Dierking (2000) state that “.....all learning is situated within a series of contexts...the *personal*, the *sociocultural*, and the *physical*.....” (p. 10). Visitors bring their previous experience with them into an exhibition and learning. Meaning-making occurs over time when ideas experienced during the exhibition can be linked with previous knowledge and then are linked with future learning opportunities. By understanding the steps involved in creating an exhibition, teachers can help students enhance learning and meaning-making before, during, and after trips to the museum. Students and teachers will be better equipped and more confident to interact with the exhibition because they will become oriented to their surroundings quicker. “Mental mapping of the physical context is influenced by two important psychological processes, curiosity (novelty) and expectation, both of which facilitate the process of meaning-making, and both of which are fundamental to learning” (Falk and Dierking, 2000, p. 114). This skill of meaning-making can then be transferred to the classroom and subsequently to the artwork of students.

### Purpose of the Study

Through curriculums derived from Discipline Based Art Education (DBAE) we teach students how to analyze and talk about art and then use this information to inform new artwork. However many teachers neglect to discuss how to then participate in the artistic community wherein art is analyzed and discussed. Many visual arts curriculums in use in the Pre-K-12 school system are lacking one major part of the artistic cycle, exhibition. Teachers place the burden of exhibiting student work on themselves instead of using exhibition as an opportunity to engage students with works of art and history in another way. Little attention is given to the fact that if artists do not show their work after they have created it, the work does not become a part of the history of art. By teaching students to participate in exhibitions you are teaching them to participate and complete the artists cycle.

When creating their work, artists throughout history have taken into account where, how, and with whom their work would be displayed. For example, Marcel Duchamp purposefully *titled* his painting, *Nude Descending a Staircase*, so that it would not be exhibited with either the Analytical Cubist painters or the Futurist painters. He was aware that the Cubists did not deal with movement and the Futurists did not include “the nude” in their subject matter. Kazimir Malevich used *installation* to add meaning to his Supremist paintings. By placing a painting across the corner of the room near the ceiling, a place of honor usually reserved for the Russian icon, he equated his work to the “supreme being.” Duchamp and Kazimir both understood that through deliberate decisions regarding the exhibition of their work, they were participating in a visual dialogue with members of their artistic community. The act of exhibition informs new ideas that progress to new movements and are inspired by ideas of the past.

Art educators and general educators often use museums to enhance their curriculum. Falk and Dierking (2000) say that, “All learning appears to be inextricably bound to the environment in which it occurs, generalizable to new situations only when elements of an old context are recognized in the new” (p. 65). By teaching students about exhibition in the classroom, art educators would essentially be creating an advance organizer for the museum experience. Students would be able to orient themselves to the exhibition more quickly by recognizing the theme and design style of the exhibition and thus may be able to view the exhibition more critically and absorb more information. Students will be able to derive more meaning from both the material itself and from the context and organization of the exhibit.

Over the last few decades we have seen the art curriculum in public schools expand to include aesthetics, history, and art criticism through discipline-based art education. Art educators have expanded their curricula to include many different critical theories and attempt to create classroom environments that enhance authentic learning and assessment. The exhibition process and required skills provide tools with which to add meaning to the instruction of aesthetics, history, and criticism and should be included in the art curriculum. Providing students another way of approaching these topics provides students another way to experience success. The purpose of this project is to provide teachers with a tool that shows them how to successfully incorporate exhibition into their art curriculum.

### Research Questions

Burton (2006) says that “exhibiting art completes the artistic cycle...ideas raised during the exhibition process become the basis for future studio projects and aesthetic discussions” (p.6). Many teachers do not include exhibition as part of the curriculum because training for pre-service art teachers has not typically included attention to the steps of exhibition or how to teach

them. Teachers have not been presented with a curriculum model for all grade levels that includes exhibition as a part of the daily considerations of lesson planning. As a result, few art teachers have a model, framework, or terminology to guide why and how they exhibit student work, and many are uncomfortable with their own exhibition skills. How then would they be able to instruct students about how to exhibit their own work?

Through my research I will attempt to answer:

- 1.) What aspects of exhibition would be appropriate to include in the art curriculum?
- 2.) How do you infuse exhibition into the Art curriculum? What would be the grade level standards for different skills of exhibition?
- 3.) What teaching strategies and activities could be used to introduce exhibition concepts?

### Methodology

I analyzed and evaluated documents pertaining to exhibition and the use of exhibition in the art curriculum. I researched the correlations between installation designs and the Modern art movement, analyzed existing exhibition models, looked at curriculum design, and examined current standards in the art curriculum. Through this research I identified aspects that would be appropriate to teach in an art classroom and researched curriculum development and state standards to align exhibition concepts with developmentally appropriate objectives. I then developed a tool that teachers can use to infuse exhibition concepts into their art curriculum. This included an example of a high school Intro to Art curriculum that infuses the topic of exhibition. I have chosen this level because the typical Intro to Art class covers all of the standards used on the Elementary level K-5 in one year or semester. Finally, I included an exhibition standards pacing chart for grades K-12 and tips and activities for incorporating exhibition skills on a daily basis in the art classroom.

## Summary

Giving teachers the tools they need to incorporate exhibition into the curriculum, I believe, would enhance their pedagogy, their students' success, and the overall classroom experience. To me, it seems imperative that this training be part of the pre-service art education curriculum on the post-secondary level. Incorporating exhibition skills into teacher training would prepare teachers to understand that exhibition is a natural part of the artists' cycle and to have more confidence in representing exhibition as part of the curriculum in their own classes. Their sense of self-efficacy about organizing exhibitions would be increased and they would be more likely to succeed in allowing their students to produce exhibitions in their own schools. Another advantage would be that art education training would help to prepare art teachers interested in pursuing careers in museums. If art educators are more familiar with exhibition concepts and know how to incorporate them into an education program, it might stand to reason that they could more attractive candidates for museums. Teachers might also be more comfortable taking their students to exhibits and interacting with them. By providing pre-service teachers with exhibition skills we would be widening their opportunities to achieve in multiple areas.

## Definition of Terms

Artist Cycle: The process an artist goes through to participate in the artistic community.

Accession: To record in order of acquisition.

Advertising: Calling something to the attention of the public, especially by paid announcements.

Announcements /invitations: Postcard to all interested parties to draw attention to the exhibit.

Artists' statements: Brief explanation of their work and inspiration.

Brochures and programs: Brief description of theme and artwork of the exhibition.



Catalog: A list of all the work included in the exhibit.

Collaborative Learning: The students work together to complete each task of a group project.

Cooperative Learning: Students work individually to contribute their part to a group project.

Comparative Design: Work is placed to invite comparison and contrast.

Contextual Design: Sets the scene, like a theatre set. Architecture, coloring and lighting fit the work.

Curator: Chooses the initial concept, theme, artwork and timetable for an exhibit.

Descriptive Theme: Interpret an idea or perception through exhibition.

Design: Based on the theme the why, how, and where work is hung.

Designer: Determines how the viewer will see the art by its placement within a space.

Didactic Theme: Convey information or tell a story through the exhibit.

Docent/ Educator: Informs the public about the exhibition.

Emotive Theme: Evoke a feeling through exhibition.

Event/Assessment: The opening event for an exhibit and opportunity for authentic assessment.

Exposition: Explaining of the meaning or purpose of an exhibit through writing.

Honorific Theme: Praise an artist through exhibition.

Infusing: To be permeated with something (as a principle or quality) that alters usually for the better.

Interviews: Discussions with artist, curator, or public as an exchange of ideas about an exhibit.

Issue Oriented Theme: Express an opinion through exhibition.

Installation: The preparation and placement of artwork in a space.

Linear Design: Artwork is hung at eyelevel with large space around work.

Metaphorical Theme: Explores a symbolic relationship through exhibition.

Posters: Large forma, dramatic images and type for the purpose of drawing attention to an exhibit.

Press release: Information sent to media to draw attention to an exhibit.

Problem-Based Learning: Students work in self-directed groups to solve a teacher given problem.

Project-Based Learning: Students produce a product to show that they have learned a goal.

Publicity: Reviews, catalogs and all written materials for an exhibition.

Reviews: Written to help the public enjoy and understand more about the artwork included in an exhibit.

Salon-Style Design: Artwork is hung close to each other from floor to ceiling like a quilt.

Sequential Design: Leads the viewer through the exhibit in a specific order.

Synoptic Design: Clusters artwork by smaller themes within a larger theme.

Theme Development : The conceptual basis for the exhibition.

## CHAPTER 2

### REVIEW OF LITERATURE

#### Current Trends in Art Education Curricula

To provide a stable base upon which to build my research, I begin this study by reviewing the current state of the art education curriculum and the use of exhibition content within the context of recent education trends. The 1980's brought us into an era of Discipline-Based Art Education. In 1985 Chapman described the art curriculum as synthesizing three major orientations, the essentialist, the reconstructionist, and the developmentalist. The aim of the curriculum is to create art, look at art, and live with art. It is clear that Chapman is attempting to cover all approaches and views to teaching art. Phillip Dunn describes this as an amalgamated curriculum in that it attempts to:

Address the concerns, needs, and standards of all educational consumers, mirrors the goals of the American educational system which attempts to educate all children according to their individual abilities and proclivities. (Dunn, 1995, p.40)

After observing other teachers, I believe that most art teachers use an amalgamated approach.

To illustrate what is typical of art educational practice in a well-support urban system, I will discuss below the curriculum in place in Fulton County, specifically their high school Intro to Art curriculum. The standards included are national, state, and some county level goals. These standards are divided under four headings, art making, aesthetics, art criticism, and art history, which seem to align with the aims of curriculum listed earlier by Chapman and with the goals of Discipline-Based Art Education (DBAE).

In 1987, Clarke described the goals of DBAE as being to develop students' abilities to understand and appreciate art. Instruction is derived primarily from the same four disciplines as

listed by Fulton County in their art curriculum, art making, aesthetics, art criticism, and art history. These disciplines deal with “(1) conceptions of the nature of art, (2) bases for valuing and judging art, (3) contexts in which art has been created, and (4) processes and techniques for creating art” (Clarke, 1987). Clarke then went on to discuss the curricula as being written sequentially where works of art are central to organization and integration of content. The curricula should be structured to give equal concern to each of the four disciplines. According to Clarke, the curricula should then be implemented on a district-wide basis with administrative support and adequate resources.

An art curriculum based upon DBAE does not include exhibition as part of its core disciplines. Aspects of exhibition, such as viewing art in the context in which it was created, can be seen under the DBAE structure but does not allow respect for exhibition as an area of study in itself and as part of the artist cycle. Equal time and concern should be given to exhibition but as most teachers know one activity can and should incorporate a number of standards. This would be so that students can understand how various concepts relate to one another within a discipline.

In looking closer at the standards used within the Fulton County curriculum, the National Standards are also concerning and divided according to the four disciplines of DBAE. It seems that the National Standards simply put the broad terms of the four disciplines into a structured sequence. The Georgia State Standards, referred to at this time as QCC's, are more specific under each discipline and incorporate a number of specific theories like formalist, emotionalist, and realist approaches to creating art, Feldman's art criticism process, and “visual thinking strategies.” These standards attend to the first two steps of the artist cycle, looking and talking about art and creating art, but do not attend to the needs of the third step, exhibiting art. Fulton County adds more specific objectives to the curriculum, which also do not attend to exhibition.

### Current Learning Theories in Education

It is my goal to develop curriculum that emphasizes Project-Based Learning in the art classroom because I feel that exhibition lends itself to this type of learning strategy. I will examine Project-Based Learning and several other current learning theories in general education that fall within Project-Based Learning umbrella such as Problem-Based, Collaborative, and Cooperative Learning. These terms are often applied with little distinction between them and so I think it's important to examine their nature for alignment with exhibition content.

There are several popular learning theories being implemented in schools at this time. Project-Based Learning is one theory getting a lot of attention where students produce a product to show that they have learned a goal of a given unit of information. A “product” does not necessarily imply “production activity” in the way that art education uses the term to introduce new mediums to students. It is an intentionally large all encompassing term for activities that result in some sort of product, usually created by a group. Project-Based Learning is a flexible strategy that allows students to make interdisciplinary connections, develop social skills, and explore personal interest while fulfilling rigorous content goals. According to Fleming and AEL (2000), the benefits of this strategy are that students learn in context, which makes learning more meaningful and easier to retain. In addition, since students are given responsibility as well as choice it is easy to differentiate based on multiple intelligences and learning ability. Through Project-Based Learning teachers can apply other learning strategies such as Problem-Based Learning, Collaborative Learning, and Cooperative Learning.

By engaging in self-directed groups students learn teamwork, content and thinking strategies by focusing on solving a teacher given problem. Benefits of this Problem-Based learning include problem solving skills, the ability to collaborate effectively, and intrinsic

motivation (Hmelo-Silver, 2004). Collaborative learning works by changing the role of the student from someone taking knowledge from an expert, to that of an agent seeking knowledge. Students work together to seek knowledge and solve problems. The role of the teacher changes from that of an expert to that of a facilitator or a guide. The benefits of this style are improved student retention and that students become active learners and gain critical skills in thinking, communicating and mastery of the content (Berry, 1991). *The Harvard Education Letter* (1989), states that Cooperative Learning helps to develop critical thinking skills in students using strategies that build teamwork. This strategy teaches students to be productive and responsible group members by giving each student a stake in everyone's success. Since today's world of work relies on the ability of our workers to work as a team while utilizing each person's individual talents, then benefit of this strategy are clear.

The question gained from these learning theories is then how do we apply these to the art classroom? Is there a practical way to engage students in the art curriculum? Does this benefit their art experience? How can these be applied to teach exhibition in the art classroom? It would seem that an amalgamated approach to implementing these learning theories would be most beneficial in the art classroom. These theories imply that learning happens most efficiently when students take control and work together. Artists take control of their own work by participating in the artists cycle in a similar way. By exhibiting their work they are adding to the body of knowledge and continual dialogue artist learn and grow from.

### Exhibition

David Burton (2006) focuses on the steps of exhibition: theme development, design, installation, publicity and event/assessment. He also provides numerous case studies were including exhibition in the curriculum is successful. His book describes each step so that an

instructor might fully understand the details and meanings of each step. Burton however does not provide techniques on how to include these steps on a day-to-day basis, provide activities or tips for teaching these steps to students, nor does he indicate at which developmental stage students can comprehend each level of exhibition. Burton includes a small amount of historical background about each step, but it is not substantial enough to translate a thorough understanding to the students.

