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Curating Adjacent Shores: A Contemporary Art Exhibition at USF's Thacher Gallery

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Curating *Adjacent Shores*: A Contemporary Art Exhibition at USF's Thacher Gallery

Keywords: curating contemporary art, *Adjacent Shores*, Huguen/Starkweather, museum studies, art exhibition, exhibition design, Thacher Gallery, University of San Francisco, Bay Area, shifting shorelines, Matteo Ricci, cartography, abstract art, social justice

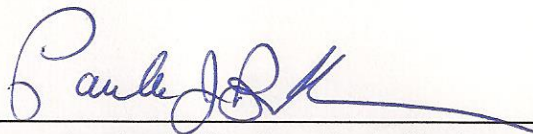
by
Nell Celeste Herbert

Capstone project submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Museum Studies

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Abstract

This capstone is a project management plan for the curation of a real-world contemporary art exhibition at the University of San Francisco's Mary and Carter Thacher Gallery. *Adjacent Shores: Hughen Starkweather* was on view from March 7 through April 24 of 2016, and featured an eighteenth century Japanese map and the work of the collaborative team of San Francisco based artists Amanda Hughen and Jennifer Starkweather. The exhibition was part of a larger program of events that occurred concurrently on the USF campus and at the Asian Art Museum, all centered on the theme of cartography. During and immediately following the Museum Studies capstone course I was employed by Thacher Gallery to curate the *Adjacent Shores* exhibition, which provided me with the opportunity to apply all that I learned while working on the content of this document. Included herein is my research and documentation of my work process for the *Adjacent Shores* project, including a project description, my goals and objectives, a detailed action plan, a sample request for proposal for the position of the exhibition curator, a description of the ways in which the project will be evaluated, and a literature synthesis and annotated bibliography.

Chapter 1: Executive Summary

For my museum studies capstone, I created a project management plan for the curation of a contemporary art exhibition at the University of San Francisco's Mary and Carter Thacher Gallery. The exhibition was titled *Adjacent Shores: Hughen/Starkweather*, and was on view in Thacher Gallery from March 7th through April 24th, 2016. The show featured the work of the collaborative team of artists Amanda Hughen and Jennifer Starkweather, as well as a 1785 Japanese map that was loaned by the Sophia University in Tokyo. Hughen and Starkweather created several new pieces for the show, including a response to the Japanese map and a series of works based on interviews with USF community members. The exhibition was part of a larger program of concurrent events at USF and the Asian Art Museum, all centered on the theme of cartography.

Thacher Gallery was founded in 1998, and is located within the Gleeson Library / Geschke Center on the USF campus. The gallery's mission statement reads: "A public art gallery in the University of San Francisco's main library, the Mary and Carter Thacher Gallery at USF is a forum where creativity, scholarship and community converge. Each year the Thacher Gallery presents exhibitions that probe community and aesthetic issues, multicultural and interfaith dialogue, and the urban Jesuit university's commitment to social justice." The *Adjacent Shores* exhibition was in alignment with Thacher's mission because it integrated the arts with perspectives from USF students and professors (who represent multiple disciplines), and also because of the environmental and social justice issues that Hughen/Starkweather address in their work. More about Thacher Gallery and the University of San Francisco can be found in the following chapter.

For the purpose of my capstone project I created a project management plan for *Adjacent Shores*, and during and immediately following the capstone course I was employed by Thacher Gallery to curate the exhibition. I used the capstone to think through the steps involved in curating an exhibition of contemporary art, and then put my research and project plan into practice. I applied everything that I learned in my museum studies courses about exhibition design, curating, and museum best practices. In addition to the knowledge and real-world experience that I gained as a result of this project, my work also benefited Thacher gallery by creating a prototype for collaborating with living artists.

This document contains a detailed description of my capstone project and the *Adjacent Shores* exhibition. It is divided into seven chapters and one appendix, beginning with this chapter, the executive summary. Chapter two includes an in-depth look at the University of San Francisco and Thacher Gallery, as well as a more detailed description of the *Adjacent Shores* exhibition and its relation to Thacher Gallery's mission and USF's focus on social justice. Chapter three contains my goals and objectives for the project, as well as a reflection on those goals and objectives, written after the project was completed. Chapter four outlines the project's action plan with key dates, point persons, and milestones. In chapter five I have created a sample Request for Proposal (RFP) for the exhibition's curator, as well as a justification as to why that

position is necessary. Chapter six outlines the criteria for measuring the success of the project, as well as the methods that will be used for its evaluation. Finally, in chapter seven, I reflect on my capstone project, what I learned while curating *Adjacent Shores*, some ideas about how my work can be applied to future exhibitions at Thacher Gallery, and the overall success of the exhibition. Following the main body of this capstone document is an appendix that is divided into two parts: a literature synthesis and an annotated bibliography of the sources that I used to research the project. In full, the document provides a comprehensive plan for the curation of a contemporary art exhibition within a university gallery space, and my thoughts and reflections on the curatorial and project management processes.

A note about tense: Chapters four through six were written during the initial phases of the *Adjacent Shores* project, and therefore, unlike the rest of the document, are written in future tense.

Chapter 2: Project Description and Background

The University of San Francisco

The Jesuit University of San Francisco was founded in 1855 and moved to its current location in 1927. Originally called Saint Ignatius Academy, USF was the first university in San Francisco. In 1930 the college changed its name to the University of San Francisco and in 1978 the school expanded with the addition of the Lone Mountain campus. Located in the center of San Francisco near Golden Gate Park, USF now spans 55 acres. USF became co-educational in 1964, and today the university remains a Jesuit institution with undergraduate and graduate students from all over the world (University of San Francisco [USF], n.d., Our History).

