

## *Part 1:* Hunting & Gathering

The New School's art collection ornaments the walls of most of its buildings, fueling the University's pursuit of its educational mission. Many of the artworks are placed in *through-places* – elevator lobbies, hallways, etc., that are rarely destinations, but, rather, places we pass through en route to somewhere else. Consequently, we often fail to notice that Fred Wilson sculpture in the corner, or that Thomas Struth photograph in the hallway. We often forget to reflect upon what an immense privilege it is to *live* and *learn* with these amazing pieces every day – or to consider what impact they might have on our intellectual and personal growth, if only we gave them a bit more of our time.

We invite you now to spend some time in those through-places and peruse the artworks on their walls. Encountering all 1,800 pieces in the collection will undoubtedly take some time – years, no doubt – so, for now, we'll help to guide your initial search by steering you toward particular spaces on campus, and by directing your vision through a particular mental lens or framework. You can try similar exercises on your own time, but for today, your group should keep an eye out for works that include/exemplify/illustrate the following quality/characteristic/concept:

### PURPLE

and that are located in these spaces:

- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> and 6<sup>th</sup> floors [recommended first stop]
- 65 West 11<sup>th</sup> Street, Cafeteria, 3<sup>rd</sup> floor, and 5<sup>th</sup> floor (Wollman Hall)
- Wander throughout 66 West 12<sup>th</sup> Street (floors 3, 4, 5, 6, 7, and 8)
- 66 5<sup>th</sup> Avenue, 6<sup>th</sup> floor
- 2 West 13<sup>th</sup> Street, 2<sup>nd</sup> & 3<sup>rd</sup> floors (Gimbel Library)
- 6 East 16<sup>th</sup> Street, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors

Sometimes artworks are tucked in nooks, hanging in stairwells or above staff members' desks, or otherwise hiding in plain site. Walk slowly around each of these areas, looking in all directions to uncover those hard-to-find pieces. Note each piece that fits your search criteria and document it. **Take a photograph of the piece itself *and* its identification tag<sup>1</sup>**, so, later on, you can remember which piece is which.

The more examples you collect, the better – so you'll want to try to cover as much ground as possible, and encounter as much art as possible, in the allotted time.

Please **return to the classroom** (25 East 13<sup>th</sup> Street, Room 503) **by 5pm**.

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<sup>1</sup> Note that some identification tags are on walls *opposite* the artworks; this is the case for the pieces near the elevators on all floors at 66 West 12<sup>th</sup> Street. If, after doing a thorough search, however, you've determined that there *is* no information tag for an artwork, make sure to note the precise location of the piece (e.g., building address, floor number, nearby room numbers or other permanent architectural markers, etc.). Later on, we'll tell you how to follow-up with the investigation.

#### PORTRAITS:

- \*64 West 11<sup>th</sup> Street, Garden Level
- 65 West 11<sup>th</sup> Street, 3<sup>rd</sup> and 5<sup>th</sup> floors (Wollman Hall)
- 66 West 12<sup>th</sup> Street, 4<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> floors
- 2 West 13<sup>th</sup> Street, 2<sup>nd</sup> floor (Gimbel Library)
- 6 East 16<sup>th</sup> Street, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors

#### MAPS AND GEOGRAPHY:

- \*65 West 11<sup>th</sup> Street, Cafeteria
- 6 East 16<sup>th</sup> Streets, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors
- 66 West 12<sup>th</sup> Street, 4<sup>th</sup> and 7<sup>th</sup> floors
- 2 West 13<sup>th</sup> Street, 2<sup>nd</sup> floor (Gimbel Library)

#### BUILDINGS:

- 66 West 12<sup>th</sup> Street, 3<sup>rd</sup> and 7<sup>th</sup> floors [recommended first stop]
- 65 West 11<sup>th</sup> Street, 4<sup>th</sup> floor
- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> floor
- 2 West 13<sup>th</sup> Street, 2<sup>nd</sup> floor (Gimbel Library)
- 66 5<sup>th</sup> Avenue, 6<sup>th</sup> floor
- 6 East 16<sup>th</sup> Streets, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors

#### TOOLS AND MACHINES:

- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> and 6<sup>th</sup> floors [recommended first stop]
- 65 West 11<sup>th</sup> Street, 3<sup>rd</sup> floor
- 66 West 12<sup>th</sup> Street, 3<sup>rd</sup> floor
- 6 East 16<sup>th</sup> Streets, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors

#### SCRATCHES & SCRIBBLES:

- 6 East 16<sup>th</sup> Street, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors [recommended first stop]
- 65 West 11<sup>th</sup> Street, 5<sup>th</sup> floor (Wollman Hall)
- 66 West 12<sup>th</sup> Street, 510 (if locked or occupied, peek through the window), and 9<sup>th</sup> floor
- 55 West 13<sup>th</sup> Street, 1<sup>st</sup>, 2<sup>nd</sup>, 5<sup>th</sup>, and 6<sup>th</sup> floors

#### WORDS:

- 71 5<sup>th</sup> Avenue, 9<sup>th</sup> floor, Writing Center [recommended first stop]
- 65 West 11<sup>th</sup> Street, 5<sup>th</sup> floor (Wollman Hall)
- 66 West 12<sup>th</sup> Street, 4<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> floors
- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> floor
- 6 East 16<sup>th</sup> Street, 10<sup>th</sup> floor

#### DOTS:

- 66 West 12<sup>th</sup> Street, 5<sup>th</sup> and 9<sup>th</sup> floors [recommended first stop]
- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> and 6<sup>th</sup> floors
- 6 East 16<sup>th</sup> Street, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> floors

