

Exhibition Development Seminar

Fact Sheet

What: Exhibition Development Seminar
Maryland Institute College of Art (MICA)

Instructor: George Ciscle, Curator-in-Residence, MICA

Overview: Founded in 1997 by Curator-in-Residence George Ciscle, the Exhibition Development Seminar is a sequenced multi-semester course. Through apprenticeships with professional mentors and class assignments, teams of students from MICA's undergraduate, graduate, and continuing studies divisions focus on the planning and execution of a single exhibition—exhibition and graphic design, Web site, public programming, interpretive texts, community outreach, educational programming, and media relations.

Projects:

- **Marlborough Art Project** A community arts mural project at a Baltimore residence for senior citizens (Marlborough Apartments, Baltimore, 1997)
- **Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott** (curated by George Ciscle, organized by and first mounted at MICA; traveled to The Smithsonian Institution, New England Quilt Museum, Southeastern Center for Contemporary Art, 1998)
- **Subject to Change, Parts I and II: Linda Bills, Jann Rosen-Queralt and Jason Swift** (curated by George Ciscle, MICA's Decker Gallery, 1999)
- **Joyce J. Scott Kickin' It with the Old Masters** (curated by George Ciscle, co-organized by MICA and the Baltimore Museum of Art, presented at the Baltimore Museum of Art, 2000)
- **Situated Realities: Where Technology and Imagination Intersect** (curated by former MICA faculty member William Larson, MICA's Decker and Meyerhoff galleries, 2002)
- **Everlasting: a multi-media sound and audio installation by Ann Fessler** (curated by George Ciscle, MICA's Decker Gallery, 2003)
- **Comics on the Verge** (curated by Paul Candler, MICA's Decker Gallery, 2004)

Exhibition Development Seminar Fact Sheet, page two

- **Lawson Oyekan and the spirit of nature** (curated by George Ciscle, part of Baltimore's Tour de Clay, MICA's Decker Gallery, 2005)
- **At Freedom's Door: Challenging Slavery in Maryland** (curated by George Ciscle, Kym Rice, and David Taft Terry; co-organized by the Reginald F. Lewis Museum of Maryland African-American History & Culture, Maryland Historical Society, and MICA, presented at RFLM and MdHS, 2007).
 - Developed and produced in collaboration with both museums by students from MICA and Morgan State University in MICA's Exhibition Development Seminar.

Timeline for Current Project:

- **Summer 2005**—Drawing on a decade of research conducted by MdHS, the *Challenging Slavery* project began with research interns at MICA who worked with the curators—George Ciscle, Kym Rice, and David Taft Terry—to identify candidates for the exhibition's Artist-in-Residence positions.
- **Fall 2005**—Students from MICA and Morgan State University enrolled in MICA's Exhibition Development Seminar course and began working with curators, historians, Artists-in-Residence, and professionals in the museum, arts, and education fields to organize the exhibition.
- **Spring 2006**—Students divide into teams and begin developing a major exhibition from Web site, graphic design, and lighting design, to public programming, art education, and community outreach. They identify commissioned artists to create works for the exhibition, finalize the object list, and develop a complete plan for *At Freedom's Door: Challenging Slavery in Maryland*.
- **Summer 2006**—Through summer internships, students continue working on the exhibition in areas related to their teams. They also delve into work that extends beyond the exhibition, thus allowing the students to gain a real world perspective.
- **Fall 2006**—New students enter the class (due to some students graduating in the spring). All students collaborate to make final proposals come to fruition such as publications, promotional materials, Web site, statewide community outreach initiatives, and the construction of the exhibition.
- **Spring 2007**—*At Freedom's Door: Challenging Slavery in Maryland* opens to the public for nine months. Students work at RFLM and the MdHS installing the exhibition and running all associated public and educational programming. Students and museum personnel participate in project evaluation.