The University of San Francisco's vision statement reads: "The University of San Francisco will be internationally recognized as a premier Jesuit Catholic, urban university with a global perspective that educates leaders who will fashion a more humane and just world" (USF, n.d., Vision & Mission). USF's mission statement is: "The core mission of the university is to promote learning in the Jesuit Catholic tradition. The university offers undergraduate, graduate, and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others. The university will distinguish itself as a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice. The university will draw from the cultural, intellectual, and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs" (USF, n.d., Vision & Mission). In a 2028 strategic plan the university identified five focus areas, which include Jesuit Catholic tradition, academic excellence, the school's San Francisco location, diversity, and a global perspective (USF, n.d., USF 2028).

USF's student body consists of 6,845 undergraduates and 3,856 graduate students. The university employs over 400 full-time and several hundred part-time faculty members who specialize in a wide range of disciplines (USF, n.d., Facts & Statistics). USF is governed by a board of trustees composed of 44 members. Each member serves a three-year term, and is eligible for re-election to two additional terms. The board is responsible for major decisions and policies affecting the school as well as the selection of the university's president, who leads the school's administrative staff. USF's current president is Rev. Paul J. Fitzgerald, S.J. (USF, n.d., USF Board of Trustees).

Thacher Gallery

The Mary and Carter Thacher Gallery is located within Gleeson Library, on the University of San Francisco's main campus. The gallery consists of the main exhibition space as well as a sculpture terrace on the third floor of Kalmanovitz Hall. Both locations are free and open to the public on weekdays during normal business hours and the main gallery is also open on weekends. As a university gallery, Thacher is a key component of the USF community, and serves as a training

ground for students interested in pursuing careers in the arts. Each year Thacher hosts a range of art exhibitions, averaging three to five shows per year.

Thacher's mission statement reads: "A public art gallery in the University of San Francisco's main library, the Mary and Carter Thacher Gallery at USF is a forum where creativity, scholarship and community converge. Each year the Thacher Gallery presents exhibitions that probe community and aesthetic issues, multicultural and interfaith dialogue, and the urban Jesuit university's commitment to social justice" (Thacher Gallery, n.d.).

Founded in 1998, Thacher Gallery was directed for many years by Fr. Thomas Lucas, PhD, who was also a professor in the department of Art and Architecture. The current director, Glori Simmons, worked closely with Fr. Lucas from the gallery's inception and took over directorship in 2013. Since its creation Thacher Gallery has presented rich and dynamic art exhibitions covering a multitude of media and subject matters. Thacher's exhibitions, which have grown in both size and scope over the years, have included group and solo shows from local, regional and international artists, as well as an annual showcase of student work. Since 2013 the gallery has become more regionally-focused, presenting exhibitions that highlight California-based artists. In addition to offering art exhibitions, the gallery hosts public programs, gallery tours for school groups and others, and an ongoing event titled "Thacher Thursdays," which sometimes includes pop-up exhibitions and chamber music from both students and faculty.

Simmons is currently the gallery's only full-time staff person, and she oversees several USF students who help with graphic design, marketing and social media, administrative tasks, and gallery operations. Although Thacher's staff is small, because it is a university gallery, many resources and contributors are available for any given exhibition. Each exhibition is created differently; some shows are designed and curated entirely by the Thacher staff, while many involve USF students and faculty, or members of the greater Bay Area arts community. The gallery is a non-collecting institution, and therefore relies on individuals and other organizations to lend the work presented in its exhibitions. Although the University of San Francisco owns a small art collection with work from some notable artists, Thacher is not explicitly responsible for caring for this art and in fact doesn't currently have a budget or the resources to do so.

Thacher Gallery is part of the University of San Francisco and is funded through USF's college of Arts & Sciences. This steady source of funding enables the gallery to offer free admission to both the USF community and the general public. In addition to its annual operating budget, Thacher has a modest endowment that generates interest annually, and it also receives additional financial support for collaborations with other departments such as the Museum Studies graduate program.

Capstone Project: *Adjacent Shores: Hughen/Starkweather*

For my museum studies capstone, I completed a project management plan for the curation of a contemporary art exhibition at the University of San Francisco's Mary and Carter Thacher Gallery. The exhibition, titled *Adjacent Shores: Hughen/Starkweather*, was on view from March

7 through April 24, 2016. The show featured the work of the collaborative team of San Francisco-based artists Amanda Hughen (Amanda Hughen, n.d.) and Jennifer Starkweather (Jennifer Starkweather, n.d.). The artists created several new pieces specifically for the exhibition, including a response to an eighteenth century Japanese reproduction of Father Matteo Ricci's 1602 world map, which was also on exhibit and was loaned by the Sophia University in Japan. Also included in the exhibition was a selection of the artists' current work that investigates shifting shorelines.

Adjacent Shores was presented in conjunction with a concurrent cartography-themed program of events that was organized by USF's Ricci Institute for Chinese-Western Cultural History. Included in the program were two exhibitions of maps (all loaned by the Sophia University), one at the Manresa Gallery in Saint Ignatius Church on the USF campus and another at the Asian Art Museum. Additionally, the Ricci Institute hosted a Jesuit conference on cartography, which was held on the USF campus.

Through my capstone project, I created a comprehensive document that outlines the steps and products needed to implement the Thacher Gallery exhibition. In addition to being the project manager for my capstone, I also served as the exhibition's curator. In this capacity, I worked directly with the featured artists, the Thacher Gallery director and staff, and representatives of the other institutions referenced above.