Other articles on exhibition in the art curriculum focus on a single perspective of exhibition where the students' only involvement in the process is curatorial. Zuk & Dalton (2001) collected several articles on new ideas and approaches to student exhibitions. However, none of them described how art teachers taught the skills and theories of exhibition in the classroom. Much of the research describes outreach programs from museums and leans on the support of outside entities. One is left wondering exactly how and when to present information about exhibition to the student.

Many resources, including Burton (2006), cite the Modern art movement as the catalyst for new designs of exhibition. I had to go to numerous resources on the history of exhibition to piece together exactly how exhibition design directly relates to the movements of Modern Art. Few resources in comparison to other areas of art history actually exist about the designs of exhibition and tend to discuss exhibitions in the terms of an objective that the author is trying to push or a timeline of a particular museum, like the Museum of Modern Art in NY. Altshuler (1994) presented one of the best historical presentations of avant-garde exhibitions in the 20<sup>th</sup> century. In *Art and Its Publics: Museum Studies at the Millennium*, McClellan (2003) presented a wonderful example of the purposes of exhibition and its relation to the public prior to and at the

turn of the century. But again, no one document provides a quick reference to exhibition designs and their role in art history.

The field of museum studies provides a wealth of information to draw from for understanding how museums and exhibitions provide meaning making experiences for their viewer. Falk and Dierking (2000) focus is mainly on the visitor and how they experience the exhibition. They note that the viewer brings with them their own experiences that affect how they will relate to the exhibition and create new meaning and learning. Emphasis on museum education emerged during the same period of time that DBAE was being developed. Museums drew from the fields of education, art education, and art history to develop exhibition and education strategies. It would seem natural that some overlap in concepts would occur.

It would seem clear from this that there is a need for curricula development in exhibition for art educators. To further this field of research I will reflect upon the steps and history of exhibition and develop a curriculum tool that teachers can use in the art classroom. This curriculum will incorporate a variety of learning strategies for students and be flexible enough to meet the needs of various teaching styles.



## CHAPTER III

### DISCUSSION OF RESEARCH

#### Understanding the Steps of Exhibition

My research project involves identifying the key components of exhibition and creating a curriculum for teachers. I began this investigation by examining the work of David Burton (2006). In order to understand what skills can be taught and learned through exhibition we must know what the steps of creating an exhibition are. Burton (2006) breaks the process into five distinct phases (all of which provide opportunities for learning) that can be enhanced or simplified to meet the needs of the exhibition. These five steps are 1. Theme Development, 2. Design, 3. Installation, 4. Publicity, and 5. Event/Assessment. Previous models like Burton and McGraw's 2001 three-part team model of exhibition (curator, designer, and educator) lack detail and do not relate as well to the classroom and curriculum. Therefore, I will focus on Burton's 2006 framework in the development of my curriculum.

Looking at the long list of details that must be included in an exhibition, one would see why teachers might be reluctant to create large exhibitions or even smaller displays around the school. One of the largest complaints I've heard from teachers is lack of time for planning and setup. Why would I then ask teachers to spend their valuable time on exhibitions and exhibition skills? If teachers think of exhibition as a tool to teach aesthetics, art history, and criticism they might find that no "extra" time is involved, especially if exhibition is a part of their pedagogy and curriculum. I will discuss these in each step below.

#### *Step 1: Theme Development*

In the first step, theme development, a curator chooses a thematic category for their exhibit. A theme is a description of the idea being expressed by the overall exhibition. As listed

above, Burton (2006) states that themes can be broken into six categories: Descriptive, Didactic, Metaphorical, Emotive, Honorific, and Issue-Oriented. A Descriptive theme will explain the content or idea behind the artwork. For instance, if an artwork is created in response to the study of an object or culture, the viewer may need to know this in order to understand the work. Didactic themes present work by sequencing them to tell a story. There is a beginning, middle, or end to the story and will typically show the passage of time. For example, phases in an artists life. Metaphorical themes explore a symbolic relationship in works of art that can be expressed as one clear idea. This is a great outlet for discussing metaphors and analogies with students. Emotive themes are designed to evoke a particular emotion from the viewer. The exhibition does not just evoke the feeling of the artist at the time, but acknowledges the role of the viewer. Atmosphere and mood must particularly be taken into consideration when designing this type exhibition. Honorific themes praise an artist and focus more on the life of the artist than the art. This includes homage's to a particular artist, commemorations of an event, time period, or fashion. Issue-Oriented themes reflect an opinion. The goal of the exhibition is to raise awareness and inform the public about a particular issue.

Looking at these closely one can see how they correlate with aesthetics, criticism, and art history. Among the commonly taught aesthetic categories, representationalism, functionalism, emotionalism, and formalism, can easily be taught by looking at exhibition themes that correlate with their definitions. Using reproductions, students can create a thematic "exhibition" that embodies an aesthetic stance. Feldman's Art Criticism Model, a widely used model in the art classroom, can incorporate exhibition theme as a tool to enhance interpretation and evaluation, which I will discuss in more detail below. When teaching about a particular aspect of art history the art teacher can approach the presentation of material from one of these themes and then ask

students to discuss how an object might be discussed using another theme. More current concepts of visual culture, multi-culturalism, and authentic instruction also work well with these six themes. Selecting artwork for a theme provides an opportunity for students to analyze work through a variety of lenses and develop their critical skills.

### *Step 2: Installation Design*

Location and installation format are chosen to best fit the theme and quantity of the exhibition. Location and theme will then inform which installation format you choose. According to Burton (2006) these formats are, Salon-Style (a sea of art), Linear (on an imaginary line), Sequential (successive and progressive), Comparative (contrast and connect), Synoptic (grouped by similarities), and Contextual (in a setting). Familiarity of these formats can help with discussions about how artists used installation to convey meaning and which format, relative to the object, would convey the most meaning. Staniszewski (1998) says,

Exhibitions, like artwork themselves, represent what can be described as conscious and unconscious subjects, issues, and ideological agendas. Their unconscious, or less obviously visible, aspects can be understood as manifestations of historical limitations and social codes. One effective strategy for seeing these often overlooked yet extremely powerful dimensions of art exhibition is to analyze their installation designs. (p. xxii)

Burton cites Danto (1998) by pointing out that ten works of art can be arranged in more than three million ways. Burton continues, “Luckily, just a few combinations prevail in our visual experience, and they form the basic strategies for exhibition installation design.” Most exhibitions will fall under one of these headings, though sometimes an exhibition may combine multiple categories. By understanding the installation design we can learn more about the theme

or underlying purpose of the exhibition. These six installation designs influence and are born from the modern art movements at the turn of the 20<sup>th</sup> century (Burton, 2006, p.33).

### *Salon-Style Design*

It is important to know the style of exhibition design used prior to the modern art movements in order to appreciate the difference of modern installation designs. Prior to the 20<sup>th</sup> century, museums were typically showcases for royal collections, for the purposes of public instruction and exaltation of the current regime. Other exhibitions were for the purpose of promoting particular artists to potential wealthy patrons, for instance the Salon in Paris and Royal Academy Exhibitions in London (McClellan, 2003, p.4-8). These exhibitions used salon-style installation design, also described as a “sea of art” (Burton, 2006, p.33). Driven by an underlying show of national or personal prestige, paintings were hung in gilded frames, side by side, from the wainscot to the ceiling, the more the better. Artwork was hung with decorative concerns in mind with little consideration given to authorship, style, or time period. For example, if two little paintings and one large one were hung to the left of a fireplace two little paintings and one large one would be hung on the right of the fireplace. The walls would be either paneling or brocade in red, blue, or green, distracting attention from the artwork (Staniszewski, 1998, p.62).

The most famous example of salon-style installation would be the Louvre in Paris, founded in 1793. Deemed the palace of the people it was supposed to be an expression of “liberty, equality and fraternity.” Admission was free to the public where they could see examples of confiscated and nationalized paintings, drawings and sculptures which would help embody a new national heritage. Paintings were “skied”, hung to the ceiling, so that more examples could be exhibited and little regard was given to who created the artwork, style, or time

period. During the Victorian Era museum going was hoped to contribute to the “moral and intellectual refinement of ‘all classes of the community’ and the formation of ‘the common principles of taste’.” London’s National Gallery encouraged the working class to visit the museum as a form of recreation to escape the “grim city-world of stone and iron, smoke chimneys, and roaring wheels.” Again the underlying purpose of the exhibition would have been maximum exposure to artwork and salon-style installation provided the most opportunity for such an experience (McClellan, 2003, p.4-8).

It was exactly this elitist attitude about art and the purpose of museums that later Modern Art groups objected and reacted to. Exhibitions began to experiment with new installation styles that reflected new modern ideas and aesthetics about the purpose of art and exhibition. With the rise of the middle class and industrial expansion in the 1880’s Impressionist and Post-impressionist subject matter changed to portraiture, landscape, and daily life. Installation of exhibitions became as experimental and theory driven as the movements they were associated with. For instance, if one were to look closely at the installation of the First International Dada Fair in 1920, one could say that the work was hung in a salon-style design by “skying” the work. However keep in mind that the Dada intention was to be anti-establishment. There was an effort to hang work in an undecorative asymmetrical manner that was jarring to senses (Altshuler, 1994, p. 100-102). There were no gilded frames and the walls were neutral. Fauvism, Cubism, Surrealism, Futurism, and Dadaism galvanized public attention as much through artists’ exhibition antics as through their work of art (Burton, 2006, p.29). In 1959, Alfred Barr, “skied” paintings in the exhibition, *Toward the “New” Museum*, to dramatize MOMA’s lack of space and money (Staniszewski, 1998, p.71).

### *Sequential Design*

Salon-Style installation was and still is used, though the dawn of the modern era brought some consideration for how the artwork was organized. Sequential installation design leads the viewer through the exhibition in a sequential and predetermined manner. There is a definite beginning and end to the exhibition. Like a story each work of art builds on the previous work of art to tell a story (Burton, 2006, p.29).

Sequential design comes from concerns raised by scholars in the late 1800's. After observing visitors at South Kensington, William Jevons stated, "The general mental state produced by such vast [salon-style] displays is one of perplexity and vagueness, together with some impression of sore feet and aching heads" (McClellan, 2003, p.15). These scholars called for an organization or classification system within exhibitions fitting with new attention to more scientific subject matter. Ruskin wrote, "the first function of museum is to give an example of perfect order and perfect elegance...to the disorderly and rude populace" (McClellan, 2003, p.15). The sequencing of objects and management of traffic flow were designed to help the viewer come away with an appreciation of the knowledge held by his fellow man. In this way "period rooms" could be used for patriotic instruction and as a tool to distinguish "art" from anthropological displays of other cultures. Similar educational consideration for museum design was carried to the United States. Boston's Museum of Fine Arts, founded in 1870, had as its' motto, "Art, Industry, Education" (McClellan, 2003, p.14-17).

Modern artists were more concerned with the theory and purpose behind the creation of the work of art as is the concern of a sequential installation design. A great example of sequential design in an avante-garde exhibition would be the surrealist exhibit, at the 1938 *International Exposition*. From the lobby and Dali's *Rainy Taxi* the crowd was led along the passageway of

mannequins toward the two exhibition rooms. The exhibition included a condensed retrospective of the founding members of Surrealism. In this way viewers were led through the exhibition through sequential design that told the story of Surrealism. The 1938 *International Exposition* was also a contextual display, which I will talk about later (Altshuler, 1994, p. 122-130).

### *Synoptic Design*

During the 1860's and 70's Impressionists held alternative exhibitions for paintings considered unacceptable to the two official salons in Paris. One of these, the *Salon d'Autome*, established in 1903, held a retrospective of modern masters, most famously of Gauguin. In 1905 the *Salon d'Autome* premiered the work of the Fauves who were mixed in with other artists but highly concentrated in room VII. The work was included with 4,269 pieces by 669 artists, which distracted from their unity as a group. Later that year at the *Salon des Independants* Matisse, a fauvist painter, was in charge of installing the exhibition. His close friend, Georges Desvallieres, suggested that the work of the Fauves be intentionally grouped in one room, known as the *cage centrale*. More than 40 Fauvist paintings were concentrated in this one room creating an overwhelming display. By choosing to display the work in this way they were drawing attention to a specific group of artists and solidifying the work of the Fauves as a "movement" in modern art history (Altshuler, 1994, p. 10-23). This is one of the first examples of synoptic exhibition design, grouping smaller themes within an overarching theme.

Later groups, such as the Cubists in 1906, would separate themselves into their own salon for similar purposes. In a way this separatism would lead to the contextual designs employed by the De Stijl and Constructivist groups. Exhibitions installations would be based on the principles of the modern movement in which it was displayed.

### *Contextual Design*

Contextual displays would also be described as “viewer-interactive” with intentional display techniques evoking the atmosphere best fitting the object. One of the first museum directors to do this on a large scale was Alexander Dorner of the Hanover Landesmuseum. When he was hired in 1922 the galleries were organized according to their sources and arranged in a symmetrical salon style. Dorner reconceived the collection and arranged the work chronologically to create what he called “atmosphere rooms” as a full immersion experience. For instance the Renaissance galleries were painted grey and white to “emphasize the cubic character of the rooms and the periods’ interest in geometric space and perspective.” The rooms’ installation designs displayed evolving, historically different, representations of artwork (Staniszewski, p.16-21).

One of the final stages of Dorner’s linear history and greatest example of contextual design was El Lissitzky’s *Abstract Cabinet* constructed in 1927. He said, “If on previous occasions...[the visitor] was lulled by the painting into a certain passivity, now our design should make the man active.” He designed gray walls with vertical slats painted white on one side and black on the other. The wall would appear to shimmer as the viewer walked around the room. Lissitzky designed sliding metal frames which each held four works, which could be viewed two at a time. Table showcases contained a four-sided drum that could be rotated by the viewer. The viewer was “disengaged from the architectural detailing of the gallery housing the installation.” Alfred Barr from the Museum of Modern Art visited this installation and reflected that the *Abstract Cabinet* was, “one of the most memorable and exciting parts of the Weimer Republic” (Staniszewski, p.16-21).



### *Comparative Design*

Comparative installation designs place works next to one another in combination “to invite visual comparison or cognitive dissonances” (Burton, 2006, p. 35). The Blue Rider Group is known as one of the first groups to use this technique. When Franz Marc and Kandinsky first formed the Blue Rider Group they also conceived of a publication called the *Almanac* that would provide reproductions and articles comparing and contrasting works from all manners of life.

