EXHIBITIONS MANAGEMENT
93808 Section: A2 Fall '16
Monday/Wednesday, 10:30pm-11:50pm
HBH-2011

Text:  

The Manual of Museum Exhibitions (Parperback)
by Lord Barry and Maria Piacente

- Paperback: 576 pages
- Publisher: Rowan and Littlefield (2014)
- Language: English
- ISBN: 0759122709

This book is currently available from the Carnegie Mellon Bookstore. You might consider purchasing it new or used from Amazon.com or another reputable online seller. It is also available in a Kindle version.

Professor: Jerry A. Coltin  
Master of Arts Management Program Carnegie Mellon University  
Office: 3021 Hamburg Hall  
Office Hours: Monday/Wednesday 1pm-4pm  
Office Phone: 412-268-4207  
Email: jcoltin@andrew.cmu.edu

Course Description:

This course concentrates on all elements of exhibition design, thematic development, planning and implementation, scheduling, budgeting, evaluation, education, packing, shipping, insurance, lighting and controversial art and censorship through the use of exercises, assignments, readings and guest speakers. Special topics include gallery layout software, signage and labels and installation and tour technology.

The course will utilize a series of readings and student response devices, field work as well as a final project.
Course Requirements and Evaluation Criteria:

- Attendance (1 point for each class- 14 points) 14pts. Includes Final on Dec. 12?
- Participation/questions (3 points each-x 5) 15pts. As Assigned-No late credit
- Framework-Visitor’s Perspective 10pts. Due on Monday, Nov. 7
- Historical Research and Thematic Design 12pts. Due by Friday, Nov. 18
- Exhibition Reviews (2) (5pts. each) 10pts. Due by Wednesday, December 7
- Exhibition Plan Presentation (4 points) 4pts. Due December 5, 7, 12? (if necessary)
- Exhibition Plan (35 points) 35pts. Due on Dec. 12? hardcopy, end of class
Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Interpretation</th>
<th>Points</th>
<th>toward graduation?</th>
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<tr>
<td>A+</td>
<td>exceptional</td>
<td>4.33</td>
<td>yes</td>
</tr>
<tr>
<td>A</td>
<td>Excellent</td>
<td>4.00</td>
<td>yes</td>
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<tr>
<td>A-</td>
<td>very good</td>
<td>3.67</td>
<td>yes</td>
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<tr>
<td>B+</td>
<td>Good</td>
<td>3.33</td>
<td>yes</td>
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<tr>
<td>B</td>
<td>Acceptable</td>
<td>3.00</td>
<td>yes</td>
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<tr>
<td>B-</td>
<td>Fair</td>
<td>2.67</td>
<td>yes</td>
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<tr>
<td>C+</td>
<td>Poor</td>
<td>2.33</td>
<td>yes</td>
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<tr>
<td>C</td>
<td>very poor</td>
<td>2.00</td>
<td>yes</td>
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<tr>
<td>C-</td>
<td>minimal passing</td>
<td>1.67</td>
<td>yes</td>
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<td>Failing</td>
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Class attendance and participation is crucial to achieving a satisfactory grade in this course. These two elements represent around 30% of the grade. All course activity centers on classroom lecture and activities. You will be required to submit questions concerning these activities and assigned readings.

Each student will be responsible for any assigned reading and for submitting 3 questions based on our subject by midnight two days prior (please see syllabus) before our Tuesday or Thursday class session. These questions should be submitted via email to me when assigned.

The final for this course will amount to building an exhibition plan of your own design and presenting it to the class. You will be assigned an artist(s), works, exhibition space and theme structure. You will construct the show using Virtual Gallerie software which is a computer-aided three dimensional design program created for and used by many of the top museums and galleries in the industry. The final project will involve the creation of an “exhibition” based on one of three actual spaces in Pittsburgh, you will create plans, materials and images to represent how you would realize an exhibition of your own choosing in that space. I recommend you visit the space and get a feel for it and the lighting before you begin to design your show. You will be responsible for developing a budget; identifying likely sponsors; designing an exhibition announcement; selecting individual works; creating an exhibitions checklist; making labels; drafting press materials and exhibitions texts; developing an exhibition brief; outlining an education and outreach plan; writing a curator’s statement(s)

Class Content and Activities:

All students, but especially those that do not possess a visual arts background may wish to make a special effort to understand the issues present in contemporary aesthetics through readings in books and periodicals and by asking questions. Art in America, Artforum and Art News are available in the Heinz Career Center. If you have a computer or MP3 player SF MOMA podcasts are an excellent way to understand both contemporary art and expression and the audience point of view. Point your aggregator at SF MOMA

Watch the syllabus for class location.