Relation to Thacher's Mission

My capstone project responds to Thacher Gallery's mission of being a place where creativity, scholarship and community converge. In particular, my project takes into account Thacher's role as a resource and gathering place for the University and greater Bay Area community. I focused on designing and curating a contemporary art exhibition that was inviting and accessible to both the USF student body and the general public.

Artists Amanda Hughen and Jennifer Starkweather were invited to exhibit their work at Thacher Gallery in part because, as discussed above, their work aligns thematically with other map exhibitions and events that happened on campus and within the San Francisco arts community at the same time. The artists' working method combines creativity and scholarship, two of the key tenets of Thacher's mission statement. Before creating new pieces for this show, the artists performed extensive research on the historical map to which they were responding, and on early-modern map-making more generally. They also created a series of pieces based on interviews with various USF faculty members who specialize in a wide range of disciplines including Asian studies, environmental studies, and literature. Finally, the exploration of shifting shorelines and the effects of global warming, a significant environmental issue that will affect people all over the globe, ties into Thacher's and USF's commitment to social justice.

Opportunities and Challenges

Adjacent Shores was a unique exhibition that presented many opportunities for Thacher Gallery, as well as some challenges. The main opportunity was the ability to work directly with contemporary artists. This enlivens an exhibition, and is a very different curatorial process than creating a show of historical objects or artworks. Creating a successful relationship between Thacher Gallery and the featured artists has ramifications for the wider museum field in that the exhibition can serve as a model for university galleries or museums working directly with living artists.

Hughen and Starkweather are well known Bay Area artists. Featuring their work at Thacher served to enhance the gallery's reputation as a respected exhibition space for prominent artists. The artists have an established community of supporters, many of whom visited the exhibition and were likely new visitors to Thacher Gallery. This presented an opportunity for the gallery to broaden its audience to incorporate people beyond the immediate USF community. For these reasons, it was important for the exhibition to succeed. Finally, because Hughen and Starkweather interviewed USF president Fr. Paul Fitzgerald for the project, he was more engaged in the exhibition than with others in the past. Strengthening the relationship between the gallery and USF's president and administration was both an opportunity for the gallery, and another reason why the exhibition's success was so important.

While *Adjacent Shores* presented many opportunities for Thacher Gallery, I also foresaw some potential challenges. These included the challenge of mounting a professional-quality exhibition with minimal staff and a small budget, as well as the logistical process of coordinating with the Manresa Gallery, the Asian Art Museum, and the Ricci Institute to create a successful cross-institutional forum. Some components of the collaboration included creating cross-promotional materials and scheduling a tour of the Thacher exhibition for participants of the cartography conference. While any collaboration has inherent challenges, this process was also an opportunity for the organizations that were involved. Although each institution was responsible for its own exhibition and programming, spreading the word about the concurrent, complimentary events served to strengthen each individual institution's offerings.

Chapter 3: Goals and Objectives

Goal 1: Create a professional and engaging exhibition.

Goal 1 objectives:

- Perform all curatorial-related tasks (action items to include: research, writing, establish exhibition theme, title, object list, etc.)
- Identify which professional roles and resources need to be contracted (i.e. professional art handler / installer)
- Work with the gallery director and artists to establish the exhibition's timeline
- Complete all aspects of the exhibition's design (action items: exhibition layout, font and format of labels and panels, lighting, and identify and/or order a custom-made case for the Japanese map)
- Develop a marketing / public relations plan for the exhibition (action items: write press release, develop cross-institutional promotional material, etc.)
- Create and implement a social media campaign for the exhibition
- Develop all events and programming (opening, artists' talk, etc.)
- Develop all educational materials (scripts for school tours, labels, exhibition didactics, etc.)
- Coordinate with local public and private elementary schools to set up school tours
- Perform a comprehensive evaluation of the exhibition's success

Goal 2: Successfully involve the featured artists in the curatorial process.

Goal 2 objectives:

- Seek the artists' input when making important decisions about the show
- Work with the artists to identify which pieces from their body of work will be included in the exhibition, and support them in the creation of new work
- Assist the artists in forming meaningful connections with the USF community (i.e. by coordinating interviews to inform the pieces created specifically for *Adjacent Shores*)
- Work directly with the artists to promote the exhibition
- Include the artists' voices and perspectives in the exhibition text

Goal 3: Incorporate the USF community.

Goal 3 objectives:

- Work with the featured artists to incorporate the voices/perspective of various USF community members in the new work created specifically for the exhibition
- Create an interactive exhibition component with the goal of facilitating student / visitor response and engagement
- Incorporate a study / resource area in the exhibition's design
- Reach out to USF instructors with courses related to themes in the exhibition (i.e. environmental studies, etc.)
- Create an engaging opening event and ensure attendance by USF students

Goal 4: Successfully coordinate with the three other institutions presenting exhibits and/or programming on similar themes at the same time as the Thacher exhibition (The Ricci Institute, the Manresa Gallery, and the Asian Art Museum).

Goal 4 objectives:

- Coordinate with representatives of each institution to create cross-promotional materials
- Coordinate with representatives of each institution to create joint programming
- Work directly with the Ricci Institute (which is responsible for handling the loans of the objects for all three exhibitions) to ensure that the map featured in the Thacher Gallery exhibition arrives safely and on time, and that all required paperwork pertaining to the loan is completed on time

Reflection on initial goals and objectives

I reviewed the above goals and objectives after completing my capstone project, and found that I was able to accomplish most of them, with a couple of key exceptions. As noted in goal number one, the exhibition was implemented with a limited budget and staff resources. Because of this reality, and also because of the exhibition's relatively short run, we decided not to offer formal educational programming for *Adjacent Shores*. We were successful in integrating USF classes in meaningful ways, but we did not provide guided tours to elementary school classes, as Thacher has done for other exhibitions in the past.