...A link to the past as well as a ray to the future must give this mirror its full life...We will put an Egyptian work by a small Zeh, A Chinese work beside a Rousseau, a folk print beside a Picasso...(Altshuler, 1994, p. 46)

In 1911 the *First Exhibition of the Editors of the Blau Reiter* displayed the kind of contrast and juxtaposition that was used in the *Almanac*. Schonberg’s contemplative *Self-portrait* was beside Marc’s ecstatic *Yellow Cow* and Delauny’s Cubist, *The City, No.1* was next to Rousseau’s *Street With Chickens*. The Blue Reiter exhibition displayed nothing new in contemporary painting. Instead the focus was on the comparative design of diverse modern painters (Altshuler, 1994, p. 46-59).

Many other modern art exhibitions used comparative designs. The 291 exhibition in 1914 by Edward Steichen, compared “primitive” objects, works by Braque and Picasso, and “negro” sculpture. Sculpture exhibitions held at the Whitney Studio club in 1923 and the Surrealist Object exhibition at the Charles Ratton Gallery in Paris, 1936, also employed comparative designs. In 1936, Alfred Barr juxtaposed “primitive” and pre-modern pieces with modernist painting and sculpture in his exhibition, *Cubism and Abstract Art*. For example, in the Italian Futurism section, a white plaster cast of the *Nike of Samothrace* on a high pedestal towered over Boccioni’s *Unique Forms of Continuity in Space* (Staniszewski, 1998, p. 81-82).

### *Linear Design*

In 1929 Alfred Barr, founding director of the Museum of Modern Art, installed the exhibition *Cezanne, Gauguin, Seurat, van Gogh*. This installation style now dominates most art museums and seems unremarkable. At the time it was considered completely new. Barr removed the wainscot from the gallery installing the works at eye level on neutral colored walls. Artwork was hung in logical sequence and well spaced so they did not intrude on each other. By doing so Barr created a “field of vision” within which to appreciate a single piece of artwork. Sculpture was placed on white or neutral pedestals. Even his system for labeling the exhibition was unique. Labels included explanations for what the viewer was seeing historically and conceptually (Staniszewski, 1998, p. 61-66).

In contrast to the interactive exhibitions of contextual design, Barr’s linear design presumed that the viewer was a stationary and ideal height. Staniszewski (1998) states that this style of installation produces a “powerful and continually repeated social experience that enhances the viewer’s sense of autonomy and independence” (p.61). Through Barrs linear designs Modernism was readily accepted by American ideals of independent individuals born natural rights and free will.

### *Step 3: Installation*

The steps of Installation provide a wide variety of opportunities for cross-curriculum discussion and practice. Accessioning art is the process of creating a “birth certificate” for the artwork. Just the simple act of creating a title for artwork can provoke conversation about meaning in artwork. Suppose that an elementary student titles their work before they create the work and then retitles their work afterwards. Will the meaning attached to the piece change?

When discussing the title of an artists painting, like *American Gothic*, the teacher could be ask the students how they would title the piece, then continue the discussion by telling them the title and ask how the meaning of a work of art changes depending upon the title. When preparing art for exhibition, opportunities arise to discuss how math relates to art, such as when preparing a mat, or frame. How does the mood of the piece change depending upon the choice of presentation? What materials are archival and time tested? Many famous artists have chosen to paint onto the frame, continuing their images beyond the borders of the canvas. Discussions about aesthetics and why this would or wouldn't be appropriate could ensue.

When preparing the space for exhibition, discussions about wall color, texture and lighting and their effect on mood could be very informative for students. How do warm and cool colors relate to the body of work presented? Would it be appropriate to create an installation setting for the artwork to further convey the theme of the exhibition? Creating signage and text provides an opportunity to use writing skills to pare down information to what is relevant to the viewer while upholding the intentions of the theme. Design-centered projects about creative and functional ways to use text can be inspired by the exhibition process. When arranging and installing art, students can compare and contrast the work, analyze the exhibition layout for continuity or progression, or group the pieces by similarities. Providing students with examples of Modern art installations can feed student creativity during the installation process.

#### *Step 4: Publicity*

Publicity for the exhibition puts art criticism skills to use and provides an authentic experience for students to understand how and why we need to analyze artwork. Creating public advertisement for the show accurately conveys the meaning of the theme involved. Students can write reviews of real or made-up exhibits for the school newspaper, or art class newsletter, in

addition to catalogues for the exhibit, press releases, and artist statements. Any number of these activities can be used when studying an artist's work or movement.

During my secondary student teaching, I was assisting A.P. Sculpture students with their entries to Scholastics, a nationwide art competition. The hardest part for the students came on the application under the heading, "Title." The majority of the class period was spent helping students come up with titles for their work, long after they had completed the project. Another area of concern in this class was the artists' statement for the AP portfolio. Because they had not been accustomed to writing about their own work, students found it difficult to verbalize their intentions in creating the piece. I assert that if these students had been taught, starting at the elementary level, an art curriculum which asked them to accession their artwork as a habit--including discussions about titles as means of creating meaning and analysis of their own work--they might not have experienced these mental blocks, because this would be a natural step of the creative process.

#### *Step 5: Event/Assessment*

"Oxymoron aside, each exhibition needs an opening to achieve closure" (Burton and McGraw, 2001, p.30). The exhibition event or assessment opportunity can be a wonderful teaching tool in the classroom. Discussing what a docent contributes to an exhibition, and then allowing students to act out the role in the classroom encourages students to become physically a part of the exhibition. Documenting the exhibition opening can be another creative outlet for students. Creating a media team to video and photograph events and produce a podcast or DVD results in documentation that can be used for the next exhibition or class. By allowing students to create an exhibition, be it with student work or reproductions, large or small, the opportunity for authentic assessment is created.

When students show what they know directly rather than simply indicating their knowledge through inferences, their ability to convey their understanding is likely to be greater, and their teachers' ability to assess the quality and extent of their knowledge is also more likely to be accurate. (Burton, 2006, p. 80)

### Allowing Students To Lead Exhibitions

Knowing that the steps and skills involved in exhibition relate closely to concepts already taught in art education implies that students should be the ones leading exhibition in the schools. There are many advantages to this, not the least of which is relieving some of the pressure on the teacher to conduct exhibits and authentic assessment. McLean (1993) makes the point, "because of their complexity, exhibitions are inevitably produced by groups of people. No matter what role one plays, developing an exhibition is an act of collaboration" (p 40). Ames, Franco, and Fry (1992) state that "staff members from each discipline within the museum are assigned to work together as equals in the development of an exhibit" (p. 194). By assigning students to exhibition teams that cover different steps of the exhibition process, the life skills of collaboration and equality are also learned. No one group has a task more important than another.

No matter how they are organized, to function creatively and efficiently groups need: (1) an atmosphere of mutual respect where members listen and respond to each other, rather than simply react; (2) administrative (teacher) support and a climate that makes it possible to take risks and make mistakes; (3) a sense of responsibility shared by every member of the group (4) a clear structure for decision making and conflict resolution; and (5) a compelling vision or goal. (McLean, 1993, p.40-41)

Ideally Burton and McGraw (2001) suggest that there would be multiple exhibitions during the year in which team members rotate through the various jobs “because the task is so large it would take multiple experiences for students to fully comprehend the exhibition process.” This is not practical in all schools and art education situations. However, if teachers include in their curriculum skills that are used to create exhibitions, teachers can encourage their students to appreciate and develop exhibition-related skills.

By assigning students roles in creating an exhibition, the students are given the opportunity to embody or “role play” through project-based learning. Depending on how the learning theory most preferred by the teacher problem-based, collaborative, and cooperative learning can all be applied through the act of creating an exhibition.

#### My Curriculum Guide For Teachers

From this research I have created a tool that can be used to enhance any art curriculum. I first examined the national, state, and local standards for the high school intro to art curricula and created exhibition standards that aligned with their pacing. I then created a pacing chart for Pre-K to Advanced Placement based on the developmental and cognitive abilities at each grade level. This then allowed me to create lessons and activities for each unit included in the Fulton County high school curriculum and develop tips for teachers at the lower grade levels. Using Microsoft Publisher, I created a curriculum guide with a quick reference synopsis of the steps of exhibition, a brief history of exhibition and its relationship to Modern art, the high school units and quick tips for Pre-K-8<sup>th</sup> grade. I followed these with resources they could use in the classroom, including a checklist, accession certificate, PowerPoint, glossary, and references.

I have created a tool that could be used to enhance any approach to curriculum that a teacher would like to use. For instance, if an instructor approaches the curriculum as a social

reformist, the theme development aspect of creating an exhibition allows students to address social issues through exhibition. Exhibition can be used in either a student-centered classroom or a teacher-centered classroom. Admittedly there are more opportunities for learning by approaching this curriculum from the student-centered approach in which the teacher acts as merely a guide. However, examples are included in the book that approaches the topic from both vantage points.

Fulton County is one of the few counties in the area working to actively create and improve their art curriculum. The curriculum itself is fairly open-ended and allows for an amalgamated approach to teaching art. Conveniently enough, the Fulton County curriculum is divided into five steps, each of which aligns nicely with the steps of creating and exhibition. Please see the final result, “Infusing Exhibition in the Art Curriculum”, included in Appendix A.

## CHAPTER 4

### CONCLUSION

#### Results/Reflection

My initial research questions:

- 1.) What aspects of exhibition would be appropriate to include in the art curriculum?
- 2.) How do you infuse exhibition into the Art curriculum? What would be the grade level standards for different skills of exhibition?
- 3.) What teaching strategies and activities could be used to introduce exhibition concepts?

Through my research and application I found that all aspects of exhibition are appropriate to include in the art curriculum. Specifically, the steps needed to create an exhibition, the roles people take as a member of an exhibition team, and tools and skills needed to prepare work for exhibition. Within the steps of exhibition I found that exploring theme development, types of themes and installation designs is a powerful tool for incorporating other art disciplines within the art curriculum like aesthetics and art history.

To infuse exhibition into the art curriculum I found that breaking exhibition into the steps of exhibition and roles people take helped to create a timeline within which to present the information. Each step aligned nicely with the Units of Intro to Art and allowed for the introduction of each role separately. Using this format I created a curriculum guide that teachers could reference for an example of infusing art into their curriculum. I feel like it is a good example of how to introduce students to exhibition without necessarily having to create school or county shows, small classroom activities that introduce concepts without the pressure of creating an actual exhibit. In creating a pacing chart for exhibition I found that most skills can be introduced by the 5<sup>th</sup> grade and all exhibition skills can be included in an Intro to Art class.



As I was creating the curriculum guide, I piloted some activities to assure that they were successful. In my own Intro to Art classroom I found that teaching and training students to use exhibition skills in the classroom actually made instruction easier. For instance, I had my students use an accession certificate for every project. The students call it a “birth certificate” for their artwork. On it they placed their name and title of the work, a description of the artwork, medium, concept, and comments about the project. Initially this helped when it came time to grade the work because their work always had a name on it. Then as county art shows came up, the work was titled and ready to go. Through this one document I am able to assess if they understood the concepts behind the project (even if they weren’t as successful in application or technique as others) and get feedback for the future on ways to improve the project. I’ve been pleased to find that students who aren’t very vocal tend to write more on these certificates than others. I hope that as these students move into the A.P. classes they will find writing about their work to be a less daunting task.

Best practices in education promote differentiated instruction in a student-centered classroom as one of the most effective teaching models. Project-Based Learning through authentic instruction and authentic assessment helps to insure that the student is most able to engage and personalize the material because it employs higher levels of thinking on Bloom’s taxonomy. It would stand to reason that teaching exhibition skills through activities and exhibitions that are led by students would retain all the advantages of exhibiting student work, but would also have the additional benefit that students will gain many other skills by going through the process.

One of my favorite projects of the year has been about installation design. As a way of wrapping up a unit that included research of a Modern artist and incorporation of a famous

Modern artwork into a production activity, I decided to ask the students to create an exhibition based on installation designs inspired by the movements of modern art. When the students walked into the room I asked them to go to one corner if they like to talk (Docent), one corner if they're a decision maker (Curator), one corner if they like to decorate or design (Designer), and the last if they like to write (Publicist). In this way they chose roles that best suited them. As a class we discussed what a "Theme" is. I gave them one, *School's Out for the Summer*, and then they brainstormed and voted on the second. I gave them ten minutes and two 4"x5" cards to create two miniature works of art about each theme. We discussed how the meaning of the work was influenced by the theme. I then called them up alphabetically to put their work in a line on the table and explained that this is one way to arrange the works. We then discussed and arranged them in other ways. I broke them into five groups with at least one person from every role. After explaining 5 installation designs (we excluded Salon-Style) they worked in groups to create a mini exhibition.

I am very pleased with the results of their exhibitions. Because the students have chosen their roles in the exhibition process they really personified what it took to put together an exhibition. On the final exam, every student was able to name the 4 roles involved in creating an exhibition. After a couple of days we had an opening and the docent explained their exhibition and installation design to the class. I have included some of these examples in the book. They showed a great understanding of how they really had to work together to create the exhibition and get information for their part of the job. We discussed how meaning of artwork can be changed based on the installation design. The students were proud and even a little competitive about their exhibits.

Activities like this can be incorporated into the curriculum at every level Pre-K-12. In my curriculum guide I provide a list of what I think would be the standards for incorporating exhibition into the curriculum at each level. Early elementary levels Pre-K-2 include basic concepts like preparing the artwork for exhibition, including mounting, name and title, and theme development. Grades 3-5 builds on these concepts by teaching the basic steps of creating an exhibition, including exhibition themes as a part of art criticism, and using exhibition publicity to incorporate writing skills. Standards for grades 6-8 reaches deeper into the steps of exhibition to include specific terms within each step of theme development and installation design. On the Secondary level, Intro to art classes review all of these concepts and upper level classes include the history of how Modern art is linked to installation design. By taking the time to look at developmental stages and how they relate to the parts of exhibition I was able to create a pacing chart that is also included in my guide.

#### Future Goals

I would like to see this idea being carried further and more research done in this area. Exhibition and museum education are fairly young fields of research, even compared to Art Education. I would like to see more people create curricula that incorporates exhibition as a genuine discipline deserving equal time and consideration in the art classroom. More attention should be given to the artist cycle in the art classroom and this guide provides one way to do this.

I personally would like to have this curriculum guide and information published and distributed to teachers and pre-service teachers nationwide. It uses some of the most current trends in education at this time and appeals to a variety of teaching styles. Through Project-Based learning teachers will be able to connect their students to the art material on a more

personal level. The teacher will become the facilitator, the guide through the process of discovery and learning. Ultimately, decision-making and thinking skills will be enhanced.