The use of laptop computers, cell phones, tablets or any other electronic device in this class is strictly prohibited unless required by the instructor for specific class work. If you are caught using one of these devices during class time you will automatically lose 10% off of your score for each occurrence.
Schedule:

<table>
<thead>
<tr>
<th>DATE</th>
<th>SPEAKER (S)/TOPIC/LEARNING OBJECTIVE(S)</th>
<th>LOCATION</th>
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<tr>
<td></td>
<td>DATE</td>
<td>SPEAKER (S)/TOPIC/LEARNING OBJECTIVE(S)</td>
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<tr>
<td></td>
<td>October</td>
<td>Syllabus/Introduction/Project HBH 2011</td>
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<tr>
<td>24</td>
<td>Syllabus/Introduction/Project</td>
<td>HBH 2011</td>
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<td></td>
<td>Introduction-Exhibition Planning, Implementation and Evaluation</td>
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<td></td>
<td>For Oct. 26: Chapters 1, 2, 3, 14 including case studies in the text, handouts</td>
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<td>Submit 3 questions by midnight, Friday, Oct. 28</td>
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<td>26</td>
<td>Exhibition Evaluation</td>
<td>HBH 2011</td>
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<td>Understanding the planning and structure of an exhibition from concept to evaluation. Recognizing the museum management structure—who does what.</td>
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<td>For Oct. 31 Read and familiarize yourself with the Virtual Gallerie Instruction Sheet and bring it to class along with your laptop.</td>
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<td>For Oct. 31: Chapter 21 in the text.</td>
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<td>Assignment for Monday, Nov. 7 using the “Framework for Assessing Excellence in Exhibitions for a Visitor-Centered Perspective” Exhibition Evaluation of “ARCHITECTURE WITH AND WITHOUT LE CORBUSIER” at the Miller Gallery, Carnegie Mellon University Gallery Hours: Tuesday - Sunday, 12-6pm, Closed Mondays and major holidays.</td>
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<td>Onsite Exhibition Evaluation at Miller Gallery on your own.</td>
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<td>Bring your completed Exhibition Framework Forms to class on Monday-Turn in at the conclusion of class Nov. 7</td>
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<tr>
<td>31</td>
<td>Exhibition Evaluation</td>
<td>HBH 2011</td>
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<td>“ARCHITECTURE WITH AND WITHOUT LE CORBUSIER” Miller Gallery and debrief.</td>
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<td>Understanding the visitor’s experience at an exhibition.</td>
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<td>For Nov. 2: Review Exhibition Schedule and Budget Handouts.</td>
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<td>Bring your laptop computers to class on Wednesday</td>
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<td>November</td>
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<td>Virtual Gallerie Training- Introduction to 3-D gallery modeling</td>
<td>HBH 2011</td>
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<td>Exhibition Planning Project Budget</td>
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<td>Exhibition planning, scheduling, budgeting and working with the exhibitions staff</td>
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<td>Understanding first-hand how an exhibition is scheduled budgeted and installed.</td>
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<td>For Nov. 7: Chapters 4,8,10,16</td>
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<td>Submit 3 questions by midnight, Friday, Nov. 4 via email</td>
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<td>7</td>
<td>Thematic Structure and the Exhibition Brief.</td>
<td>HBH 2011</td>
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<td>Understanding thematic and (sub-thematic) exhibition organization and how to construct an exhibition brief for your project</td>
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<td>For Nov. 9: Chapters 5,6,15,18 in the text, handout (Chapters 16,18 in second edition)</td>
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<td>Submit 3 questions by midnight Monday, Nov. 7</td>
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<td>9</td>
<td>Exhibition Lighting and Educational Programming for Exhibitions</td>
<td>HBH 2011</td>
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<td>Understanding exhibition lighting choices, their relative costs and effectiveness and the effects of light on art work</td>
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Educational Opportunities in an Exhibition Context.
*Designing Educational Programming that fits the show*