Another component that proved to be challenging was goal number four. The Thacher Gallery did communicate fairly regularly with the Ricci Institute and we were able to create some cross-departmental programming and marketing materials, but overall Thacher had little to no contact with the Asian Art Museum. As the organizer and coordinator of all of the cartography related events, the Ricci Institute was more successful in communicating with all of the involved organizations, but overall I felt that the collaborative process could have been stronger.

Chapter 4: Action Plan

Note: The following three chapters (the action plan, the request for proposal, and criteria for success and evaluation), were written during the beginning phases of the *Adjacent Shores* project. Therefore, unlike the rest of this capstone document, these sections are written in the future tense.

Action Plan Overview

Thacher Gallery hosts three to five art exhibitions each year. *Adjacent Shores: Hughen/Starkweather* will run March 7 through April 24, 2016. Thacher Gallery exhibitions are generally planned eight months to a year in advance. Initial planning for *Adjacent Shores* began in May of 2015, and a guest curator, who will also function as the project manager, was hired in early July. The project's action plan, which is exhibited in the following spreadsheet and GANTT chart, is broken up thematically with overlapping action items and noted milestones. The action plan worksheet also assigns responsibility for each strategic task, and itemizes budget costs. Included in the action plan is a stipulation that the gallery director and guest curator will meet every two weeks with the purpose of evaluating the exhibition's progress to date, and to review upcoming action items.

Key Point Persons and Responsibilities

The design and implementation of *Adjacent Shores* will be overseen by the Thacher Gallery director and a contracted guest curator / project manager. The gallery director will be responsible for managing the guest curator and gallery staff, as well as allocating and overseeing the project's budget. The director will also handle the loan agreements with Sophia University and artists Amanda Hughen and Jennifer Starkweather.

The guest curator will be responsible for all of the curatorial research and planning as well as the exhibition's design, installation and programming. The curator will also function as the exhibition's project manager, and will oversee the exhibition's action plan including tracking progress, ensuring the completion of project milestones by targeted deadlines, and troubleshooting any unforeseen obstacles that may arise.

The Thacher Gallery director and guest curator will work directly with gallery staff and a contracted art handler, all of whom will be involved in the exhibition's installation. Artists Hughen and Starkweather will be involved in decision-making regarding the exhibition's title and theme. The artists will be responsible for researching the historical map that they will be responding to as well as conducting interviews with selected USF faculty members. Both of these research tasks will serve to inform the production of new work for the exhibition. The artists will also be responsible for completing all works by an agreed upon date, and for framing each piece.

Budget

Thacher Gallery has allocated a budget of \$16,000 for *Adjacent Shores*, which covers projected costs as well as a \$1,000 buffer for unforeseen expenses. Major expenses include the hiring of a guest curator, honorariums for each of the exhibiting artists and the cost of framing their work, and paying for a professional art handler to create a custom pedestal and plexi vitrine for the historical map, and to help with installation. Additional costs are noted in the following action plan spreadsheet. Regular staff hours are included in the gallery's annual operating budget, and therefore are not reflected in the exhibition's budget.

Exhibition Development

Action Plan

*Adjacent Shores:
Hughen/Starkweather*

Thacher Gallery

Key

D - Director

C - Curator

A - Artists

GD - Graphic Designer

GS - Gallery Staff

AH - Contracted Art Handler

TASK	START	END	DURATION	ASSIGNED	COST	NOTES
Phase 1: Curatorial Research and Initial Planning						
Create and distribute RFP for guest curator / project manager	5/4/2015	5/8/2015	1 week	D		
RFP open call for submissions	5/11/2015	6/5/2015	4 weeks	D		
Interview and hire guest curator / project manager	6/29/2015	7/10/2015	2 weeks	D	\$8,100	average 8 hrs./wk. for 38 weeks @ \$25/hr., plus extra 20 hr. buffer
Schedule bi-weekly meetings to evaluate progress and review upcoming action items	7/13/2015	3/11/2016	8 months	D, C		artists, gallery staff and graphic designer will occasionally join these meetings
Identify general theme of exhibition, exhibition dates, potential artists to feature	7/13/2015	7/15/2015	3 days	D, C		
Formally invite Hughen/Starkweather to exhibit during specified period	7/16/2015	7/16/2015	1 day	D, C	\$2,000	\$1,000 honorarium for each artist
Meet with artists to discuss exhibition theme, budget, timeline for moving forward. Establish an effective way to share exhibition related documents and images (Google Drive and Dropbox) (project milestone)	7/22/2015	7/22/2015	1 day	D, C		
Create exhibition object list	7/22/2015	7/22/2015	1 day	C, A		
Decide exhibition title	7/22/2015	7/31/2015	8 days	D, C, A		
Perform curatorial research, create exhibition bibliography	7/22/2015	7/31/2015	8 days	C		
Schedule meetings with experts on the historic map that the artists will be responding to	7/22/2015	7/24/2015	3 days	C		

