

DIG Pool 3: Art & Exhibiting (Graduating Group 2)

How Should we Show Today?

We will analyze display strategies in group shows that purposely undermine the White Cube (Brian O'Doherty). The modernist canon of exhibiting in a neutral white space was first launched at MoMA in the 1930s and quickly became the standard for galleries and museums worldwide. The chosen examples reach from deconstructed interiors to a Merry-Go-Round, the Moon Museum, but also virtual platforms. How should we exhibit today? The conclusions of our research will lead us to the curation of the diploma show in June 2021.

Angebot für

Bisheriges Studienmodell > Fine Arts > Master Fine Arts > Master Fine Arts

Nummer und Typ	MFA-MFA-Po00.21F.003 / Moduldurchführung
Modul	Pool:
Veranstalter	Departement Fine Arts
Leitung	Gianni Jetzer Corti
Anzahl Teilnehmende	maximal 15
ECTS	3 Credits
Voraussetzungen	Course language: English
Lehrform	Seminar, group tutorial
Zielgruppen	***ONLY FOR MA FINE ARTS STUDENTS GRADUATING IN 2021***
Lernziele / Kompetenzen	<p>Ability to think beyond traditional parameters of exhibition-making</p> <p>Creating strategies that enhance the presence of artworks by their presentation</p> <p>Making a unique proposal for the diploma show that takes advantage of art, building but also takes the pandemic into consideration</p>
Inhalte	<p>In the Post-War era, the White Cube became the dominant strategy for exhibiting art in the Western world. The artwork's dependence on a Cartesian envelope is somewhat limiting and does not allow the full range of spatial commitment. Beyond that the question arises if we cannot reach a wider audience through digital platforms that can be accessed worldwide.</p> <p>We will look at examples of how artists and curators undermined traditional exhibition concepts to create dynamic experiences around art. Furthermore, we will study a plethora of spatial concepts from creative minds such as Frederick Kiesler, Stanley Kubrick, Lina Bo Bardi, Walter Hopps, Rirkrit Tiravanija, and even Google Arts & Culture.</p> <p>In a second step, we will discuss possible strategies for the presentation of the diploma show. How can we find ways to create a different exhibition that attracts an audience beyond the art school and is safe for the public? Is a virtual exhibition more suitable than one in physical space? Who can we collaborate with to make our vision happen?</p> <p>About the lecturer:</p> <p>Gianni Jetzer is a prolific curator specializing in contemporary art. He has more</p>

than two decades of experience as Director and curator of museum exhibitions in Europe, Asia, and North America. After gaining a reputation for curating exhibitions at the Migros Museum in Zurich, he became Kunsthalle St. Gallen's youngest Director in 2001. In 2006, he left his native Switzerland to become Director of Swiss Institute in New York, where he spurred significant growth in outreach and reputation, eventually leading to the relaunch of the famous non-profit institution in a storefront space in the heart of SoHo. Since 2013, Gianni Jetzer has worked as an independent curator and, from 2014 on, as Curator-at-Large at the Hirshhorn Museum and Sculpture Garden in Washington, DC.

Bibliographie /
Literatur

Will be handed out during the course.

Leistungsnachweis /
Testatanforderung

Mandatory attendance (minimum 80%); active participation

Termine

CW 12: 24 March / Time: 13:30 - 17:00 o'clock
CW 12: 25 / 26 March / Time: 09:00 - 17:00 o'clock

Bewertungsform

bestanden / nicht bestanden

Bemerkung

Preparation:

Please email one image per student of a group exhibition based on an outstanding spatial concept that you like. Please include also caption with location, name of museum, and show.

Until March 1, 2021 to:
gj@gianni-jetzer.com