For Nov. 14: Chapters 9, 17, 19, 20

Submit 3 questions by midnight, Friday, Nov. 11 via email

14 | Exhibition Labels, Tour Technologies. | HBH 2011
---|-------------------------------------|---
| Constructing exhibition labels that are easily read, contain the proper information are placed appropriately. Understanding contemporary tour technologies, how they work and what the best options are for cost and efficiency. |

For Nov. 16: Handouts

16 | Fine Art Insurance Eric S. Fischer, Senior VP, Fine Art, Jewelry & Specie, USA, Willis of New York, Inc | HBH 2011
---|-------------------------------------------------|---
| Familiarizing ourselves with the insurance industry, various industry tools and products, when use of these products are warranted or required, cost factors and how and when to file a claim |

For Nov. 21: Handouts

21 | Packing, Shipping and Crating | HBH 2011
---|--------------------------------|---
| Understanding how to build a crate to transport art work, purchase the appropriate amount and kind of insurance and engage professional arts movers and handlers in your process |

For Nov. 28: Handouts

Submit 3 Questions by midnight, Sunday, Nov. 30 for Controversy

23 | Thanksgiving Break | No Classes
---|-----------------|---

28 | Controversy in Exhibitions Controversial topics and censorship, criticism. | HBH 2011
---|----------------------------------------------------------|---
| Understanding what types of subjects create controversy and how to prepare for/diffuse the issues and involve the public’s awareness |

30 | Open date for topics not covered and final project discussion. |

**December**

5 | Exhibition Plan Presentations (Z-L) | HBH 2011
---|-------------------------------|---

7 | Exhibition Plan Presentations (K-A) | HBH 2011
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12? | Exhibition Plan Presentations-8:30am-noon (?) | HBH 2011
---|-------------------------------|---
| Finals will need to be utilized for any unfinished presentations. |
Exhibitions Suitable for Review

Andy Warhol Museum

Andy Warhol: My Perfect Body

October 21, 2016-January 22, 2017

The first comprehensive look at Andy Warhol’s engagement with the body. Highlighting The Warhol’s permanent collection, and including rarely traveled loans, this exhibition broadly examines Warhol’s work, from student drawings to late paintings of the 1980s. This exhibition reveals the parallels between Warhol’s personal history—including his struggles with his own physical appearance, such as early signs of balding in 1950s and the gruesome scars following his shooting in 1968—and the treatment of the body as a subject in his work.

Physical flaws and the commercial products used to correct these vexing imperfections were central themes in the first hand-painted paintings of 1961 with Wigs, Dr. Scholl’s Corns, and Before and After (a painting of a plastic surgery ad, which Warhol painted in four versions). Following this early period, Warhol’s engagement with the body becomes complex with the emergence of trauma in the Disaster paintings, abstraction and abjection in the Oxidations, and transformation and humanity with The Last Supper, in black light, where Christ and the bodybuilder are aligned side-by-side.

From the early 1961 canvases to the late physiological diagram paintings, the interior of the body is put on display and its flaws either erased or highlighted. This discussion of inside and outside, and public and private, further establishes the body as a site for projection of outside pressures and interior desires and drives. This exhibition explores the tension between Warhol’s personal narrative and the repetition of the fractured body found throughout his entire artistic output. Warhol spoke of Pop as democratic, an art form for everyone, a style that could be defined as a series of reversals. As he stated in a 1966 interview, Pop “is just taking the outside and putting it on the inside or taking the inside and putting it on the outside.”

This exhibition is accompanied by a publication with texts by Jessica Beck, James Boaden, Douglas Crimp, and John Giorno. Andy Warhol: My Perfect Body is curated by Jessica Beck, The Warhol’s associate curator of art.

Andy Warhol: My Perfect Body is generously supported by Cadillac and UPMC Health Plan.

related events:

21+ Sip and Sketch
Thursday, November 17, 2016 – 6pm

John Giorno and Flaming Creatures screening
Saturday, November 19, 2016 – 7pm

Teen Sketch Party
Friday, December 2, 2016 – 6–9pm

Douglas Crimp and Before Pictures reading
Thursday, December 8, 2016 – 7pm

Body Beats Dance Party featuring Prince Rama
Friday, December 16, 2016 – 10pm

James Elkins lecture
Friday, January 20, 2017 – 7pm

Carnegie Museum Of Art
Hélio Oiticica: To Organize Delirium

Oct 1, 2016–Jan 2, 2017   HEINZ GALLERIES

The first comprehensive US retrospective of the influential Brazilian artist. Carnegie Museum of Art presents Hélio Oiticica: To Organize Delirium, the first comprehensive US retrospective of the influential Brazilian artist (1937–1980). Ranging from beautifully balanced geometric paintings to immersive, interactive environments, Oiticica’s work is visually arresting, wholly original, and seeks to build a participatory relationship with audiences. The exhibition is co-organized by CMOA, The Art Institute of Chicago, and the Whitney Museum of American Art.