Identify potential USF community members for artist interviews	8/3/2015	8/5/2015	3 days	D, C		
Meet with Fr. Ucerler and archivist Mark Mir for historical information on Ricci's map and early modern cartography	8/5/2015	8/5/2015	1 day	C, A		
Select final list of USF interviewees	8/6/2015	8/10/2015	3 days	A		
Invite interviewees to participate	8/11/2015	8/11/2015	1 day	C		
Draft interview questions	8/11/2015	8/17/2015	5 days	A		
Schedule interviews, send artists' questions to interviewees	8/17/2015	8/21/2015	5 days	C		
Conduct interviews (project milestone: completion of interviews)	8/31/2015	9/25/2015	1 month	C, A		
Phase 2: Marketing and PR						
Develop social media strategy to publicize exhibition, assign gallery staff person to post weekly (or as appropriate) updates to gallery's Facebook and Instagram accounts	8/31/2015	4/22/2016	8 months	D, C, GS		
Schedule meeting with representatives of the Ricci Institute and Manresa Gallery	8/17/2015	8/19/2015	3 days	C		
Meet with Ricci and Manresa representatives to plan joint programming and cross-promotional materials	8/26/2015	8/26/2015	1 day	D, C		
Continue to develop joint programming	8/26/2015	11/27/2015	3 months	D, C		
Develop cross-promotional marketing collateral (flyers, posters, etc.) for joint programming with Ricci and Manresa	11/2/2015	12/4/2015	5 weeks	D, C, GD	\$300	printing charges (cost split with Ricci and Manresa)
Write press release for Adjacent Shores and distribute to internal (USF) and external media outlets (project milestone)	8/31/2015	9/11/2015	2 weeks	C, A		
Distribute press release to artists' contacts	9/14/2015	9/18/2015	1 week	A		
Design exhibition flyer, postcards, flyer for school tours	1/4/2016	1/22/2016	3 weeks	GD		
Design exhibition webpage	1/4/2016	1/29/2016	4 weeks	GD		
Print and distribute exhibition flyer and postcards	2/8/2016	2/19/2016	2 weeks	D, C, A, GS	\$600	printing charges
Generate invite list and send general invite via email to gallery and artists' guest lists (include information about opening events and artists' talk) (project milestone)	2/8/2016	2/12/2016	1 week	D, A		
Phase 3: Exhibition design and logistics						
Determine dimensions of objects to be displayed, discuss display options	9/14/2015	9/18/2015	1 week	D, C, A		
Complete loan documents	9/14/2015	9/18/2015	1 week	D, A		
Create exhibition layout incl. placement of objects, cases, panels, etc. & identify custom pedestals/vitrines that need to be created (project milestone: completion of ex. layout)	9/21/2015	9/25/2015	1 week	D, C, A		

Meet with contracted art handler/mount maker to plan custom pedestal and vitrine for the Japanese map (to be completed by 1/15/16)	10/5/2015	10/5/2015	1 day	D, C, AH	\$1,200	supplies and labor for custom table-top pedestal and plexi vitrine
Order custom vitrine for Japanese map	12/14/2015	1/15/2016	5 weeks	C		
Create design templates for exhibition labels and panels	9/28/2015	10/23/2015	1 month	C, GD		
Artists create all new works for exhibition (project milestone: completion of all works)	9/28/2015	1/22/2016	4 months	A		
Send final panel designs to printers (project milestone)	2/1/2016	2/12/2016	2 weeks	D, GD	\$400	
Frame all new works by Huguen/Starkweather	1/25/2016	2/5/2016	2 weeks	A	\$1,000	
Phase 4: Programming and special events						
Meet with artists to plan and select dates for exhibition opening and gallery talk	8/12/2015	8/12/2015	1 day	D, C, A		
Reserve room in McLaren for artist panel (to be held immediately before exhibition opening celebration in gallery)	8/13/2015	8/13/2015	1 day	C		
Order food for opening reception	2/8/2016	2/8/2016	1 day	C	\$600	
Phase 5: Development of educational materials, labels, didactics						
Write artists' statement for wall panel	1/11/2016	1/29/2016	3 weeks	A		
Write didactic panel on socio-historical context of Japanese map	1/11/2016	1/29/2016	3 weeks	C		
Write transcripts of artists' interviews with USF faculty (excerpts to be included on expanded labels)	1/11/2016	1/29/2016	3 weeks	C		
Write object labels	1/25/2016	2/5/2016	2 weeks	C		
Identify major themes and select objects for educational guide for school tours	2/8/2016	2/10/2016	3 days	C		
Write educational guide for school tours	2/10/2016	2/24/2016	2 weeks	C		
Phase 6: Community outreach						
Update gallery's list of contact info for private schools within 3 miles of USF	1/4/2016	1/6/2016	3 days	C, GS		
Contact private school administrators with information about free school tours	1/6/2016	1/8/2016	3 days	D, C		
Print flyers for school tours	1/4/2016	1/4/2016	1 day	GS	\$150	
Coordinate distribution of school tour flyers through SFUSD	1/5/2016	1/5/2016	1 day	C	\$130	
Schedule school tours (project milestone: successful scheduling of at least 5 school tours)	1/11/2016	2/12/2016	5 weeks	C		
Phase 7: Exhibition Installation and take-down						
Hang all artwork	1/22/2016	2/2/2016	8 days	AH, A, C, GS	\$240	art handler: \$40/hr. for 6 hrs.

Deliver and install custom pedestal and vitrine for Japanese map	1/24/2016	1/24/2016	1 day	AH	\$120	art handler: \$40/hr. for 3 hrs.
Print all labels	1/25/2016	1/26/2016	2 days	GD, GS	\$40	supplies for labels (vellum and foam core)
Mount labels and panels	1/29/2016	2/3/2016	4 days	C, GS		
Adjust gallery lighting (project milestone: completion of all installation related tasks)	2/2/2016	2/3/2016	2 days	GS		
Exhibition opening (project milestone)	3/7/2016					
Exhibition opening event	3/10/2016					
Exhibition closing event	4/24/2016					
Deinstall exhibition (project milestone)	4/25/2016	4/29/2016	5 days	D, C, A, AH, GS		
Phase 8: Evaluation						
Curator complete written reflection of exhibition development process and evaluation of the exhibition's success	4/25/2016	4/29/2016	5 days	C		
Solicit feedback on a weekly basis from all school groups that visited the exhibition (project milestone: completion of all school tours)	3/7/2016	4/29/2016	8 weeks	D		
Solicit feedback from the USF community (targeted via surveys for all professors that brought classes to the exhibit, and general through an interactive exhibition component)	3/7/2016	4/29/2016	8 weeks	D		
					\$14,880	