The research for “Infusing Exhibition in the Art Curriculum,” clearly indicates that exhibition should be included in national and state standards and that undergraduate art education programs should include exhibition as a tool for pre-service teachers. A workshop should be developed for current art teachers to ensure that future generations of artists will be more comfortable with exhibiting, writing and talking about their own work and how it relates to the artists cycle. Teachers will have to spend less time in AP classes cultivating writing skills, school art programs nationwide will attract more attention and therefore more support from both administration and the community, thus changing the face of art education as we know it.

## REFERENCES

- Altshuler, B. (1994). *The Avante-Garde in Exhibition: New Art in the 20<sup>th</sup> Century*, New York: Harry N. Abrams Inc.
- Ames, K., Franco, B. & Frye, L. (1992). *Ideas and images: Developing interpretive history exhibits*. Nashville, TN: American Association for State and Local History.
- Berry, L. (1991). Collaborative Learning: A Program for Improving the Retention of Minority Students. (ERIC Document Reproduction Service No. ED384323) Retrieved June 27, 2009, from ERIC database.
- Burton, D. (2006). *Exhibiting Student Art: The Essential Guide For Teachers*. New York, NY: Teachers College Press.
- Chapman, L. H. (1985). Curriculum Development as Process and Product. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 26 (4), 206-211.
- Clarke, G. A. (1987). Discipline-Based Art Education: Becoming Students of Art. *Journal of Aesthetic Education*, 21(2), P-135.
- Dunn, P. C. (1995). *Creating Curriculum in Art*. Reston VA: NAEA.
- Ebitz, D. (2005). Qualifications and the Professional Preparation and Development of Art Museum Educators. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 46 (2), 150-169.
- Falk, J & Dierking, L. (1992). *The Museum Experience*. Washington, DC: Whalesback.
- Falk, J & Dierking, L. (2000). *Learning From Museums: Visitor Experiences and the Making of Meaning*. Lanham, MD: AltaMira Press.
- Fleming, D. & AEL, I. (2000). *A Teacher's Guide to Project-Based Learning*. Retrieved June 27, 2009, from ERIC database.
- Fulton County, GA. Intro To Art Curriculum.
- GSU. Career Opportunities for M.A.ED, Retrieved Feb 20<sup>th</sup>, 2009.  
[http://www2.gsu.edu/~wwwart/art\\_design/html/artedu\\_g.html](http://www2.gsu.edu/~wwwart/art_design/html/artedu_g.html) .
- GSU. Career Opportunities for B.F.A.- Art Education. Retrieved Feb. 20, 2009.  
[http://www2.gsu.edu/~wwwart/art\\_design/html/artedu\\_u.html](http://www2.gsu.edu/~wwwart/art_design/html/artedu_u.html) .
- Hmelo-Silver, C. (2004). Problem-Based Learning: What and How Do Students Learn? *Educational Psychology Review*, 16(3), 235-266.

- Irvine, H. (1997). Building Support For Your School Arts Program. *NAEA advisory*. Retrieved 02-24-09.
- McLean, K. (1993). *Planning for People in Museum Exhibitions*. Washington, DC: Association of Science Technology Centers.
- McClellan, A. (2003). *Art and Its Publics: Museum Studies at the Millennium*, Malden, MA: Blackwell Publishing.
- Suter, N. W. (2006). *Introduction to Education Research: A Critical Thinking Approach*. Thousand Oaks, CA: Sage Publications,
- Sagor, R. (1992). *How to Conduct Collaborative Action Research*. Alexandria, VA: Association for Supervision and Curriculum Development
- Santa, C.M. (1993). Researcher's comments. In W. Borg, J.Gall, & M. Gall (Eds.), *Applying educational research: A practical guide* (3<sup>rd</sup> ed., pp. 401-402). New York: Longman
- Staniszewski, M. A. (1998). *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, New York, NY: Massachusetts Institution of Technology.
- Unknown (November/December 1989). Cooperative Learning: Making it Work. *The Harvard Education Letter*. 5(6).
- Zuk, B. & Dalton, R. (2001). *Student Art Exhibitions: New Ideas and Approaches*. Reston, VA: NAEA.

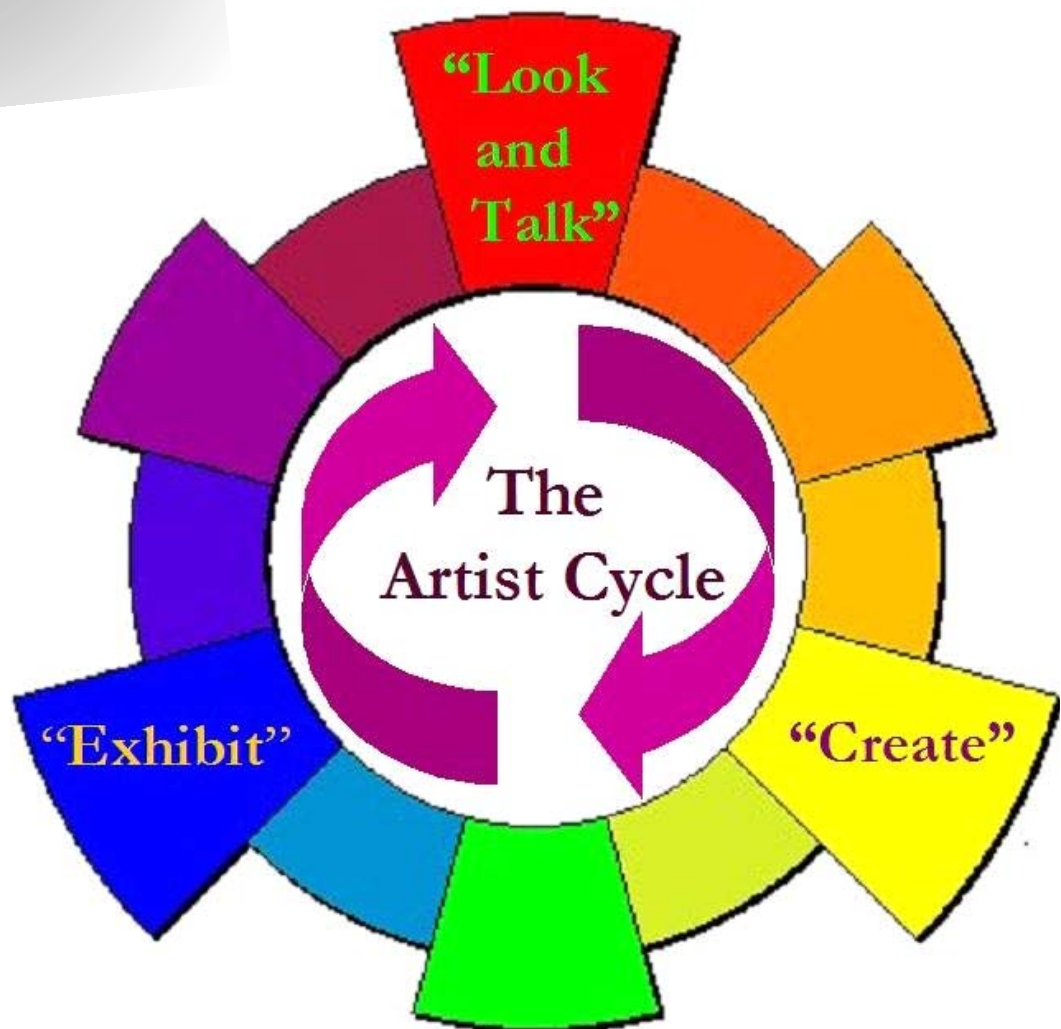
APPENDIX:

INFUSING EXHIBITION IN THE ART CURRICULUM

Please review the following book created in Microsoft Publisher,

*Infusing Exhibition in the Art Curriculum.*

# INFUSING EXHIBITION IN THE ART CURRICULUM



LYNN HATCHER



*Thank you to my family!*



# INFUSING EXHIBITION IN THE ART CURRICULUM

LYNN HATCHER

COPYRIGHT 2009

## in•fuse

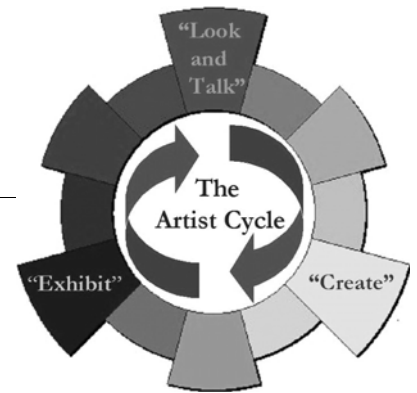
Pronunciation: \in-fyüz\

Function: *transitive verb*

1 a: to cause to be permeated with something (as a principle or quality) that alters usually for the better <*infuse* the team with confidence> b: introduce, insinuate <a new spirit was *infused* into American art — *American Guide Series: New York*>

2: inspire, animate <the sense of purpose that *infuses* scientific research>

"infuse." Merriam-Webster Online Dictionary. 2009.  
Merriam-Webster Online. 24 May 2009



## ***Table of Contents***

Introduction	4
Exhibition Quick Reference	6
A Brief History of Exhibition Design	8
Unit Design and Content	9
High School Intro to Art Curriculum	
Unit 1: What is Art? :Theme Development	10
Unit 2:: Looking At Art: Design	12
Unit 3: From 2-D to 3-D: Installation	14
Unit 4: Color and Communication: Publicity	16
Unit 5: Pulling it All Together: Event/Assessment	18
Exhibition Checklist	20
Exhibition Standards Pacing Chart	21
Pre-K to 5 Tips	22
Grades 6-8 and AP Art Tips	23
Appendix A: Accession Certificate	25
Appendix B: PowerPoint for Unit 2	26
Appendix C: Glossary of Terms	30
Resources	31

## INTRODUCTION

I first became interested in exhibition as an artist in college at the University of Georgia. I had a wonderful Art History Professor who asked us to create an exhibition as a final project for her class. For a month I had small reproductions of artwork hung around my small studio apartment. I would rearrange them as I learned new information about each piece. As I thought of new ways in which the work related to each other I would move them around. It was then that I realized how the meaning of an artwork can be changed by how it is placed in context with other works of art.

Personally I was working towards a BFA in Painting. Unlike many other artists in the program, my first and only exhibition for a long time was my Senior Exit show for graduation. I had no idea how to approach or interact with galleries to promote my work or become a part of the local community of artists. I knew how to paint and I stuck to that. Part of that may have been a confidence level and part of it was that no one had spoken to me about exhibition before.

Luckily after college I became frustrated with working in retail, volunteered and eventually landed a job at the Spruill Gallery in Dunwoody, GA as their Gallery Manager. I worked for four years with a brilliant Gallery Director, Ben Apfelbaum, who taught me all

aspects of creating an exhibition. It was exciting to see how the space would completely transform itself with each new show.

When I went back to school to get my teaching certification and Masters in Art Education I expected to learn something about creating exhibitions with student work. I kept waiting until finally during my student teaching seminars when they told us that exhibitions were great ways to advocate for your art program. That was it. Then during my student teaching I sat with AP sculpture students as they tried for an hour to come up with titles for their work. Later students struggled to write their artists statement and then it struck me. Why aren't we teaching students these skills as part of their art curriculum from the beginning?

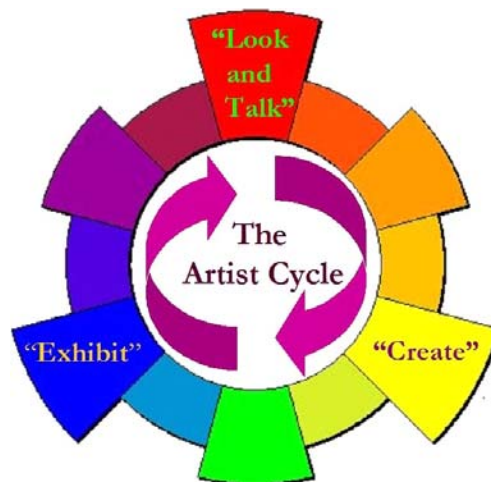
In preparing to write my thesis I came across a wonderful book by David Burton, *Exhibiting Student Art: The Essential Guide for Teachers*. This book had all the information I ever wanted to know about the steps of exhibition. The only thing missing was exact lesson plans and tips for using exhibition as a part of the art curriculum. Hundreds of ideas leapt through my head of simple ways we could teach our students exhibition skills. This journey that lead me to create this publication for you.

## COMPLETING THE ARTISTIC CYCLE

Exhibiting art completes the artistic cycle and provides the fuel to begin a new cycle. Like the old adage, "which came first, the chicken or the egg?", exhibition needs works of art and artists need the inspiration that comes from exhibition to create new and relevant works of art. Throughout history artists have responded to the artwork that has come before. It only seems natural that we should include exhibition in the art curricula.

Many visual arts curriculums in use in the Pre-K-12 school system are lacking one major part of the artistic cycle, exhibition. Through curricula derived from Discipline Based Art Education we teach students how to analyze and talk about art and then use this information to inform new artwork. However many teachers neglect to

discuss how to then participate in the artistic community wherein art is analyzed and discussed. Little attention is given to the fact that if artists do not show their work after they have created it, the work does not become a part of the history of art.



## WHY EXHIBITIONS SHOULD BE LED BY STUDENTS

In 2001 David Burton conducted a survey of instructional strategies employed by secondary art teachers. 88% of surveyed teachers recognized exhibiting art as an “effective motivational strategy.” He then found that 83% of these teachers do all the work involved in mounting a show. Through further research Burton found that when students exhibit their own work, “they learn concepts and skills that are important to a comprehensive understanding of art and aesthetics.”

Students learn to view their artwork in the context of others around them and gain an understanding of the teamwork involved in creating an exhibition. Exhibition provides a rich opportunity for authentic assessment where students can communicate the learning

and meaning making that has occurred in the classroom.

Those students who are not as successful with production activities have opportunities to show that they understand the concepts being taught through exhibition activities. The students will be more engaged in the artistic cycle.



## “INFUSION” NOT REPLACEMENT

The Webster’s Dictionary defines infusion as , “to cause to be permeated with something...that alters usually for the better.” It is my hope that the lessons and tips provided in this book will provide teachers with an alternative tool to approach many subject matters in the art room. Using exhibition

provides rich opportunity to explore theme and meaning when discussing art history and aesthetics, something we are already doing.

For many of us it just hasn’t occurred to us to present this part of the artistic cycle to our students. I believe that just by tweaking how we present material we are already covering through the steps and theories of exhibition will enrich and enhance the curriculum already in place in your school and school system. Students will have a greater understanding of the artistic process and teachers will have more opportunities for “teachable moments.”

“A **teachable moment** is an unplanned opportunity that arises in the classroom where a teacher has an ideal chance to offer insight to his or her students.”