#### PURPLE:

- 55 West 13<sup>th</sup> Street, 5<sup>th</sup> and 6<sup>th</sup> floors [recommended first stop]
- 65 West 11<sup>th</sup> Street, Cafeteria, 3<sup>rd</sup> floor, and 5<sup>th</sup> floor (Wollman Hall)
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## *Part 2*: Remixing & Contextualizing

The scavenger hunt required you to examine the art collection rather superficially, noting works' color, imagistic content, material composition, etc. Now, we'd like for you to look *again* at the pieces you've documented and imagine how they might fit together *differently*. You may remember, from the "Chainbuilding" essay, Elizabeth Ellsworth's (2005) advice for "ramify[ing] and scatter[ing] thoughts and images into new and different alignments and practices: she proposes that you "juxtapose, complicate, and creatively mate [disparate] source material in ways that overlap and 'wildly mix' things that are supposed to be separate and never thought or seen together" (p. 13). What *would* happen if that Cy Twombly were hung next to that Rauschenberg?

Your next challenge is to "remix" the pieces you've documented into a **virtual exhibition** that illustrates how The New School's art collection embodies the institution's core social and pedagogical values.

***About The New School:** The New School is a center of academic excellence where intellectual and artistic freedoms thrive. When The New School was founded in 1919, its mission was to create a place where global peace and justice were more than theoretical ideals. New School students participate in programs that to this day strive for academic excellence, technical mastery, and engaged world citizenship. Its eight schools offer degree and non-degree programs in art and design, the social sciences, the liberal arts, management and urban policy, and the performing arts. The New School has a legacy of progressive ideals, scholarship, and pedagogy. This shared history is a continuous narrative of transformation, pioneering education, and civic engagement.*

Each year, the New School's Vera List Center for Art and Politics "remixes" the collection and publishes a "partial and subjective" guide to the collection, highlighting works that relate to the center's annual theme" (<http://www.newschool.edu/vlc/subpage.aspx?id=15788>; this year's theme is "change"). "The guide encourages students to take notice of the collection's vast offerings, and provides context and a specific perspective on the artworks." Your exhibition should serve a similar purpose: choose pieces and arrange them in a way provides "context and a specific perspective" – one that somehow represents the history, identity, ideals, etc., of The New School – for your mini-collection.

1. Choose between **7 and 9 images** for your exhibition. [Note: your choices might be informed by your research on each piece; see #2.] You can use any logic or rubric to select these pieces – e.g., how the works *look*, how they were *made*, what they're made *of*, what politics they represent, why you think they were acquired for the University's collection, what they might *teach* us, etc. – as long as you can explain that rubric.
2. [Note, *again*: This step might be concurrent with Step #1.] Conduct **background research** on each of these pieces using any reputable print or online sources.<sup>2</sup> Be sure to consult the

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<sup>2</sup> If you decide to use a piece that has no identification tag, you can write Silvia Rocciolo, co-curator of the University Art Collection, at [rocciol@newschool.edu](mailto:rocciol@newschool.edu) for assistance. Silvia will accept *one* email from each group – so, if you have more than one identification question, you'll need to organize all of your questions into a single message. Note the precise location of each work in question, and attach your photo(s) of the works. Silvia has been very gracious to offer assistance in this regard, so, if you do find yourself writing her, please make sure to be appropriately respectful.

“Art, Architecture, and Design Resources” in the “Electronic Resources” section of the Library’s website.

3. Once you’ve settled on the components of your exhibition, compose a **100-word caption** for each piece, offering some basic description and explaining the piece’s relevance to your exhibition’s overall theme of organizational logic. Make sure to credit each work properly. This website from the University of Cincinnati provides some guidelines for citing artwork: [http://www.libraries.uc.edu/libraries/daap/resources/visualresources/how\\_to/documents/CitingImages\\_PD\\_F\\_000.pdf](http://www.libraries.uc.edu/libraries/daap/resources/visualresources/how_to/documents/CitingImages_PD_F_000.pdf)
4. Consider how to organize these 7 to 10 pieces in a **PowerPoint exhibition**. In organizing an exhibition in a physical gallery, one has to make choices regarding the sequence of the works, their wall placement, the color of the walls, lighting, etc. If “PowerPoint” *is* your “gallery,” how would you translate these choices to the *digital* realm? How would you design the exhibition virtual-space? Take full advantage of the affordances (and limitations) of the medium so that the exhibition form matches its content – in other words, so the exhibition presentation supports your exhibition strategy.
5. Compose a **150- to 200-word introductory “framing” text** that explains your exhibition strategy and provides context for the works in the exhibition. You can present this introductory text as text slide in your PowerPoint, or you can record the text and incorporate audio into your presentation. For inspiration, take a look at some of the interactive exhibition’s on MoMA’s Multimedia site: <http://www.moma.org/explore/multimedia> Here, for example, is the website for MoMA’s 2007 “Picturing the Past, Picturing the Present” exhibition: <http://www.moma.org/interactives/exhibitions/2007/repicturingthepast/flashsite/index.html> Be sure to take a look at their online-only projects, too.
6. Give your exhibition a name, and present that name on a **title slide**. Be sure to include proper credit for your **exhibition team**.
7. **Bring your exhibition** – in both **.ppt and .pdf** format – on a **DVD or jump drive** to class next Tuesday, October 20. You won’t be *presenting* your work – you won’t have an opportunity to clarify your exhibition strategy, to verbally smooth over gaps in your execution, etc. – so your presentation will need to *stand on its own*. All submissions will be reviewed by a faculty panel within the following week, and exemplary work may be chosen for exhibition in one of the Parsons galleries.