Adjacent Shores Timeline

TASK	START	END	Q1			Q2			Q3			Q4			Q1		
			Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
Phase 1: Curatorial Research and Initial Planning																	
Create and distribute RFP for guest curator / project manager	05/04/15	05/08/15		5d													
RFP open call for submissions	05/11/15	06/05/15		20d													
Interview and hire guest curator / project manager	06/29/15	07/10/15				10d											
Schedule bi-weekly meetings to evaluate progress and review upcoming action items	07/13/15	03/11/16														175d	
Identify general theme of exhibition, exhibition dates, potential artists to feature	07/13/15	07/15/15				3d											
Formally invite Hughen/Starkweather to exhibit during specified period	07/16/15	07/16/15				1d											
Meet with artists to discuss exhibition theme, budget, timeline for moving forward. Establish an effective way to share exhibition related documents and images (Google Drive and Dropbox)	07/22/15	07/22/15				1d											
Project Milestone: establishment of exhibition's big idea	07/22/15	07/22/15				◆0											
Create exhibition object list	07/22/15	07/22/15				1d											
Decide exhibition title	07/22/15	07/31/15				8d											
Perform curatorial research, create exhibition bibliography	07/22/15	07/31/15				8d											
Schedule meetings with experts on the historical map that the artists will be responding to	07/22/15	07/24/15				3d											
Identify potential USF community members for artist interviews	08/03/15	08/05/15				3d											
Meet with Fr. Uerler and archivist Mark Mir for historical information on Ricci's map and early modern cartography	08/05/15	08/05/15				1d											
Select final list of USF interviewees	08/06/15	08/10/15				3d											
Invite interviewees to participate	08/11/15	08/11/15				1d											
Draft interview questions	08/11/15	08/17/15				5d											
Schedule interviews, send artists' questions to interviewees	08/17/15	08/21/15				5d											
Conduct interviews	08/31/15	09/25/15						20d									
Project Milestone: completion of interviews	09/25/15	09/25/15						◆0									
Phase 2: Marketing and PR																	
Develop social media strategy to publicize exhibition, assign gallery staff person to post weekly (or as appropriate) updates to gallery's Facebook and Instagram accounts	08/31/15	04/22/16														170d	
Schedule meeting with representatives of the Ricci Institute and Manressa Gallery	08/17/15	08/19/15				3d											
Meet with Ricci and Manressa representatives to plan joint programming and cross-promotional materials	08/26/15	08/26/15				1d											
Continue to develop joint programming	08/26/15	11/27/15						68d									
Develop cross-promotional marketing collateral (flyers, posters, etc.) for joint programming with Ricci and Manressa	11/02/15	12/04/15								25d							
Write press release for Adjacent Shores and distribute to internal (USF) and external media outlets	08/31/15	09/11/15						10d									
Project Milestone: completion and distribution of exhibition press release	09/11/15	09/11/15						◆0									
Distribute press release to artists' contacts	09/14/15	09/18/15						5d									
Design exhibition flyer, postcards, flyer for school tours	01/04/16	01/22/16										15d					
Design exhibition webpage	01/04/16	01/29/16										20d					

TASK	START	END	Q1			Q2			Q3			Q4			Q1		
			Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
Project Milestone: successful scheduling of at least 5 school tours	02/12/16	02/12/16										◆0					
Phase 7: Exhibition Installation and take-down																	
Hang all artwork	01/22/16	02/02/16										8d					
Deliver and install custom pedestal and vitrine for Japanese map	01/24/16	01/24/16										1d					
Print all labels	01/25/16	01/26/16										2d					
Mount labels and panels	01/29/16	02/03/16										4d					
Adjust gallery lighting	02/02/16	02/03/16										2d					
Project Milestone: completion of exhibition installation	02/03/16	02/03/16										◆0					
Project Milestone: exhibition opening	03/07/16	03/07/16											◆0				
Exhibition opening event	03/10/16	03/10/16											1d				
Exhibition closing event	04/24/16	04/24/16													1d		
Deinstall exhibition	04/25/16	04/29/16													5d		
Project Milestone: completion of exhibition deinstallation	04/29/16	04/29/16													◆0		
Phase 8: Evaluation																	
Curator complete written reflection of exhibition development process and evaluation of the exhibition's success	04/25/16	04/29/16													5d		
Solicit feedback on a weekly basis from all school groups that visited the exhibition	03/07/16	04/29/16													40d		
Project Milestone: completion of all school tours	04/29/16	04/29/16													◆0		
Solicit feedback from the USF community (targeted via surveys for all professors that brought classes to the exhibit, and general through an interactive exhibition component)	03/07/16	04/29/16													40d		

Chapter 5: Request for Proposal



Thacher Gallery

Request for Proposal for Project Manager and Guest Curator

Solicited by:

The University of San Francisco's Mary and Carter Thacher Gallery
2130 Fulton Street, San Francisco, CA 94117

415.422.5178 thachergallery@usfca.edu

**Request for Proposal (RFP)
For: Project Manager and Guest Curator**

Issued: 5/11/15

Submission Deadline: 6/5/15

Bidder Selection: 7/10/15

Project Start Date: 7/13/15

Project Completion: 4/29/16

All information contained in this document is confidential and may not be shared with other vendors or institutions without the written permission of the Thacher Gallery.