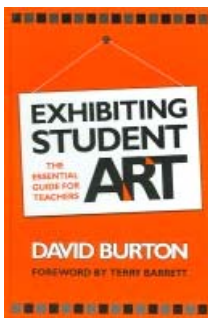
—Beth Lewis, 1999

## PROPOSED EXHIBITION PACING CHART

The exhibition pacing chart on page 9 is intended to be a guide that should be adapted to fit your teaching situation. The chart includes a sequence of items to infuse with your art curriculum. I have chosen to align these items with the curricular flowchart created by Phillip C. Dunn in 1995 for visual arts in South Carolina because his chart incorporated a variety of educational theories including but not limited to

Bloom’s Taxonomy, Gardner’s theory of multiple intelligence, and research on child development and creativity.

Pacing is determined by the students ability to comprehend the concepts, not their ability to recall exact terminology. When you first start using exhibition skills in the classroom it may take a few years for students to build upon what they have done the previous year.



Available through NAEA online

## EXHIBITION QUICK REFERENCE

*The information below is intended to be a brief synopsis of the steps of exhibitions. For a full description of each step and to read case studies in which exhibition in the art curriculum has been used successfully please refer to*

*Exhibiting Student Art: The Essential Guide For Teachers by David Burton*

*published by Teachers College Press in 2006.*

### *An Overview of Burtons' Exhibition Model:*

## ROLES IN CREATING AN EXHIBITION:

1. **Curator** : Chooses initial concept, theme, artwork and timetable.
2. **Designer** : Determines how the viewer will see the art by its placement within a space.
3. **Publisher** : Writes all the text involved in the exhibition.
4. **Docent/ Educator** : Informs the public about the exhibition.

## THE 5 STEPS OF EXHIBITION:

1. **Theme Development** : The conceptual basis for the exhibition.
2. **Design** : Based on the theme, why, how, and where work is hung.
3. **Installation** : The preparation and placement of artwork and space.
4. **Publicity** : Reviews, catalogs and all written materials.
5. **Event/Assessment** : The opening event and opportunity for authentic assessment.

*"No matter what role one plays, developing an exhibition is an act of collaboration..."*

— K. McLean, 1993

### AUTHENTIC ASSESSMENT:

Through exhibition students show what they know directly. They are able to organize what they have learned and convey meaning in a deliberate manner. Assessment occurs on a variety of levels:

1. **Viewer feedback** : Discussion and comments from viewers lead to art criticism discussions.
2. **The process** : Reflection on the entire process. What was or wasn't effective?
3. **The students** : (Self assessment) — Evaluate their own contributions and effectiveness.  
(Group assessment)— Through rubrics or checklists of group as a whole.
4. **The curriculum** : teachers monitor the skill level of students and abilities in the art program as a whole.

## STEP 1 TYPES OF THEMES:

1. **Descriptive** : Interpret an idea or perception.
2. **Didactic** : Convey information or tell a story.
3. **Metaphorical** : Explore a symbolic relationship.
4. **Emotive** : Evoke a feeling.
5. **Honorific** : Praise an artist.
6. **Issue Oriented** : Express an opinion.

*"An exhibition does not in fact exist until it is crowded with people, and what really matters is how these people react to what they see."*

— James Gardner, 1960

## STEP 2 INSTALLATION DESIGNS:

1. **Salon-Style** : Artwork is hung close to each other from floor to ceiling like a quilt.
2. **Sequential** : Leads the viewer through in a specific order. Tells a "story" from beginning to end.
3. **Comparative** : Work is placed to invite comparison and contrast.
4. **Contextual** : Sets the scene, like a theatre set. Architecture, coloring and lighting fit the work.
5. **Synoptic** : Clusters work by smaller themes within a larger theme.
6. **Linear** : Art hung at eyelevel with large space around work.

## STEP 3 INSTALLATION:

1. **Accessioning each work** : Documenting information about each work of art.
2. **Preparing art** : Mounting or framing artwork for presentation.
3. **Preparing the space for exhibition** : Cleaning and preparing space and lighting for the work .
4. **Creating signage and other text** : Statements printed to support the theme of the show,
5. **Arranging and installing** : Mounting the exhibition according to the installation design.

## STEP 4 PUBLICITY:

1. **Content** : Who, what , where, when, why, and how. Acknowledge sponsors, donors and administration.
2. **Clarity** : Clear intent and information.
3. **Color** : Well designed and attractive.
4. **Cut** : Well written and well edited.
5. **Advertisement**: Draws attention to the show
  1. **Announcements /invitations** : postcard to all interested parties.
  2. **Press release** : information sent to media
  3. **Posters** : Large format dramatic images and type.
6. **Exposition**: Explains the exhibition.
  1. **Reviews** : Written to help the public enjoy and understand more about the artwork.
  2. **Interviews** : With artist or curator as an exchange of ideas.
  3. **Artists' statements** : Brief explanation of their work and inspiration.
  4. **Brochures and programs** : Brief description of theme and artwork.
  5. **Catalogs** : List of all work included.

## STEP 5 EVENT/ASSESSMENT:

### THE RECEPTION:

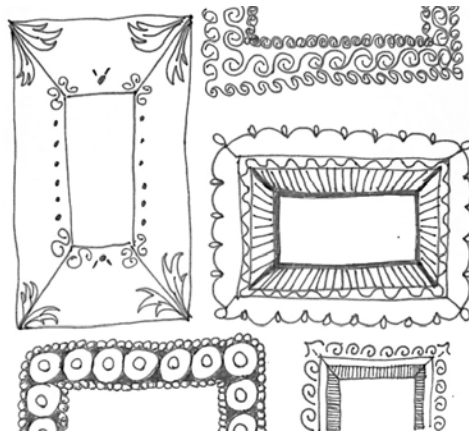
1. **Role of the docent/educator** : Inform the public
2. **Amenities** : Food and music.
3. **Opening program** : A time for speakers, presentations and sponsor appreciation.
4. **Performance art** : Optional
5. **Photo and video documentation** : Future publicity/assessment.

*Building on Burton's exhibition model I have developed and included on the following pages resources for use by busy art teacher: a) historical overview of exhibition design, b) lesson plans and activities, c) resources, d) pacing chart.*

## A BRIEF HISTORY OF EXHIBITION DESIGN

Pre - 20<sup>th</sup> century, museums were often showcases of royal collections, for the purposes of public instruction and exaltation of the current regime. Exhibits employed salon-style installation design. Paintings were hung in gilded frames, side by side, from the wainscot to the ceiling, the more the better. Artwork was hung with decorative concerns in mind with little consideration given to authorship, style, or time period. The walls would be covered with either paneling or

brocade in red, blue, or green, distracting attention from the artwork. The most memorable



salon-style installation would be the Louvre in Paris.

During the Victorian Era museum going was thought to contribute to the "moral and intellectual refinement of 'all classes of the community' and the formation of 'the common principles of taste'." It was this elitist attitude that Modern Art groups objected and reacted to. Exhibitions began to experiment with new installation styles that reflected new modern ideas and aesthetic considerations.

## THE LINK TO MODERN ART

With the middle class and industrial expansion on the rise in the 1880's, Impressionist and Post-impressionist subject matter changed to portraiture, landscape, and daily life. Installation of exhibitions became very experimental and theory driven like movements themselves.

### Sequential Design

Sequential design is born from concerns raised by scholars in the late 1800's. These scholars called for an organization or classification system within exhibitions that fit with new attention to scientific subject matter. The sequencing of objects and management of traffic flow were designed to help the viewer come away with an appreciation of the knowledge held by mankind.

### Synoptic Design

In 1905 at the *Salon des Independants*, Georges Desvallieres suggested that the work of the Fauves be intentionally grouped in one room, known as the *cage centrale*. More than 40 Fauvist paintings were concentrated in this one room creating an overwhelming display. By choosing to display the work in this way attention was drawn to a specific group of artists solidifying the work of the Fauves as a "movement" in modern art history.

### Contextual Design

Alexander Dörner of the Hanover Landesmuseum reconceived their collection and

arranged the work chronologically to create what he called "atmosphere rooms" as a full immersion experience. In 1927 his greatest example was El Lissitzky's *Abstract Cabinet* where the entire room embodied the theory and look of abstract art.

### Comparative Design

The Blue Rider Group is one of the first groups to use this technique. Their publication called the *Almanac* would provide reproductions and articles comparing and contrasting works. In 1911 the *First Exhibition of the Editors of the Blau Reiter* displayed this kind of contrast and juxtaposition. The exhibition displayed nothing new in contemporary painting. Instead the focus was on the comparative design of diverse modern painters. Later exhibitions went on to use comparative design. Most often as a tool to link and compare cubist work with that of tribal African masks.

### Linear Design

In 1929 Alfred Barr, founding director of MOMA, removed the wainscot from the gallery installing the works at eye level, on neutral colored walls, in a logical sequence and well spaced so that they did not intrude upon each other. By doing so Barr created a "field of vision" within which to appreciate a single piece of artwork. In contrast to the interactive exhibitions of contextual design, Barr's linear design presumed that the viewer was a stationary and ideal height. This is the most common style today.



## UNIT DESIGN AND CONTENT

My goal is to provide an example of how to take already existing curricula and infuse exhibition and skills needed to create an exhibit. The idea being that even if your teaching situation does not allow for hanging exhibits all over the school, students can still gain an understanding of what exhibition is about and its role in the artistic cycle. When writing most of this, I was teaching Intro to Art classes in a trailer at a school under construction. It was made very clear that the students should not be out of the classroom.

The high school Intro To Art Unit presented here is based on the Fulton County, GA high school level Intro to Art Curriculum. Fulton County is one of the few counties in Georgia to have both an Art Coordinator and a county-wide art curriculum in place. Their art programs have been

successful on a number of levels because of the hard work and effort put into creating their curricula. One of the features that I like about their format is that it is really just a guide for when you should be covering which standards, with tips and resources. Whether you approach teaching from a formal stance or social reconstruction, it allows for a variety of teaching styles and content matter.

At the beginning of each lesson I have included standards for Art Making, Aesthetics, Art Criticism, Art History, and then suggested Exhibition standards (written by me.) You should find that the exhibition standards overlap and work well with content standards that are already being covered. It is this very point in creating this book that has convinced me even more that exhibition should be a part of every curriculum.

## USING THEMATIC CATEGORIES AND INSTALLATION DESIGNS TO ENHANCE YOUR TEACHING AGENDA:

However you approach teaching art, you can infuse exhibition into your curriculum. Exhibition is another form of problem solving and can be used to help students think about and get to the heart of what their personal voice really is. By being able to think and converse about others work more effectively, they will be able to communicate effectively about their own work

For instance, if you were going to see an exhibit about HIV, students might want to know

more before going. Is the exhibit didactic, about the history of HIV and where we are now, is it emotive and meant to illicit sympathy for the people who are living with HIV, or is it honorific and meant to praise or honor all the people working hard to cure HIV? Upon arrival, how does the installation design align with the theme? Does placement affect meaning? Through this type of analysis students are given more tools for interpretation and expression.

## WHY INTRO CLASSES INSTEAD OF ADVANCED OR AP?

Those of you who teach advanced or AP classes know that the most frustrating thing can be to have a student in the class who has not had an Intro to Art class yet. Why? Because the student hasn't learned the basic principles and elements of art, it is more difficult to scaffold new higher level thinking and creating skills.

The same can be said about exhibition. How long does it take students to come up with a title for an art show or AP portfolio? How many scholarships, awards, or AP portfolios require an

artist statement? Sometimes getting students to write about their own art is like pulling teeth. Why? Because they haven't thought about it in that way before.

Training students from the beginning to come up with a meaningful title for every piece, at the time of creation, will save a lot of time and effort later. Raising their comfort level with actually displaying and presenting their own art and others will help them to be more successful in the artist cycle when they leave you.



# HIGH SCHOOL: INTRO TO ART GRADES 9-12

## UNIT 1: WHAT IS ART? DRAWING WHAT YOU SEE:

### ***THEME DEVELOPMENT***

PACING STANDARD: 3 WEEKS OF 55- MINUTE CLASS PERIODS

#### **Art Making:**

- Uses elements and principles to create a unified composition and communicate meaning.
- Communicates meaning through the use of titles.
- Understands and applies media, techniques, and processes from observation, like contour, cross-hatching, 1-pt and 2-pt perspective.
- Self-evaluates art learning and discusses how study in Art can benefit one's future.

#### **Aesthetics**

- Writes and reflects on the ongoing personal question, What is art?

#### **Art Criticism**

- Analyzes how elements and principles are used to communicate meaning.
- Accesses characteristics and merit of artwork.

#### **Art History**

- Recognizes art, art styles and artists in relation to history and cultures.

#### **Exhibition**

- Analyzes and discusses purposes of exhibition.
- Reflects on how context can change meaning in work.
- Understands and applies the role of the curator in creating an exhibition.
- Recognizes and implements themes of exhibition: Descriptive, Didactic, Metaphorical, Emotive, Honorific, and Issue oriented.

## INSTRUCTIONAL STRATEGY: ***THE CURATORIAL TEAM***

#### **Objectives: ( 2- 55 minute classes )**

1. Given the work *Madame Matisse* (or any that relates to your curriculum) and thematic category, students will work as a curatorial team to research and select 4 works of art included. In their show.
2. Students will analyze their thematic category and create a title for their exhibition.
3. Students will teach the class about their type of theme and illustrate to the class how the work and exhibition title they have chosen relates to the theme.

#### **Procedures:**

1. As a class analyze and discuss the elements and principles used in *Madame Matisse*. Access the characteristics and merits of the work and discuss the artist and this work in relation to movements in art history. Remember to include how the work was exhibited! For instance, at the *Salon des Independants* in 1905, the Fauves were intentionally grouped in one room, known as the *cage centrale*.
2. Break the students into 6 groups. Give each group a sheet of paper with one type of exhibition theme and it's definition . Discuss the role of the curator. Allow them to come up with a title for their exhibition based on the type of theme and then research and select 4 works of art for their exhibit.
3. The students will teach the class about their type of theme and use their selected work and title to illustrate how their choices relate to their theme.
4. Discuss how meaning changes with context, their role as curator, and theme development. What theme would they use for their last/next project?

#### **theme**

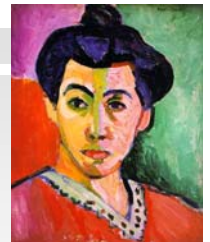
Pronunciation: \thēm\

Function: *noun*

1 a: a subject or topic of discourse or of artistic representation

b: a specific and distinctive quality, characteristic, or concern.