Installed in CMOA’s Heinz Galleries and expanding into its Hall of Sculpture, Hélio Oiticica: To Organize Delirium moves from the artist’s two-dimensional works, including Metaesquemas, geometric abstract paintings in bold colors that are so alive with incipient movement that they seem to struggle against the grid that supports them, into his explorations of color and form in three-dimensional space, in which the Metaesquemas’ geometric shapes take to the air. His Penetrables are colorful structures inspired by makeshift dwellings in the favelas of Rio de Janeiro that can be traversed by viewers. Parangolés, works in fabric that can be carried or worn, were originally made for the samba dancers in the Mangueira favela. The poetic or political messages that they often carry, buried within their layers of cloth, could be read only when the dancer was in motion. In addition to original works on display, exhibition copies invite visitors to wear and manipulate the artist’s interactive works.

The massive installation Eden, installed in the Hall of Sculpture at the heart of the museum, is Oiticica’s most ambitious. This huge work includes spaces designed to engage the senses and promote creative thought, tents for sleeping or listening to music, and beds filled with straw for relaxation or light reading. Because of its size, it is rarely presented.

The first exhibition to explore in depth the artist’s New York years (1970–1978) and his return to Rio (1978–1980), Hélio Oiticica: To Organize Delirium invites a reconsideration of an internationally recognized, yet too-rarely encountered artist.

Exhibition Credits

Hélio Oiticica: To Organize Delirium is organized by Lynn Zelevansky, The Henry J. Heinz II Director, Carnegie Museum of Art; Elisabeth Sussman, Sondra Gilman Curator of Photography, Whitney Museum of American Art; James Rondeau, President and Eloise W. Martin Director, The Art Institute of Chicago; and Donna De Salvo, Deputy Director for International Initiatives and Senior Curator, Whitney Museum of American Art; with Anna Katherine Brodbeck, Associate Curator, Carnegie Museum of Art. Related Events

OCT 29, 2016
Samba in Braddock

NOV 4, 2016
FEAST: Oiticica's Brazil

STARTS NOV 7, 2016
Homeschool Program: The Art of Performance (Ages 8–10)

STARTS NOV 9, 2016
Art History: Art / Culture / Politics – Oiticica’s Brazil (Wednesdays)
Charles “Teenie” Harris’s work brought him into frequent contact with the political process. As a photographer for the Pittsburgh Courier, Harris shot candidates and rallies, activists and polling places. He documented those organizing around the Voting Rights Act, which went into effect August 6, 1965, prohibiting racial discrimination in the nation’s voting process.

Teenie Harris Photographs: Elections brings together three eminent guest curators to reflect upon Harris’s work covering elections, looking toward the presidential elections this fall. They include Harold Hayes, former KDKA news reporter; Michael Keaton, actor and political activist; and Pittsburgh City Councilman R. Daniel Lavelle, whose District 6 includes Downtown Pittsburgh, the Hill District, and parts of Oakland and the North Side.

I’m honored to be part of the guest curator team for the Teenie Harris Photographs: Elections. As a teenager, I remember Teenie taking pictures for the Courier, covering the Frogs Club social events, and how he’d take that one shot and, with a flair, pop out that used flashbulb and throw it in his pocket. By the time I got to KDKA, Teenie had retired, but still shot events on occasion. I was always in awe of his skill. In reviewing part of his vast collection, I’m even more of a fan. *Harold Hayes, former KDKA News anchor*

I grew up and got my start in Pittsburgh during a time when Teenie Harris was active, and he is one of my favorite photographers. What I find most impressive is the way he worked as an insider, documenting the communities around him, particularly the political struggles of African Americans during the ‘60s and ‘70s. Voting rights gains made during this time are under threat across the country, so I jumped at the opportunity to look at this critical issue through Teenie’s lens. *Michael Keaton, actor and activist*