Introduction

The University of San Francisco's Mary and Carter Thacher Gallery invites proposals for the position of Project Manager and Guest Curator for the upcoming exhibition *Hughen/Starkweather: Adjacent Shores*, which will run March 7 – April 24, 2016. Based on previous experience, you have been selected to receive this RFP, and are invited to submit a proposal to oversee the curation, design and implementation of the exhibition described herein.

Please note that any and all work related to this project and described within this document is expected to be completed by the winning bidder. Subcontracting any tasks to third parties is strictly prohibited.

Included in this RFP:

1. Institutional Background and Project Overview
2. Submission Procedure
3. Modification of Bid
4. Project Documents
5. Evaluation Criteria
6. Form of Contract
7. Project Completion
8. Proposal Contents
9. Proposed Scope of Work
10. Intended Project Outcomes and Measures of Success
11. Ownership

1. Institutional Background and Project Overview

Located within the Gleeson Library / Geschke Center on the University of San Francisco's main campus, the Mary and Carter Thacher Gallery consists of the main exhibition space as well as a sculpture terrace located on the third floor of Kalmanovitz Hall. The gallery was founded in 1998 under the leadership of Fr. Thomas Lucas. The current Director, Glori Simmons, worked with Fr. Lucas for many years and took over directorship in 2013. As a university gallery, Thacher is a key component of the USF community, and serves as a training ground for students interested in pursuing careers in the arts. Each year Thacher hosts a wide range of art exhibitions, with three to five shows per year.

Thacher's mission statement reads: "A public art gallery in the University of San Francisco's main library, the Mary and Carter Thacher Gallery at USF is a forum where creativity, scholarship and community converge. Each year the Thacher Gallery presents a series of high-caliber art exhibitions that probe aesthetics, stimulate cross-disciplinary, multicultural, and interfaith dialogue, and reflect the Jesuit university's commitment to social justice."

Since its creation Thacher Gallery has presented rich and dynamic art exhibitions covering a multitude of media and subject matters. Thacher's exhibitions, which have grown in both size and scope over the years, include group and solo shows from local, regional and international artists, as well as an annual showcase of student work. Since 2013 the gallery has become more regionally-focused, presenting exhibitions that highlight California artists. In addition to presenting art exhibitions, the gallery hosts public programs, gallery tours for school groups and others, and an ongoing event titled "Thacher Thursdays," which often includes pop-up exhibitions and chamber music.

Hughen/Starkweather: Adjacent Shores will be on exhibit from March 7 through April 24, 2016. The show will feature the work of the collaborative team of San Francisco-based artists Amanda Hughen and Jennifer Starkweather. The artists will create several new pieces specifically for this exhibition, including a response to an 18th century Japanese copy of Father Matteo Ricci's 1602 world map, which will also be on exhibit and is being loaned by the Sophia University in Japan. The artists will also be displaying a selection of their current work, which investigates shifting shorelines. The Thacher show will complement two concurrent exhibitions of maps (all from the Sophia University), one at the Manresa Gallery in Saint Ignatius Church on the USF campus and another at the Asian Art Museum. These exhibitions will occur in conjunction with a Jesuit conference on cartography, presented by USF's Ricci Institute for Chinese-Western Cultural History.

The purpose of this RFP is to solicit and select a qualified individual to serve as the project manager and exhibition curator for *Adjacent Shores*. In this capacity the winning bidder will be responsible for all curatorial research and planning, as well as the exhibition's design, installation and programming. In addition, the selected candidate will oversee all aspects of the exhibition's action plan including tracking progress, ensuring the completion of project milestones by targeted deadlines, and troubleshooting any unforeseen obstacles that arise. The guest curator will work directly with the Thacher gallery director and staff, the exhibiting artists, and a contracted art handler who will be involved with the exhibition's installation.

Adjacent Shores presents a unique and exciting opportunity for a project manager / guest curator to work with both a selection of contemporary artworks and a historical object of great socio-cultural significance. Thacher Gallery seeks a qualified and creative individual with a commitment to social justice, who is enthusiastic about working directly with contemporary artists within a vibrant university setting. The gallery has allocated a budget for the exhibition that includes payment for the guest curator / project manager in the amount of \$25 per hour. This amount is non-negotiable. The gallery estimates that the guest curator / project manager will work an average of eight hours per week on this project, for a total of 38 weeks. The project requires some flexibility in the numbers of hours worked each week, and the gallery anticipates that the total weekly hours will likely increase as the project nears completion.

2. Submission Procedure

Proposals conforming to the requirements set out below must be submitted electronically in PDF format to Glori Simmons, Director of Thacher Gallery, at simmons@usfca.edu. Bids must be submitted no later than June 5, 2015. Proposals must state that they are valid for a period of at least 45 days from the closing deadline. The Thacher Gallery reserves the right to waive irregularities and to reject any and / or all bids. Any bid received after June 5, 2015 shall not be considered.

RFP and project timeline:

RFP Issued: 5/11/15

Submission Deadline: 6/5/15

Bidder Selection: 7/10/15

Project Start Date: 7/13/15

Project Completion: 4/29/16

Questions may be submitted by email to Glori Simmons at simmons@usfca.edu. Questions will be answered within three business days.

3. Modification of Bid

Modifications of bids already submitted will be allowed if submitted in writing prior to the submission deadline.

