Bonus materials!

Exhibition Proposal

EXHIBITION PROPOSAL
Provo High School, 2016-2017

Guidelines:
- All proposals must be submitted to Mr. Rees by October 21, 2016.
- All exhibition content must be appropriate and approved by Mr. Rees prior to the exhibition.
- Late or incomplete proposals will not be considered.
- Selected proposals will be announced by November 1, 2016.
- Students who submit selected proposals will act as curators.
- Final exhibition budgets and timelines will be established by Mr. Rees.
- If selected, the "ideal" plan explained below may be adjusted to accommodate budget and time restrictions.

Student Curator Responsibilities:
- Guide the thesis and focus of the exhibition, from inception to implementation.
- Form an exhibition team (students – Curator, Educator, Market, Event Planner, Registrar).
- Plan and attend exhibition team meetings regularly with Mr. Rees to ensure all deadlines are met.
- Develop and execute, with the markete, a publicity plan for the exhibition.
- Work with the educator on the development and production of didactic interpretive materials (intro and section panels, gallery guides, artist statements).
- Ensure that all artwork is completed and prepared for display according to the timeline.
- With the Registrar, direct the installation and de-installation of the artwork in the gallery space.
- Work with the Event Planner to coordinate the opening reception.

STUDENT CURATOR INFORMATION

Name: ________________________________
Grade: _______________ Phone: _______________
Email Address: ________________________________
Street Address: ________________________________

By signing my name below, I agree that if my proposal is selected, I will fulfill the Student Curator Responsibilities as outlined above. Additionally, I affirm that the exhibition ideas described on the next page are of my own creation and not plagiarized from another source.

Signature: ________________________________ Date: ________________________________

SPRINGVILLE MUSEUM OF ART

jamesreesart.com
Exhibition Proposal

ABOUT THE EXHIBITION

Exhibition Title:

Exhibiton Thesis:

Please list and explain any sections/divisions you anticipate within the exhibition:

Please describe your interpretive plan, including any labels, artist statements, gallery guides, large panels, etc.

Who is the intended audience for this exhibition? What will they take away/learn from the exhibition?

How many works will be included in this exhibition?

What is the ideal gallery setup for this exhibition?

Please describe your ideal opening reception for the exhibition:

Please describe your ideal publicity plan to spread the word regarding this exhibition:

If selected, who would you recommend for your exhibition committee?
Exhibition Evaluation

NAME ____________________________

PROVO HIGH SCHOOL
EXHIBITION EVALUATION

Take a pencil, and thoughtfully spend 15-20 minutes just exploring the exhibition. After that, complete the following questions [front and back]. Don’t forget to write your name at the top to turn in at the end of class.

THESIS AND INTRODUCTION
Read the introduction panel. This is usually the first big panel you come to. This is where you will learn the theme and thesis of the exhibition.

1. As you understand it, what is the thesis of this exhibition?

2. What do you expect to learn or get out of the exhibition?

SECTIONS AND ORGANIZATION
Exhibitions are usually divided into sections. To find these, look for big blue panels [called section panels].

1. What are the sections of this exhibition?

2. Do each of the sections relate to the overall thesis in a clear way?

3. The way the works are organized (the flow and layout of the exhibition)?

4. The design of the signs, gallery guides, and other exhibition details?

IF YOU WERE IN CHARGE OF THIS EXHIBITION, HOW WOULD YOU CHANGE:

1. The sections or big ideas?

2. The object list [selection of works]?

3. The way the works are organized?

4. The interpretation [intro and section panels, labels, gallery guides]?

5. The design of everything?
Color Coded self

The assignment
In this age of information, the map—an image long associated with information—has increasingly become a means of expression for artists to organize and disseminate information. The Mapping the Self explores how you, as an artist/teacher/researcher, could use a multi-layered map to understand and explain yourself and the world inhabit.

At least five areas of your life should be represented through a visual map, representing these areas. Most materials you work with should be transparent to semi-transparent, allowing the viewer to making interesting connections between these different ‘map worlds’, or areas of your life. A variety of media including photography, drawing, collage, computer imagery is encouraged.

Make sure to investigate how you can best use traditional mapping iconography in a very personal and expressive manner. 1-geographic (travel: time and space?) 2-artistic (influences, aesthetic concepts or philosophy that governs art making), 3-teacher/student (mapping pedagogy?) 4-spiritual, and 5-social relationships.

Maps can communicate highly complex ideas such as identity, politics, and culture. As a medium, maps allow artists to address all kinds of interesting issue and filter ideas of space and time through personal perspectives.
get graphic!

Each student will read one graphic novel and one picture book, then create a one-page description and interpretation of the graphic novel. This review will use the artistic conventions of the book and can include images or design elements from the book. The final studio art project will be the beginning of an original illustrated book or graphic novel (a two-page spread).

A suggested theme or subject for this graphic novel would be in a day in your life.

Here is a link to several examples of various graphic novels with examples.

mapping self project

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This assignment is for people who haven't spent much time with the land around where they live. So if you have planted a big, beautiful garden, that is terrific and you should go do another assignment. The rest of you are people who may not even really have a yard - maybe you live in an apartment and the yard is maintained by someone else, or maybe you just have a parking strip that seems to belong to the city. Maybe you live in a dorm and the "yard" is in the quad. Leave your home with a camera and big piece of white cardboard. Look around. Each time you see a new kind of living thing, put the white cardboard behind it and take a picture of it against this white background. This will be easiest if you have a friend who can hold the cardboard up. Take photographs of every single different growing thing that you see. Notice grasses, weeds, flowers, trees, insects, birds, cats, dogs. You don't have to identify what anything is, just take a photograph, as if you are a scientist on an island that no human has ever set foot on before.

You will create a coherent design from these collected photographs, sketches, and google earth images. (source Assignment #66-Make a field guide to your yard)
my mandala project

Purposes of Mandalas: Inner Peace, Heal the earth, meditation on things of importance, focus. (curriculum sketch in the form of a mandala). A Mandala is means "having" or "containing". It is also translated as circle-circumference or completion. In this assignment you will first create a collage of images from you life, places, thoughts that you feel are sacred. It could be general, like the earth or a very specific place.

questions to consider in creating your mandala:
Is it an actual location? Or is it an inner state of mind?
What images come to mind? How is sacred place defined?
How do you recognize it? How do you experience it?
How does a place become sacred?

Constraints:
Materials: TBA
Scale/size: no smaller than 40 inches by 40 inches
circular, heavy use of pattern, color and personally significant imagery that communicates your most sacred place