I enjoy viewing Teenie Harris’s photos because they provide me with a lens into how great our community once was. They inspire me, as a City Councilman, to ensure that greatness is restored. On a more personal note, I have two of Teenie’s photos that he signed and gave to my grandfather hanging on the wall in my office. They serve as a constant reminder of the importance of my work. *R. Daniel Lavelle, Pittsburgh City Councilman*

Charles “Teenie” Harris (1908–1998) photographed Pittsburgh’s African American community from ca. 1935 to ca. 1975. His archive of more than 70,000 images is one of the most detailed and intimate records of the black urban experience known today. Purchased by Carnegie Museum of Art in 2001, the Teenie Harris Archive was established to preserve Harris’s important photographic work for future generations. For more information, visit teenie.cmoa.org. You can also read essays inspired by the social, cultural, and political content of Harris’s photographs at blog.cmoa.org.
The Frick Collects: From Rubens to Monet

OCTOBER 29, 2016 – MAY 14, 2017

Take a look at the Frick in a new way in this exhibition, which, for the first time tells the story of the Frick through its collection. From Henry Clay Frick’s early purchases, to his daughter Helen’s collecting interests, through to the acquisitions that have been made by the museum in recent years, visitors will see and learn about the enduring legacy of the Frick family as art collectors. Objects will be brought together to tell a unified story—a story that doesn’t stop with Henry Clay Frick’s early purchases for Clayton, but continues, looking at both Henry and Helen as the collectors who have shaped the Frick Art & Historical Center’s holdings.

The earliest acquisitions in the collection date to Henry Clay Frick’s bachelor days. Before his marriage (and for the first months after his marriage) he lived in downtown Pittsburgh at the fashionable Monongahela House. He bought his first paintings and decorative objects for his rooms there: an elaborate rococo revival clock and candelabra set purchased through Tiffany’s, an ebonized cabinet, and his first documented painting purchase, a landscape by local artist George Hetzel.

When they moved into Clayton, Henry Clay Frick and his wife furnished it as many young couples do—most of the purchases were new, fashionable and of the period. Frick had met his wife, Adelaide Howard Childs (1859-1931) in February 1881. Adelaide was the sixth daughter of the wealthy Pittsburgh Childs family, who were manufacturers and importers of shoes and boots. For young couples during America’s Gilded Age like the Fricks, art collecting was not simply a way to exercise taste and create a suitable environment—although these were important considerations. More subtly the right objects gave their owner a sense of history and pedigree. Collecting was a personal pleasure and an indicator of status, discernment and good taste.

The rise in American collecting of this period also coincided with the establishment of the first museums in the country, including the Wadsworth Athenaeum of Hartford, Connecticut in 1842, the Museum of Fine Arts, Boston in 1870, New York’s Metropolitan Museum of Art in 1872, and in 1896, Pittsburgh’s Carnegie Institute. As the century progressed, forming collections and bequeathing them to the public became one way to put wealth and the accumulation of a collection to public service.

It was Helen Clay Frick’s vision that led to the restoration of Clayton as a house museum. The Frick Art Museum, which was opened to the public in 1970 just a block south of Clayton, was built primarily for the collection she developed, rather than the one she inherited. Helen even had the family cars and carriages carefully preserved and brought back to Pittsburgh from the family’s Massachusetts summer estate. The Frick Art Museum opened in 1970 with its main galleries devoted to Helen’s greatest interests—early Italian Renaissance paintings and eighteenth-century French fine and decorative art. Since Helen’s death in 1984, the collection has continued to develop—through generous donations and acquisitions that reflect the same quality as that evinced by the founding collection. Through the foresight of Helen Clay Frick who valued Pittsburgh, and who understood that her youth at Clayton was one of unique privilege—not simply financially, but aesthetically—these collections are the heart of the experience at the Frick Pittsburgh.

The Frick Collects will be accompanied by a new, fully-illustrated guide to the collection published by Scala, specialists in working with museums to produce beautiful publications. The publication is generously underwritten by The Richard C. von Hess Foundation.

This exhibition has free admission.

Members-Only Preview Event
Friday, October 28, 2016
6:00 – 8:00 p.m.
Members-only reception
Free admission for members
Frick members are invited to be among the first to experience the new exhibition during this special evening preview event at The Frick Art Museum.
Richard Pell, 2016 Artist of the Year, The Specific Radio Star Chart

Friday, August 19, 2016 to Sunday, October 30, 2016

The Myth of the Great Outright Extraordinary!

