Considerations for Curators

Adapted from https://www.nodecenter.net/course/practical-guide-curating

What is your role as a curator? Or, Why you should think collaboratively.
- What is your exhibition scope and vision and why should the artists and the venue be compelled to realize it with you?
- What do you expect from the venue you're working with and what does the venue expect of you? See the COP's Guidelines.
- What is the difference between a project manager, independent curator, artist-curator, a commercial gallerist and a museum curator? Which model makes sense for you?
- What is your unique approach to curating? What is the role of curating in your life?

How is your proposal built around artists? Or, How artists can be your guide.
- How does an artist's work drive your proposal? fit into your proposal? expand upon your proposal?
- Is this artist someone you want to work with? If so, how do you invite and encourage the artist to work with you?
- How are you communicating your ideas to artists?
- How are you incorporating artists' ideas into the development of your proposal?
- What do you expect from the artists you're working with and what do they expect of you?

How does your project work within the space? Or, How can a balance of preparation and flexibility ready you to work in a space that you've never worked in and with people you've never worked with.
- What is special about the space I'm working in? What are its strengths?
- What is challenging about the space I am working in? What are its weaknesses?
- How will the work get into and out of the space?
- How will the work be installed? Do I need the help of a specialist (art handler, artist, etc)?
- What equipment is needed to pull this off?
- How much time is needed to pull this off?

How can you best communicate your project?
For the COP, this develops in close collaboration with the New Art Center.
- The audience: who are they? what do they expect? how can you communicate with them on a marketing level and an artistic level?
- How would this audience engage with my project? What programs would they enjoy? What information will they want?
- How will you promote your project? What channels will you use to reach the art community? What channels will you use to reach the general public? What other groups do you hope to reach and how will you reach them?
- What media sources write about projects like yours? Who should you contact?
- How will you document your project? How can you use this documentation to enhance your project?

Indicators of Excellence in Exhibitions (from the National Association for Museum Exhibition http://name-aam.org/about/who-we-are/standards)

- An aspect of the exhibition is innovative.
- The exhibition:
  - offers a new perspective or new insight on a topic.
  - presents new information.
  - synthesizes and presents existing knowledge...in a provocative way.
  - includes innovative uses of media, materials, and other design elements.
  - is particularly beautiful, exceptionally capable of engendering a personal, emotional response, and/or profoundly memorable in a constructive way.
  - evokes responses from viewers that are evidence of a transforming experience. Such experiences are often characterized in these ways: It was haunting. The exhibition was an absolute eye-opener. I'll never see [that] in the same way again. I was filled with excitement. It sent shivers down my spine. I finally got it!

Places to learn about / meet artists

- **Open Studios -** http://www.massvacation.com/explore/arts/open-studios/
- **SOWA First Fridays**
- **New York Foundation for the Arts -** www.nyfa.org
- **Blogs -** Big, Red & Shiny, FLUX Boston, Temporary Land Bridge, New England Journal of Aesthetic Research
- **Art Schools** - student/faculty exhibitions, art sales, talks & events
- **Exhibition Openings**
- **White Columns Artist Registry,** http://registry.whitecolumns.org/
- **NURTUREart Registry of Artists and Curators,** http://nurtureart.org/?page_id=1071
- **Rhizome Artbase, online archive of new media art,** http://rhizome.org/artbase/