

EXHIBITION PROJECTS: MUSEOGRAPHY, EXHIBITION DEVELOPMENT AND SYNERGIES FOR EXPERIMENTATION

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DESCRIPTION

In order to develop an exhibition process, a network of professionals complementing each other in the design and projection of ideas is required. This is why we need codes and registers to allow us to use a method to boost and make professional practices easier.

This workshop is intended to pursue an approach to those concerned with the museum context, from the general to the particular, with its diversions and particularities as well as to applied exhibition material and the project organisation. This way we will establish the foundations and steps for developing an exhibition project from a current and real practice.

OBJECTIVES

- Getting closer to the exhibition development process in all its complexity
- Establishing a work method linked to a professional goods practice
- Responding to the various interconnected parametres (critical- theoretical-practical) for proper conceptual development
- Conveying the need of a professional network as a basis for designing and planning efficiently
- Reinforcing dialogue among works,speech and the use of curators as transmitters
- Promoting the creator's art message through the use of metalanguages

PROGRAMME

1 CONCEPT AND TYPES OF EXHIBITIONS

- Concept of museology and museographic procedures
- Types of exhibitions and their features.
- The exhibition space
- Projection, concept and idea

2 THE EXHIBITION PROJECT. CONCEPTUAL PHASE. THE CURATOR'S MISSION

- Curator's involvement and role: responsibilities vs the art project
- Relationship between object and subject; relationship between art object and creator (creation, consistency and seduction strategies)
- Subversion of formats and protocols

3 ORGANISATION OF TEMPORARY EXHIBITIONS. TECHNICAL ASPECTS

- Criteria for the exhibition planning:
 - selection of works
 - space and dimensions
 - movement and human dimension
 - object classification
 - accessibility
 - lighting systems
 - installation and assembly (mounting, anchoring systems, standards and protocols)

4 OUTSOURCING. INSURANCE AND TRANSPORT

- Insurance and safeguards.
- Artwork loan agreement in temporary exhibitions.
- Transport of cultural property.
- Packaging and handling; tools, materials, protocol and handling.

5 MUSEOGRAPHY. ARTWORK ASSEMBLY AND INSTALLATION

- Conditioning of exhibition space.
- Reception of artworks; conservation report.
- Artwork installation and handling

6 PREVENTIVE CONSERVATION. SECURITY MEASURES

- Concept.
- Common problems of artwork conservation in exhibition halls.
- Case studies and prevention.
- Control of environmental factors (temperature, humidity and lighting).
- Object security and the public. Surveillance and protection

7 EXHIBITION COMMUNICATION AND DISSEMINATION

- Elements of dissemination in a temporary exhibition; interpretative accessibility.
- Use of communication channels (online and offline experience).
- The press kit, networking, mailing, social networks, signage. The inauguration and its organisation.
- Teaching and cultural activities in the development of the exhibition programme.

METHOD

This course-workshop is structured in several parts that combine theory and practice of the acquired knowledge, applied gradually and equally.

A first part of the workshop will consist of deepening theoretical aspects related to the exhibition project, as well as to logical aspects and aspects to be considered for proper implementation.

The second part will combine theoretical knowledge with a practical of a project development.

A topic related to contemporary art forms (the exhibition concept) on which students should develop an idea and an exhibition outline.

This practical exercise will consist of the adaptation to a physical space and its dissemination and will cover the last sessions of the course.

For students to achieve this final part, they will be given an exhibition outline with some points to developed.

ASSESSMENT

Minimum attendance of 80% of total hours

A final practical work will be assessed as an example of drafting an exhibition project and the application of the knowledge acquired.

ADDRESSED TO

Students, cultural agents and artists, as well as trainees and those interested in art and museum-related contexts.

HOUR BREAKDOWN

- 12 April to 12 May 2016
- Tuesday to Thursday from 5 pm to 8 pm
- 10 sessions
- 30 hours –3 CECLEC-ECTS credits
- 30 ICE hours

- 12, 14, 19, 21, 26 and 28 April
- 3, 5, 10 and 12 May

- **VENUE:** Mario Benedetti Hall (Faculty of Arts, building C)
5, 10 and 12 May: Àgora Hall (UA Museum)