Above all I strive to be a storyteller. I collect an artifact (an object, a recording, an idea) when I have a strong suspicion that it will one day tell me a story. The stories that an object can tell accumulate and change over time as the world around them changes. Some get better with age. Sometimes you lose the thread. The most interesting artifacts are the ones where the stories it tells are in conflict with one another. They exist in a state of exquisite ambiguity. Those are the ones you keep the longest, because they haven’t finished talking.

- Richard Pell

About the artist:

Richard Pell is an artists working at the intersection of science and culture. He is the founder of the Center for PostNatural History, the world’s only museum dedicated to living organisms that have been intentionally bred or engineered by humans. His works have been shown at art museums such as the Victoria & Albert Museum, MassMoCA, ZKM, and at Museums of Natural History. He is a Smithsonian Artist Research Fellow, a National Academy of Science KAVLI Fellow and an Associate Professor of Art at Carnegie Mellon University. He is also a founding member of the Institute for Applied Autonomy.

Pittsburgh Glass Center

Dissolution

October 7, 2016 - January 16, 2017

Two evolve into one in “Dissolution,” a first time collaborative exhibition by Pittsburgh artists Seth Clark and Jason Forck opens at PGC on Friday, October 7, 2016.

The two artists came together through a mutual interest in Americana landscape and the concept of abstraction through decay.

They are attracted to the aesthetics of buildings and architectural systems that are dissolving and dissipating. Dissolution describes their work formally in terms of architecture in collapse, but it also describes their collaboration in terms of disassembling ideas and then bringing them back together. It’s a sensibility. The two artists are breaking down each other’s ideas and reforming them into one cohesive form.

Making and Breaking Down

This is the first time Clark, a collage artist, and Forck, a glass artist, collaborated in the creation of an exhibition.

“Dissolution,” supported in part by the National Endowment for the Arts, is a result of a one-year Idea Furnace residency at Pittsburgh Glass Center that pairs glass and non-glass artists for explorations in material, content, and process. Clark and Forck spent the past year experimenting with many different traditional and innovative methods and materials.

Breaking Apart and Coming Together

Clark and Forck spent several months working together, teaching each other, and experimenting with various techniques. They went through a thoughtful planning process and a lot of discussion to bring their two different mindsets together into one cohesive exhibition that includes multiple collaborative works, and works made individually.

On display are panels of blown glass collage in which shards of broken hot glass were layered into a kiln
and fused together. One large installation includes 27 of these panels assembled together. Two, six-foot, three-dimensional installations made of wood, metal, and glass combine the aesthetics and techniques of both artists. Additionally, Clark displays his signature two-dimensional collages, plus new structures that include pâte de verre glass. Forck will show a series of collapsing barn structures along with multiple interpretations of the Americana landscape.

About the Idea Furnace

The Idea Furnace provides support to artists working outside the medium of glass and gives them the opportunity to explore a new material and create a body of work with the help of an established glass artist. The program was created to bridge the gap between glass and other art and design media. It educates artists about glass, gives them access to the material and helps them advance their ideas. It also challenges glass artists to think more broadly about the material, to approach it in new ways and to find out-of-the-box solutions to complex design challenges.

About Seth Clark

Clark grew up in Seekonk, Massachusetts and studied close to home in Providence at the Rhode Island School of Design. He earned his BFA in Graphic Design, focusing primarily on print design and alternative typography. During this time, he discovered collage. This method of hands-on, spatial development took a major role in his digital work as well as his physical works on wood and paper. His drawings and paintings have shown nationally including exhibitions in the Carnegie Museum of Art and the Chautauqua Institution. Recent honors include Best in Show at the Three Rivers Arts Festival and publication in New American Paintings. Clark is a 2012 Flight School Fellow and was named Pittsburgh’s 2015 Emerging Artist of the Year by the Pittsburgh Center for the Arts. He is the recipient of three Design Excellence Awards from the American Institute of Graphic Arts, Pittsburgh.