Merriam-Webster Online Dictionary. 2009.



Henri Matisse,  
*Madame Matisse*, 1905

**Assessments:**

- Use presentations as a verbal assessment tool. Do they demonstrate understanding?
- Provide students with a rubric prior to the thematic presentations and have students self-assess afterwards.
- The students have been taught each of the thematic categories by other groups. Test for mastery of terminology in quizzes and tests.
- In the follow-up discussion can students apply the thematic categories to themes they've brainstormed?

**Extensions:**

- Use the accession certificate as an assessment tool. "Artistic concept" includes theme. Can the student complete the form for themselves as well as others? Do they demonstrate understanding of the task? How can this lesson be improved based on their feedback?
- Use themes for visual/verbal journals. Does the reflection demonstrate their knowledge of them?
- The use of a title as a tool for meaning making can be assessed. What knowledge or meaning does the title reflect?

## UNIT RESOURCES:

The Accession certificate is a great time saver in the classroom. Train your students from the very first project to use them on every project.

ACCESSION CERTIFICATE		Date _____
Name of Artist _____		
Title of Artwork _____		
Description of Artwork _____		
Dimensions (in inches and centimeters) _____		
Art Medium _____		
Artistic concept _____		
Artist's Comments _____		
Teacher Name _____		
Room # _____		
		Sketch of Artwork

Available in Appendix A

## INFUSION STRATEGIES:

***What is Art?***

When discussing this question with students we often talk about something called the "museum effect", when notice is drawn to an object normally overlooked simply because it is in a museum or behind glass. Be sure to include in your discussion how exhibition can change the status and meaning of an object.

***What's in a title?***

Give each student a blank note card and choose a theme that relates to your curriculum. Instruct half of the class to first write their name and a title on the back of the card and then flip it over and draw an image on the other side. The other half of the class can draw first and then come up with a title for their pictures. Ask the class to share their titles. You will find that the majority of the titles created before drawing are more creative and relate the meaning of the work better. Discuss the pros and cons of both methods.

What meaning do the titles *American Gothic* or *Composition VI* add to their work? Both give the viewer information about artist intention.

***How to use an Accession Certificate?***

Have students fill out a certificate for a work of art being presented in class. You can assess their understanding and warm students up to writing about art before the next unit.

Leave certificates in a place students can access on their own and attach to every work they create. When entering their work in a show or portfolio all the information will be ready to go.

***What's a theme?***

Explain that the theme is not the title, but the overarching idea of an exhibit. Thematic categories are used to understand what the intention of the exhibit is. For instance, an exhibit who's purpose is to praise the work of Matisse would be *Honorific* and have a title like, *The Mastery of Matisse*. A *Didactic* theme like "the life of Matisse" might be titled, *Progression of a Modern Master*.

Have students act as curators and brainstorm themes they would like to create. Have them create a graphic organizer placing each theme in a thematic category.

# HIGH SCHOOL: INTRO TO ART GRADES 9-12

## UNIT 2: LOOKING AT ART: AESTHETICS

### **EXHIBITION DESIGN**

PACING: 3 WEEKS OF 55-MINUTE CLASS PERIODS

#### **Art Making:**

- Keeps a visual/verbal journal.

#### **Aesthetics**

- Develops critical and creative thinking skills and perceptual awareness necessary for understanding and making art .
- Recognizes how art and visual choices are a part of life.

#### **Art Criticism**

- Discusses the connection between artist's intent and viewer's interpretation.
- Uses Feldman's art criticism process and Visual Thinking Strategies to "read" unknown artwork.
- Discusses content in artwork and how it is communicated.

#### **Art History**

- Recognizes art, art styles and artists in relation to history and cultures.
- Relates installation designs and exhibition experimentation with movements in modern art and meaning making.

#### **Exhibition**

- Understands, recalls and applies the steps of exhibition: Thematic development, design, installation, publicity and event/assessment.
- Analyzes, interprets, and implements meaning making in installation designs: Salon-Style, Sequential, Synoptic, Comparative, Contextual, and Linear
- Understands and applies the role of the designer in creating an exhibition.

## INSTRUCTIONAL STRATEGY: **THE DESIGNER**

#### **Objectives:** ( 2– 55 minute classes )

1. The students will work as a class to brainstorm ways in which to arrange artwork.
2. The student will act as a designer and create a plan for an exhibition based on a given installation design.

#### **Procedures:**

1. The instructor will give the students one theme and brainstorm with the class a second theme of their choice. (Reinforcement)
2. Given 15 minutes, the students will create on 4"x6" cards a drawing for each theme and then write their name and title on the back of the card.
3. The instructor will call each student up alphabetically and ask students to place their cards in a row. The instructor will then explain that this is one way to arrange the artwork, then ask how else it might be arranged. The students will demonstrate possible solutions.
4. The instructor will then lead the students through the PowerPoint on installation design and discuss the definition and history of each. See Appendix.
5. The students will each be assigned a different design: Sequential, Synoptic, Comparative, Contextual, and Linear. The student will create a plan based on their installation design with at least 5– 4"x 6" cards, including at least one of their original cards. (The cards should be treated as thumbnail sketches not fine artwork.) The student will mount their cards on poster board for presentation.
6. The class will critique the plans grouped by installation design. How well do they fit the definition of each design? How different is each solution?

#### **de·sign**

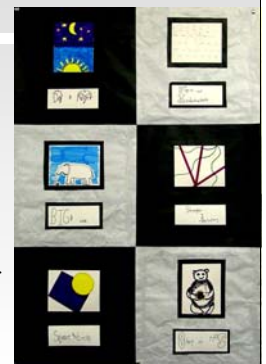
Pronunciation: \di-zīn\

Function: *verb*

1: to create, fashion, execute, or construct according to plan

4 a: to make a drawing, pattern, or sketch of b: to draw the plans for

Merriam-Webster Online Dictionary. 2009.



**Assessment:**

- Supply students with a rubric for self-assessment during and after creating their installation plan.
- Use the critique session as a class assessment. Allow the students to lead the discussion. Then sum up what they had to say and add your own ideas of their strong points and what could be improved. Keep it positive!
- Test for mastery of terminology in quizzes and tests.

**Extensions:**

- Have students reflect in their visual journals about the connection between the artists intent and curators intent. How does the design affect how the viewer interprets the work?
- Use Feldman's model as a tool to demonstrate how a designer might think about the work to come up with a design that is meaningful.

## UNIT RESOURCES:



Available in Appendix B

## INFUSION STRATEGIES:

***Exhibition: Part of the artist cycle***

Be sure to talk about exhibition as part of the artist cycle. Artist's look at and talk about art around them, create art, and then exhibit it.

***Give them a reason***

Display multiple works of art and let the students choose one. Use Feldman's model as a tool to demonstrate how a designer might think about the work to come up with a design that is meaningful. Then give students a worksheet and let them critique their work.

***Make it a game***

I save postcards from local gallery openings or you can collect them every from museums or even make some. Judy Chicago's The Dinner Party is done as 40 postcards and works nicely for this game because they are a part of the same theme but can be arranged in varying manners.

To review the various types of installation designs break the class into 2 –3 teams. Give each team 20=30 cards. Depending on how much time you have, tell the teams they must use 5-10 cards and create a mini exhibit based on an exhibition design. The team that finishes first and can explain

their choices the best wins. You can repeat the process for each design.

***Aesthetic Puzzles***

Pose questions with no right answers. Is it right to change the intention of the artist through exhibition? What responsibility does the curator/ designer have to keep with the artists intent? Ask them to come up with their own scenarios that might be questionable.

What's the difference between a virtual exhibit and a real exhibit? Do we really need to see the real thing? One online game reproduced a real exhibit within the virtual game. The online version had more "visitors." What does that say or not say?

What makes an exhibit an "art exhibit?" Are the product exhibitions art? Car shows?

***What is art?***

Are the posters that the students created art? Could we in turn create an exhibit where the work is about exhibits? Ask students what type of installation design would that be? Then go ahead and do it. Ask the class to hang their designs according to their chosen design. Allow them to choose the location in the school.

# HIGH SCHOOL: INTRO TO ART GRADES 9-12

## UNIT 3: FROM 2-D TO 3-D

### **INSTALLATION**

PACING: 4 WEEKS OF 55-MINUTE CLASS PERIODS

#### **Art Making**

- Discusses and applies concepts such as activating negative space, visual weight, paths of movement, non-centered focal point, variety within repetition.
- Translates 2-D sketches into 3-D form and communicates meaning in 3-D media.

#### **Aesthetics**

- Describes and discusses the importance of aesthetic experiences in daily life.

#### **Art Criticism**

- Reflects on and assesses characteristics and merits of artwork and analyzes how elements / principles communicate meaning.

#### **Art History**

- Recognizes art, art styles and artists; writes and talks about them from a wide range of perspectives including cultural context, formalist, expressionist, conceptual, functional, technical
- Discusses the role of art and artifacts as a visual record of humankind's history and a vehicle for gaining understanding of another culture.

#### **Exhibition**

- Recalls and applies the steps of installation: accessioning work, preparing the art, preparing the space, creating signage and text, arranging and installing the art.
- Translates 2-D designs into 3-D exhibitions that reflect the intentions of the designer.

## INSTRUCTIONAL STRATEGY: **INSTALLATION**

#### **Objectives: ( 4– 55 minute classes )**

1. The student will research a topic and reflect on their journal on the topic "If I could change one thing...."
2. The student will create a multi-media full journal page based on their topic.
3. Given a 6"x6" block of wood, the student will translate the 2-D journal page into a 3-D model installation of their work.

#### **Procedures:**

1. After discussing artists who approach their work conceptually or with a social agenda, (adapt to your needs) ask the students to reflect in their journals on the topic, "If I could change one thing..." Be sure to ask them to include why that thing needs to be changed, what would it change and some facts to back up their position. Remember, it's not what's right or wrong, it's what you can prove.
2. Give each student a 6"x6" block of wood to create a model of an installation piece on. Demonstrate how they might have 2 walls out of card board or just a back wall like a stage. They can cover cardboard with fabric, use modeling clay or any available or found materials to create their models.
3. When finished ask students to discuss the problem solving involved in translating their ideas from 2-D to 3-D. Is there a difference in how their intention or meaning was changed between the two? How would this installation feel to walk through life size? Oversize? Does scale affect meaning or feeling?

#### **in·stal·la·tion**

Pronunciation: \in(t)-stə-lā-shən\

Function: *noun*

- 1 : the act of installing : the state of being installed
- 4 : a work of art that usually consists of multiple components often in mixed media and that is exhibited in a usually large space in an arrangement specified by the artist.

Merriam-Webster Online Dictionary. 2009.



**Assessments:**

- Read and provide feedback to their journal writings. The visual journal should be a safe place for self expression. Ask your self if they are providing evidence for their thoughts, not if you agree with their ideas.
- Supply students with a rubric for self-assessment during and after creating their installation.
- Use the critique session as a class assessment of understanding. How does 2-D space translate to 3-D?
- Assure that students have completely filled out their accession certificate.

**Extensions:**

- provide students with feedback about how they present their art as a part of craftsmanship.
- When writing signage, text, and labels have students trade their papers to proofread. Ask students to match the label to the artwork. How could it be improved?

**accession**Function: *transitive verb*

: to record in order of acquisition

## UNIT RESOURCES:

Read the local arts agenda calendar. You will probably find that a local gallery or artist group is exhibiting installation work. Many galleries post video or pictures of their current exhibits online. In this way you can introduce your students to local artists and provide them with examples of installation.

JUNE 2009						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

## INFUSION STRATEGIES:

***Why accession art?***

Museums accession artwork as a way of recording the history of a work of art. It is also a record of the work included in an exhibition. For the purpose of the art room and student exhibition accessioning can add to the ongoing discussion of "what is art?" Ask students what types of artwork should be accessioned in the art room? Do sketches count? The accession certificate becomes the "birth certificate" of students work and adds validity to their endeavors.

***Preparing art***

Mounting a drawing on contrasting paper or matting students work completely changes the value of the students work to them. Ask student to choose two of their least favorite drawings or paintings done in the class to date. Have them evenly mount one of them. Incorporate math skills and demonstrate how to cut the windows leaving 2" borders. Students can create construction paper mats with scissors the first time before using scrap matt board. Discuss how these presentations change the viewers reception of the work.

***Why prepare the space?***

How artwork is presented can effect the viewer as much as the work itself. Try this exercise with 3 identical objects, like a can of soda. Place one can on the floor near trash, one on a pedestal that is a little scuffed, and one on pedestal covered in black velvet with a tented label next to it. Ask how the presentation changes the way they react to the cans. Place different colored papers behind it. Strong contrast makes the can pop out but a similar color makes the can disappear. In this way wall color affects the work on display.

***Signage, Text, and labels***

Ask students to write one sentence or a title for the production lesson (Signage). Then ask them to write two paragraphs summing up the lesson for a stranger (text) and then accession their piece (label). Explain it as someone walking in who would read the signage first to get the overall theme (large font), then walk up and read the signage about the main ideas of the show (medium font), and then read the labels of the work itself (small font.) What is the viewers needs?



# HIGH SCHOOL: INTRO TO ART GRADES 9-12

## UNIT 4: COLOR AND COMMUNICATION

### **PUBLICITY**

PACING: 3 WEEKS OF 55-MINUTE CLASSES

#### **Art Making**

- Applies color theory and color schemes to express emotion and create unity.
- Analyzes how color communicates meaning in personal and famous artwork.

#### **Art Criticism**

- Reflects on and assesses characteristics and merits of artwork.
- Discusses content in artwork and how it is communicated; shares interpretations and personal responses to representational, abstract and nonobjective artwork.
- Verbalizes personal reactions to artwork; develops descriptive vocabulary including adjectives, analogies and metaphors.

#### **Art History**

- Understands the visual arts in relation to history and cultures.
- Recognizes art, art styles and artists; writes and talks about them from a wide range of perspectives including cultural context, formalist, expressionist, conceptual, functional, technical.

#### **Exhibition**

- Recognizes and discriminates between advertising and exposition as forms of publicity and applies through writing.
- Understands and applies the role of the publicist in creating an exhibition.



Henri Toulouse-Lautrec  
Eglantine, 1896

## INSTRUCTIONAL STRATEGY: **THE PUBLICIST**

**Objectives:** (time depends upon medium)

1. The student will reflect on and assess merits of artwork, discuss content and how it is communicated, share interpretations and personal responses to artwork by writing a review of a student exhibition.
2. The student will create affective advertising for an exhibition combining color and text to communicate meaning and attract viewers.