About Jason Forck

Jason Forck was raised on a small farm in Kansas. In 2005 he received his BFA with an emphasis in glass and painting from Emporia State University. Upon graduating, Jason moved to Pittsburgh, PA to pursue an opportunity at Pittsburgh Glass Center where he continues making his sculptures and working as Education & Creative Projects Coordinator. Jason has exhibited in Pittsburgh, PA, Columbus, OH, Chicago, IL, Chataqua, NY, Louisville, KY, Muskegon, MI and Seattle, WA among other locations.

Mattress Factory

Factory Installed @ 500 Sampsonia Way

Factory Installed: Stephen Bram, Ezra Masch, Christopher Meerdo, Mohammed Musallam

September 30, 2016 - May 28, 2017

Description
Artists Stephen Bram, Ezra Masch, Christopher Meerdo, and Mohammed Musallam create new room-sized installations at 500 Sampsonia Way that demonstrate a unique approach to the creative process.

Factory Installed: David Bowen, Kevin Clancy, Wendy Judge, Lauren Kalman

May 20, 2016 - February 12, 2017 Description
Artists created new room-sized installations that demonstrate a uniquely different approach to the creative process.

Society for Contemporary Craft
Edward Eberle Retrospective

Friday, September 9, 2016 - Saturday, March 11, 2017 in the Main Gallery

Over the past three decades, Pittsburgh artist Edward Eberle has explored and tested the limits of porcelain, with his prolific body of work ranging from classically inspired vessels to altered and deconstructed sculptures. This career retrospective brings works from the mid-1980s to the present into dialogue allowing visitors to discover the timeless and intriguing work of a true master. Comprised of over 40 works, the show highlights the evolution of Eberle’s exquisite forms and fragmented, dreamlike imagery by featuring both his trademark porcelain work, as well as a series of works on paper. Audiences will see paper-thin, wheel-thrown, vessels of both closed and open forms, as well as more conceptual pieces from the early 2000s. The exhibition culminates with examples of the artist’s most recent mixed media sculptures and large paper cylinders.

This exhibition is made possible by the Jack Buncher Foundation, The Fine Foundation, Cohen & Grigsby, Ted Rowland, BNSF Railway Foundation, and media sponsors WESA and WYEP. Additional support is provided by the Allegheny Regional Asset District, the Elizabeth R. Raphael Fund of The Pittsburgh Foundation, The Heinz Endowments, Pennsylvania Council on the Arts, Richard King Mellon Foundation, and the Windgate Foundation. (As of July 2016)

Wood Street Gallery

data.matrix-Ryoji Ikeda

September 23-December 31

Japan’s leading electronic composer and visual artist returns to Wood Street Galleries with the installation ‘data.matrix’ and performance work.

Note: This exhibition contains video with strobe light effects.

SPECIAL PERFORMANCE

September 23rd, 9:30pm doors, 10:30pm sharp performance. Doors will close at the beginning of the performance.

supercodex (live set)

audiovisual live performance by Ryoji Ikeda

at Pierce Studio (805 Liberty Ave)

$10 at the door

Policy on Cheating and Plagiarism

Students at Carnegie Mellon are engaged in preparation for professional activity of the highest standards. Each profession constrains its members with both ethical responsibilities and disciplinary limits. To assure the validity of the learning experience, a university establishes clear standards for student work.

In any presentation, creative, artistic, or research, it is the ethical responsibility of each student to identify the conceptual sources of the work submitted. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action.

Cheating includes but is not necessarily limited to:

1. Plagiarism, explained below.
2. Submission of work that is not the student's own for papers, assignments or exams.
3. Submission or use of falsified data.
4. Theft of or unauthorized access to an exam.
5. Use of an alternate, stand-in or proxy during an examination.
6. Use of unauthorized material including textbooks, notes or computer programs in the preparation of an assignment or during an examination.
7. Supplying or communicating in any way unauthorized information to another student for the preparation of an assignment or during an examination.
8. Collaboration in the preparation of an assignment. Unless specifically permitted or required by the instructor, collaboration will usually be viewed by the university as cheating. Each student, therefore, is responsible for understanding the policies of the department offering any course as they refer to the amount of help and collaboration permitted in preparation of assignments.
9. Submission of the same work for credit in two courses without obtaining the permission of the instructors beforehand.

Plagiarism includes, but is not limited to, failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in

The work submitted by a student:

1. A phrase, written or musical.
2. A graphic element.
3. A proof.
4. Specific language.
5. An idea derived from the work, published or unpublished, of another person.

The penalty in this class for either plagiarism or cheating is an automatic failure for the course.