#### **Procedures:**

1. Discuss, compare and contrast artists like Toulouse-Lautrec who are as well known for their advertising posters as artwork.
2. With the class brainstorm and choose a theme for an exhibition that fits your curriculum. The students will create a poster for the exhibition that uses a representative image, color to attract viewers, and the who, what, when, where and why information. (This is a great opportunity to try media like silk screening or other printing techniques. If your school has access to computers this is a great intro.)
3. The class will hang their posters for critique. After discussing the work as a class the students will write a review from the perspective of the art critic of a local paper. Supply the students with strong and weak examples from the newspaper or online. Take time to analyze how the writer discusses and interprets the work and includes their personal responses.
4. The students will share their reviews with the class and provide feedback to other reviews.

#### **ad·ver·tis·ing**

Function: *noun*

1 : the action of calling something to the attention of the public especially by paid announcements.

#### **ex·po·si·tion**

Function: *noun*

1: a setting forth of the meaning or purpose (as of a writing)

Merriam-Webster Online Dictionary. 2009.

**Assessment:**

- Supply students with a rubric for self-assessment during and after creating their advertisement posters. Did the poster include the who, what, when, where, and why? Color? Original art?
- Use the critique session as a class assessment of understanding publicity.
- Do the written critiques reflect an understanding of how to analyze work for content and meaning?

**Extensions:**

- Play games to assess their understanding of publicity versus exposition.
- Provide feedback on all written materials provided by students. Let them know you're actually reading it.
- Remember to read accession certificates for student feedback and understanding on projects. If you're reading the same thing over and over you might need to make an adjustment to the lesson. Talk about their responses with the class while retaining anonymity.

## UNIT RESOURCES:

- Collect good examples of invitations and brochures from local galleries or museum trips.
- Artist Statements are available online.
- Read art critiques in the newspaper and online.



## INFUSION STRATEGIES:

**Publicity or Exposition?**

Supply students with a variety of written examples: an invitation, brochure/catalogue, wall text, label, critique, and artist statement. Let students describe what purpose each type of writing might serve. Eventually the discussion should lead to *publicity*, drawing attention to the show, and *exposition*, explaining or educating.

**Invitation or Announcement**

When a project comes out particularly well, work with students to photograph their work with a digital camera. If the student finishes a project early or has time on a journal day, print the image out on card stock and have them create an invitation. Students are often surprised to see how great their work looks in print.

Work with the drama or music department. Ask students to create an invitation or announcement flier for an upcoming school play or concert. You could even allow students to compete to have their invitation or announcement used as the actual publicity for the show. What is the theme of the play or concert? How would you visualize this?

**Field Trip Anyone?**

Instead of having students fill out a worksheet when going to the local museum or gallery on a field trip, supply students with a rubric or list of questions that they might need to create a brochure. Then ask students to create a brochure for the exhibit, highlighting some of the works. They can find images on websites or cut and paste from brochures that are there. Personalizing responses helps keep students focused during the entire tour and not just when an answer is being provided.

**The Artist Statement**

Get students used to writing about their own work ASAP! The accession certificate is a good warm up activity. Expand on this by asking students to reflect and write a paragraph about one of their own pieces. (Provide good examples. When students move on to advanced/AP classes you will appreciate the practice they've had.)

At the end of the semester ask them to write an artist statement summarizing their own experience as an artist and what they have found compelling in the class.



# HIGH SCHOOL: INTRO TO ART GRADES 9-12

## UNIT 5: PULLING IT ALL TOGETHER

### ***EVENT/ASSESSMENT***

PACING: 4 WEEKS OF 55-MINUTE CLASS PERIODS

#### **Art Making**

- Discusses and applies concepts such as activating negative space, visual weight, paths of movement, non-centered focal point, variety within repetition.
- Applies color theory and color schemes to express emotion and create unity.
- Sets high standards for craftsmanship and skill in own artwork.

#### **Aesthetics**

- Writes, reflects upon, revises throughout the course, a personal answer to this question: What is art?

#### **Art Criticism**

- Reflects on and assesses characteristics and merits of artwork.
- Discusses the connection between artist's intent and viewer's interpretation .

#### **Art History**

- Discusses the role of art in at least two cultures; compares and contrasts to art today.

#### **Exhibition**

- Reflects upon the role of exhibition in the artist cycle.
- Understands and applies the role of Docent in creating an exhibition.
- Understands and applies the steps of exhibition.

## INSTRUCTIONAL STRATEGY: ***THE EVENT***

#### **Objectives:** ( 5– 55 minute classes )

1. The students will work as a group to follow the steps of exhibition and hold an opening event at which the docent will educate the public about the exhibit.
2. The student will reflect upon the role of exhibition in the artistic cycle in their journal.

#### **Procedures:**

1. When students enter the room ask them to go decide which type of person they are: a decision maker (Curator), and decorator (Designer), a writer (Publicist), or a talker (Docent). Send them to the table labeled with their role. Note: you will always have 3 or 4 that cannot or will not choose. When you create the teams put these students in the missing roles, or call them the installer.
2. As a class brainstorm themes that would be appropriate for an exhibition and vote upon and choose 2.
3. Create 5 groups assuring that each team has a curator, designer, publisher, and docent.
4. Assign each team one of each of the installation designs (I leave out Salon-Style.) The students will choose an area of the room to create an mini-exhibition. The exhibition must include 5 or more works of Art. For this purpose, "Art" may be pictures from magazines, paperclip jewelry, 4x6 note cards, printed reproductions, ect. It is about the process, not about the quality of the artwork.
5. Remind them that the curator is to choose which theme and what artwork is to be in the exhibit. The designer uses the groups assigned installation design to create a plan for the work. The publicist is responsible for all signage, which must include title, title, labels and one piece of publicity. The Docent will give a 3 min. presentation to the class at an opening reception on the 5th day.
6. Allow students to brainstorm and plan the first day. Rotate among the groups to make sure that every student understands their role in creating their exhibition. By the end of class ask the Designer where

#### **do·cent**

Pronunciation: \dō-sənt\

Function: *noun*

2 : a person who leads guided tours especially through a museum or art gallery

Merriam-Webster Online Dictionary. 2009.



(Continued on page 19)

## INSTRUCTIONAL STRATEGY (CONT’):

(Continued from page 18)

- in the room they would like to create their exhibit. Mark with masking tape and make a list. Remind students they can cover walls, use ceilings or doors, under tables, anywhere that’s safe (I had 15 in one trailer.)
7. On the 5th day give students 15 minutes to wrap up. Invite other faculty members and the administration to your opening. Tell students they can bring refreshments or music that goes with their theme for the presentation.
  8. Ask the docent for your invitation, flyer or poster then allow them to present their exhibit. Allow other viewers to ask question. Ask each role what their part in creating the exhibition was? Who did they have to work with to get information from? What did they learn from the process? They should have had to work together to share information so that they could accomplish their role in the exhibition.

### **Assessments:**

- Ask students to reflect in their journal about the exhibition process during and after the event.
- The opening reception and the act of creating an exhibit is an authentic assessment in itself of the knowledge they have gained.
- Provide each team with a rubric beforehand for self assessment and provide feedback.

Allow students to interview the viewers of the exhibits. Provide comment cards so you can see what needs improvement from their perspective.

## UNIT RESOURCES:

In this example my students chose the theme “opposites” and came up with the title, *Nothing Similar*, the opposite of the definition of “opposite.” They chose to use the door to the closet and placed contrasting images on each side. Their assigned design was contextual, reflected in the background colors and door placement.

- Exhibition checklist available on page 20!



## INFUSION STRATEGIES:

### ***Student Led Exhibition***

David Burton, 2006, suggests another strategy for infusing exhibition into the curriculum. Jump right in and introduce all the steps of exhibition at the beginning of the semester. Assign students to teams for each role: The Curatorial team, the Design team, the Installation team, the Publishing team, and the Event team. The students will create an exhibition for every art production process. Rotate the roles for each project so that each student experiences every role.

The process of creating an exhibit requires teamwork so students will work together to

problem solve. Start small. Allow the designers to choose a location within the school. Tell them to be creative and always keep an eye out for new locations. The curators choose work for the exhibit based on the requirements of the theme. The semester culminates in a large student show and includes work created during the entire semester.

Exhibits can be used as a form of community outreach and family engagement through sponsorship. This attention attracts support for your program from administrators. For a more in depth description please refer to *Exhibiting Student Art: The Essential Guide For Teachers*.

Below is a checklist of things that must be done when creating an exhibit. Based on the list below, why would any teacher want to do this on their own? Yet most art advocacy groups list student exhibitions as a #1 tool.

Student led exhibitions provide an opportunity for students to engage with the artists cycle more fully, developing pride and ownership of their work and the exhibition as a whole.



Source: Sutton, 1996

Activity	Who Does It?	Done
Decide focus, theme, or content of the show		
Determine format to be used		
Select title		
Order or make title letters		
Prepare press release and exhibit announcement		
Start plans for reception if planned		
Select jurors if used		
Decide on number of works used		
Select work or jury work		
Have release forms signed		
Put together labels and other text		
Type labels on computer and mount on cards		
Decide presentation of each piece (size, frame, etc.)		
Lay out exhibit		
Mount work ready for framing		
Clean frames		
Install Exhibit		
Install labels		
Adjust lighting		
Last-minute cleanup		
Make corrections as necessary		
Photograph students artwork for press release		
Document show		
Remind teachers/students of end of exhibit		
Dismantle show		
Wrap items, return to students or teacher		
Make repairs to exhibit space		



## PRE-K TO GRADE 2:

*Children as young as 3 can start to think about how they show their artwork and what they want to call it. Just like a book has a title, author and illustrator. Students can talk about their work in the same manner.*

### ***Title***

My 4 year old son has been creating paintings almost since birth. He loves to tell me stories about the paintings and gets excited when I write on the back what he says. When he was 3 I started asking him what the title was. This coincided with his desire to start reading and I explained it by comparing it to a book. I write down the title on the back and we often look at old paintings to read their titles.

### ***Mounting Artwork***

Students have the motor skills to mount their paintings on colored construction paper. If they are too young to glue it perfectly straight try telling them to put it on crooked. When all the artwork is mounted this way, it looks purposeful.

Students love choosing their own colors for backing. By getting them in the habit of good presentation skills we are developing lifelong appreciation and expectations of good craftsmanship.

### ***Theme Development***

Be sure to use the word "theme" and describe what it means in terms they may understand. Art lessons have an underlying theme. Tell students what it is and have them create work based on your theme. For instance a Didactic theme tells a story. Ask students to draw a story about an alien in space.



## GRADES 3-5 :

### ***Aesthetics and Art History***

Students in grades 3-5 are cognitively ready to discuss the finer points of art history and aesthetics. When introducing them to new artists, mediums or cultures be sure to discuss how exhibiting artwork is a part of the artist cycle. Include how work was exhibited.

Discuss how they are participating in that cycle by looking and talking about artwork with you and then creating their own work inspired by other artists. In order to continue the cycle, they have to show their work. Even if they take it home and put it on the fridge, they are showing it and someone will look at and talk about their work.

### ***Exhibition and Meaning***

When analyzing an artwork for meaning and intent, first show the painting alone. Later, perhaps in a PowerPoint show the artwork grouped with other pieces. Show various examples of how the meaning might change depending on context.

#### ***The Roles of Exhibition***

At this age students are introduced to the types of jobs and people who work in the arts. Be sure to include the Curator, Designer, Publicist, and Docent. Allow them to role play.

#### ***Theme Development***

Talk with students about different types of themes. They may not be able to recall the name of each theme but they'll be able to use the descriptions.

### ***Installation Designs***

Let students arrange their own artwork and discuss with them the various types of installation designs. Reinforce how context changes meaning. Then try preparing a PowerPoint to introduce an artist or movement as if it were an exhibition. Use a specific installation theme and design. Ask students how else you might have presented the information to them. See if they can translate the concepts to newly presented information.

Students may not be able to recall the names of each installation design, but they should be able to come up with the definitions or descriptions. Give them plenty of experiences.

## GRADES 6-8:

### **Teamwork and Diversity**

Working as a group to solve the problems of creating an exhibit allows for a lot of teachable moments in the classroom. At this age when everyone is a different height and maturity level, it is important to teach them how to work with those who are different than themselves. Each member of a group has a different expertise and background that they bring to the project with them. Learning to listen to others

opinions with respect is a tool that translates to many other areas of their lives.

Try modifying the project and creating opportunities for each student to participate in every role of exhibition. They may just find that they have a gift in an unexpected area. Allow them to reflect on the process at the end of the year. Self-assessment provides time for the metacognition and reflection that they might not otherwise be able to do. Role

playing provides wonderful opportunities for discussions about identity.



**ADVANCED/AP ART:** *If your students haven't been introduced to exhibition in their Intro To Art Class, try some of the activities in the previous Unit. Otherwise raise the level of interaction with the exhibition process. For every production activity make sure that students write a reflection or statement about the work, include a title, and prepare the work for display. It is generally the work of upper level classes included in County shows or competitions. If they habitually complete these steps during and after production, your job will be easier and likelihood to participate will go up.*

### **Student Leadership**

Require students to organize "teaching exhibits". Have groups take turns creating an artist of the month exhibit or assign each group a topic for each Unit of the class. They can then use this exhibit as a tool to teach the rest of the class. Your role is to provide guidance and support.

### **Summation**

Ask students to create an exhibition at the end of the class as a summation activity. Tell students at the beginning to

save their work and to begin thinking of theme. Could this be done in such a way that the assessment from exhibition replaces a written test?

### **Awareness**

Is there a topic that your students are passionate about? What can they do to raise awareness and educate the public? Sometimes a tragedy happens that needs time for processing and reflection. For instance after 9/11 and Katrina artists responded with their own voice in abundance.

Let the students choose a theme and decide how they want to approach the topic. The process will give students who might not know what to do with their emotions an activity to focus on.


### **Other School Groups**

Try coordinating with other groups in the school. How might this work with the literary magazine, drama club or concert groups? Maybe the Arts clubs could work together to create an exhibition and hold an opening with you as a guide.

On the following pages are resources that you may copy for your own use in the classroom. The PowerPoint is a brief outline and example of how you might present installation designs to your students. The more research you do on the subject the more you will want to know!



# APPENDIX A: ACCESSION CERTIFICATE: UNIT 1

ACCESSION CERTIFICATE		Date _____
Name of Artist _____		
Title of Artwork _____		
Description of Artwork _____		
_____		
_____		
Dimensions (in inches and centimeters) _____		
Art Medium _____		
Artistic concept _____		
_____		
Artist's Comments _____		
_____		
_____		
_____		
Teacher Name _____		
Room # _____		
		
		<i>Sketch of Artwork</i>

Source: Burton, 2006



## APPENDIX B: POWERPOINT PRESENTATION FOR UNIT 2

Slide 1

### Exhibition as Artistic Medium in Modern Art

Installation design is as much an artistic medium as the work included in an exhibition.

Slide 2

### Installation Designs

1. Salon-Style
2. Sequential
3. Synoptic
4. Contextual
5. Comparative
6. Linear



Installation styles can fall under these 6 categories. It is possible to combine design styles.

Slide 3

### Salon Style Design : A Sea of Art



The Louvre in Paris, founded in 1793



Work is hung decoratively from floor to ceiling like a puzzle. This style dominated until the Modern Art Era. The purpose was to show power and prestige, not the work itself. Also, it was believed that art-work could refine the common people. The more the better.

Slide 4



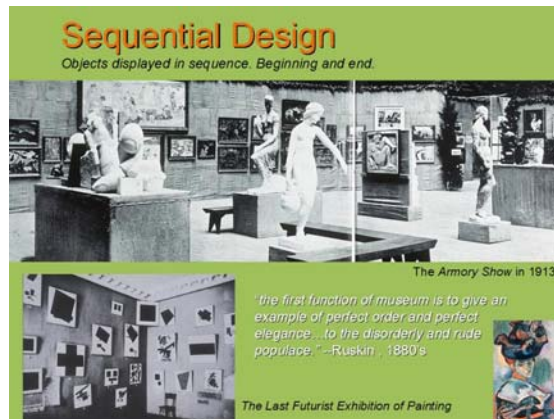
First International Dada Fair in 1920

1959, Alfred Barr, "skied" paintings in the exhibition, Toward the "New" Museum



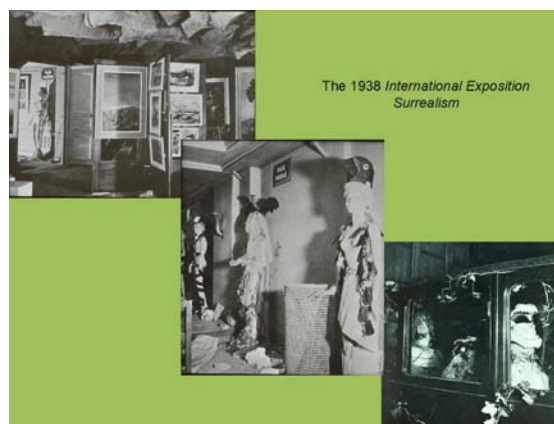
After the 1900's Salon Style hanging was usually used to make a point, not for decorative purposes. The Dada Fair was rejecting artistic conventions and Alfred Barr used it as a ploy to raise money for more space at MOMA.

## Slide 5



The Armory show in NY was arranged alphabetically. There was a specific order to the arrangement. Generally this would be to tell a story through the work or show progression through time. There is a set order in which to view the exhibit.

## Slide 6



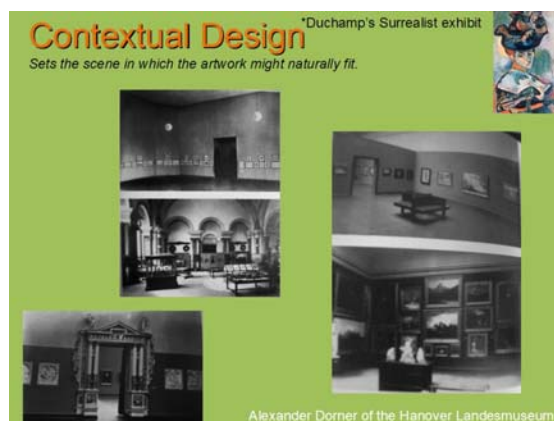
At the Surrealism exhibition viewers were led from the taxi in the lobby down a hall filled with mannequins and through a gallery where art was displayed on revolving doors and the ceiling was covered in coal bags to add to the surrealistic feel. There was a set path to follow.

## Slide 7



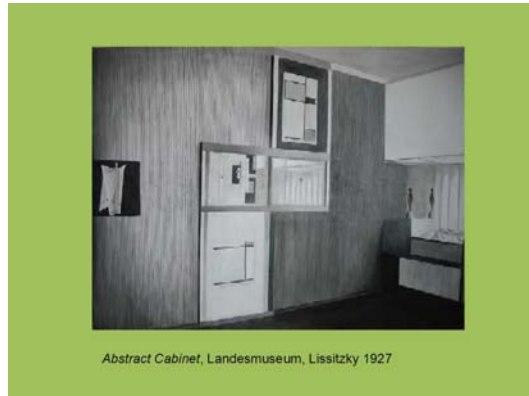
Earlier in the year at the Salon d'Automne Fauves were mixed in with 669 artists and garnered little attention. The Salon des Independants grouped them together in a room known as "cage centrale." By doing so this room was a smaller theme within the larger theme of independent artists. This helped them gain a lot of attention.

## Slide 8



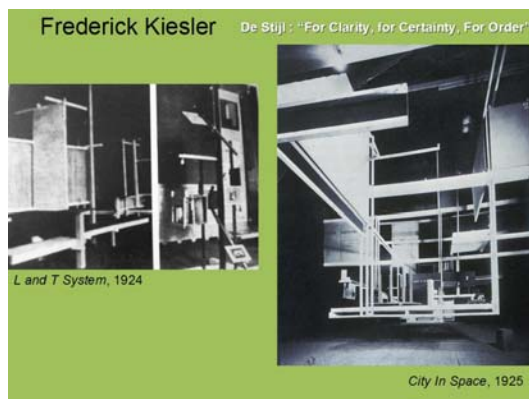
The room is designed to go with the artwork displayed within. The curator, Alexander Dörner, reset the entire museum in this manner. Note the drastic changes in the two before and after shots.

## Slide 9



The walls of the room are covered in vertical slats. One side of the slat is painted black and the other white. As you travel through the room it looks like the walls are shifting colors. The 4 frames can be slid to the viewers preference and in one corner artwork is displayed on a rotating cube. In this way the room is just as modern as the artwork it holds.

## Slide 10



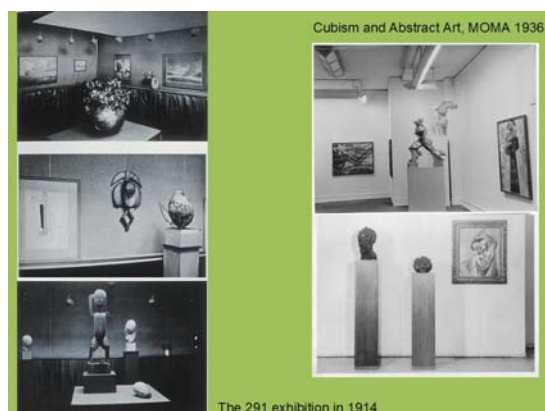
Keisler also developed systems on which to display art that could be adjusted to the height of the viewer. Artwork is on levers and tracks that move up and down and tilt forwards and backwards.

## Slide 11



The Blaue Reiter Group is best known for its publication, **The Almanac**, in which they included so-called primitive and folk artwork next to modern works as a way of comparing and contrasting them. Their first exhibition didn't actually include any new work. It just compared works to each other.

## Slide 12



Alfred Barr at MOMA used comparative design. For instance he compared African sculpture to cubism. This was previously done at the 291 exhibit in NY.

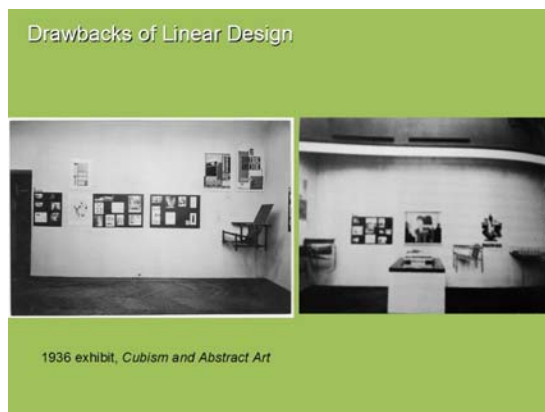


## Slide 13



Barr was one of the first curators to hang work on one line and give artwork room for aesthetic consideration on its own. Now this style is dominant.

## Slide 14



This style assumes the viewer is a specific height and does not allow for the 3-D experience. Note how the chairs are hung on the wall in similar manners instead of viewing in the round. Installation pieces have been reduced to photos on a poster.

### Check out these for more information:

Altshuler, Bruce. (1994). *The Avante-Garde in Exhibition: New Art in the 20<sup>th</sup> Century*. New York NY: Harry N. Abrams Inc.

Carrier, David. (2006). *Museum Skepticism: A History of Art in Public Galleries*. Durham and London: Duke University Press.

McClellan, Andrew. (2003). *Art and Its Publics: Museum Studies at the Millennium*, Malden, MA: Blackwell Publishing.

Staniszewski, Mary Anne. (1998). *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, New York, NY: Massachusetts Institution of Technology.

## APPENDIX C: GLOSSARY

**Accession** : To record in order of acquisition.

**Advertising** : Calling something to the attention of the public, especially by paid announcements.

**Announcements /invitations** : Postcard to all interested parties to draw attention to the exhibit.

**Artists' statements** : Brief explanation of their work and inspiration.

**Brochures and programs** : Brief description of theme and artwork of the exhibition.

**Catalogs** : List of all work included in the exhibit.

**Comparative Design** : Work is placed to invite comparison and contrast.

**Contextual Design**: Sets the scene, like a theatre set. Architecture, coloring and lighting fit the work.

**Curator** : Chooses the initial concept, theme, artwork and timetable for an exhibit.

**Descriptive Theme** : Interpret an idea or perception through exhibition.

**Design** : Based on the theme the why, how, and where work is hung.

**Designer** : Determines how the viewer will see the art by its placement within a space.

**Didactic Theme** : Convey information or tell a story through the exhibit.

**Docent/ Educator** : Informs the public about the exhibition.

**Emotive Theme** : Evoke a feeling through exhibition.

**Event/Assessment** : The opening event for an exhibit and opportunity for authentic assessment.

**Exposition** : Explaining of the meaning or purpose of an exhibit through writing.

**Honorific Theme** : Praise an artist through exhibition.

**Infusing** : To be permeated with something (as a principle or quality) that alters usually for the better.

**Interviews** : Discussions with artist, curator, or public as an exchange of ideas about an exhibit.

**Issue Oriented Theme**: Express an opinion through exhibition.

**Installation** : The preparation and placement of artwork in a space.

**Linear Design**: Artwork is hung at eyelevel with large space around work.

**Metaphorical Theme**: Explores a symbolic relationship through exhibition.

**Posters** : Large forma, dramatic images and type for the purpose of drawing attention to an exhibit.

**Press release** : information sent to media to draw attention to an exhibit.

**Publicity** : Reviews, catalogs and all written materials for an exhibition.

**Reviews** : Written to help the public enjoy and understand more about the artwork included in an exhibit.

**Salon-Style Design**: Artwork is hung close to each other from floor to ceiling like a quilt.

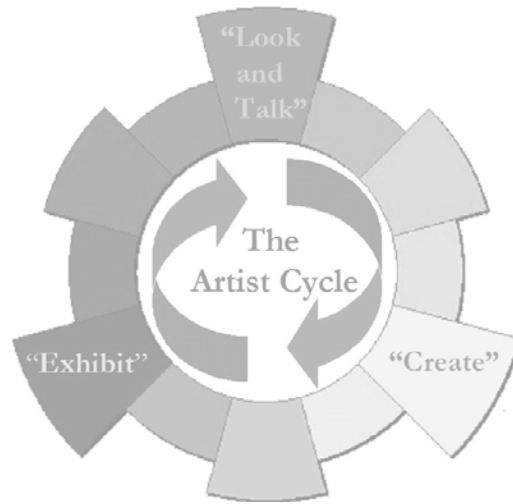
**Sequential Design**: Leads the viewer through the exhibit in a specific order.

**Synoptic Design**: Clusters artwork by smaller themes within a larger theme.

**Theme Development** : The conceptual basis for the exhibition.

## RESOURCES:

- Altshuler, B. (1994). *The Avante-Garde in Exhibition: New Art in the 20<sup>th</sup> Century*, New York: Harry N. Abrams Inc.
- Ames, K., Franco, B. & Frye, L. (1992). *Ideas and images: Developing interpretive history exhibits*. Nashville, TN: American Association for State and Local History.
- Burton, D. (2006). *Exhibiting Student Art: The Essential Guide For Teachers*. New York , NY: Teachers College Press.
- Dunn, P. C. (1995). *Creating Curriculum in Art*. Reston VA: NAEA.
- Ebitz, D.(2005). Qualifications and the Professional Preparation and Development of Art Museum Educators. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 46 (2), 150-169.
- Falk, J. & Dierking, L. (1992). *The Museum Experience*. Washington, DC: Whalesback.
- Falk, J. & Dierking, L. (2000). *Learning From Museums: Visitor Experiences and the Making of Meaning*. Lanham, MD: AltaMira Press,
- Irvine, H. (1997). Building Support For Your School Arts Program. *NAEA advisory*. Retrieved 02-24-09
- McLean, K. (1993). *Planning for People in Museum Exhibitions*. Washington, DC: Association of Science Technology Centers.
- McClellan, A. (2003). *Art and Its Publics: Museum Studies at the Millennium*, Malden, MA: Blackwell Publishing.
- Staniszewski, M. A. (1998) . *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, New York, NY: Massachusetts Institution of Technology.
- [www.kids.michenerartmuseum.org/index.php](http://www.kids.michenerartmuseum.org/index.php). Create Your Own Exhibition Online. 2008
- [www.museum.state.il.us/muslink/behind/index.html](http://www.museum.state.il.us/muslink/behind/index.html) . Behind the Scenes of the Illinois State Museum. 2001
- Zuk, B. & Dalton, R. (2001). *Student Art Exhibitions: New Ideas and Approaches*. Reston, VA: NAEA



## **LYNN HATCHER**

*Lynn Hatcher is a native of Atlanta GA. She has a BFA in Painting from UGA and worked 4 years in a non-profit gallery as the Gallery Manager and 4 years at a science-fiction publishing house as their Production / Editorial Manager before returning to Georgia State University to complete her Masters in Art Education. It is this background in exhibition and publishing that has led her to create this book, Infusing Exhibition into the Curriculum.*



**www.  
lynnhatcher.com**

Send Questions or Inquiries to:  
artandeducation@yahoo.com