4. Project Documents

The following documents accompany this RFP:

- The Thacher Gallery floor plan
- A high-resolution image of the Japanese copy of Fr. Matteo Ricci's 1602 world map
- Sample images of Hughen/Starkweather's work

5. Evaluation Criteria

All proposals satisfying the requirements of this Request for Proposal will be evaluated to establish which of the respondents best fulfills the needs of the Thacher Gallery and the *Adjacent Shores: Hughen/Starkweather* project. The Thacher Gallery reserves the right to accept or reject any or all proposals received as a result of this request, to negotiate with all qualified bidders or to cancel this Request for Proposal, if it is in the best interests of the Thacher Gallery to do so.

The Guest Curator / Project Manager will be selected based on the following criteria:

- Experience with managing exhibition projects of a similar size and scope
- Experience curating exhibitions of contemporary art

- Familiarity and knowledge of the San Francisco arts community, and ability to work effectively with living artists
- Ability to work creatively and innovatively with a challenging exhibition space and a modest budget
- Experience working within a university setting and proven track record of engaging a diverse range of university community members
- Ability to work effectively as part of a team
- Knowledge of and ability to comply with the American Association of Museums (AAM) standards and best practices

6. Form of Contract

The submission of a proposal implies a general acceptance on the part of the bidder of the terms laid out in this RFP. The winning bidder will be paid on a bi-weekly basis at a rate of \$25 per hour. The Project Manager / Guest Curator is expected to work an average of eight hours per week on this exhibition, although the gallery acknowledges that the exact workload may vary from week to week, and may increase as the project nears completion. The hourly rate of pay is non-negotiable. Upon hire, the Project Manager / Guest Curator will sign a contract agreeing to the terms laid out in this RFP. The contract will remain in effect for the duration of the project.

7. Project Completion

Hughen/Starkweather: Adjacent Shores will be on exhibit from March 7 through April 24, 2016. The project will be completed after the exhibition is de-installed, and once the Guest Curator / Project Manager has completed a written reflection on the exhibition development process and the project's outcomes. The written reflection is due by April 29, 2016.

8. Proposal Contents

Proposals should include the following information:

- A summary of your background, qualifications, resources, and relevant experience.
- A brief description (2-3 paragraphs) of your curatorial vision for this exhibition. Please include a clear strategy for engaging the University of San Francisco community, advancing the gallery's mission, and establishing strategic community partnerships.
- Documentation of a minimum of three exhibitions that are comparable in both size and scope, for which you were the sole or primary curator.
- A management plan for the work included in the following Scope of Work section of this RFP.
- References (including contact information) from at least two past projects of a similar nature, preferably matching those projects used as examples in your proposal.
- An overview of your current workload, and if selected, an explanation of how this project will fit into your projected work calendar.

- Any additional supporting materials that you wish to include in your project proposal.

9. Proposed Scope of Work

The Guest Curator / Project Manager for *Adjacent Shores: Hughen/Starkweather* will be involved in every phase of the exhibition's curation, design, and implementation. The following is a general overview of the types of tasks that the selected applicant will be either responsible for or directly involved with:

Curatorial research and initial planning

- Develop exhibition theme, timeline, and object list (project milestone)
- Perform curatorial research on Matteo Ricci's world map
- Coordinate and attend artist interviews with members of the USF community (project milestone)

Marketing and public relations

- Develop a social media plan for the exhibition
- Write and distribute the exhibition press release (project milestone)
- Develop additional marketing collateral

Exhibition design and logistics

- Create the exhibition layout (project milestone)
- Work with the gallery's graphic designer to create design templates for object labels and didactic panels

Programming and special events

- Plan exhibition opening, artists' talk, and other special events as needed

Development of educational materials, labels and didactics

- Write didactic panels and object labels
- Transcribe artist interviews
- Develop educational guides for school tours

Community outreach

- Distribute information about school tours to San Francisco public and private elementary schools
- Schedule and lead school tours (project milestone)

Installation & De-installation

- Assist with exhibition installation and de-installation as needed

Evaluation

- Complete written reflection of exhibition development process and evaluation of the exhibition's outcomes

10. Intended Project Outcomes and Measures of Success

Upon completion of the *Adjacent Shores: Hughen/Starkweather* project, the Project Manager / Guest Curator will have overseen the successful design, curation and implementation of a contemporary art exhibition in Thacher Gallery's main exhibition space. All aspects of the exhibition must comply with the American Association of Museums (AAM) standards and best

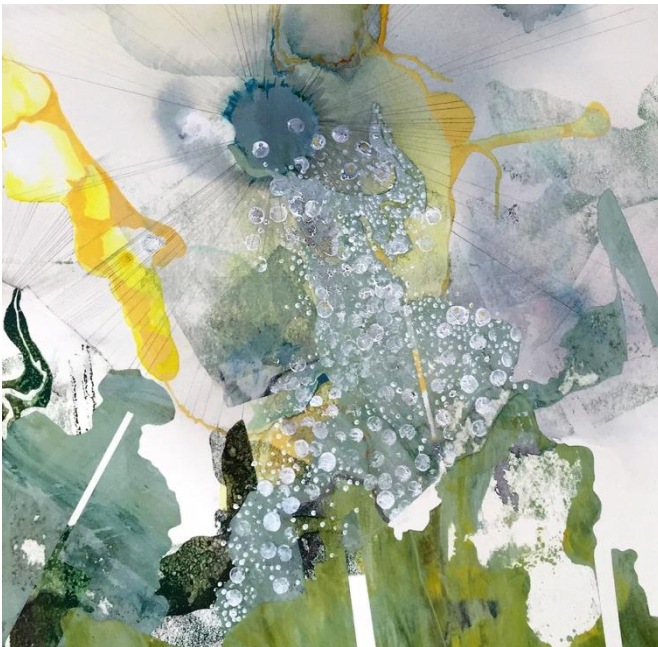
practices as well as all national, state and local regulations pertaining to accessibility, health and safety.

11. Ownership

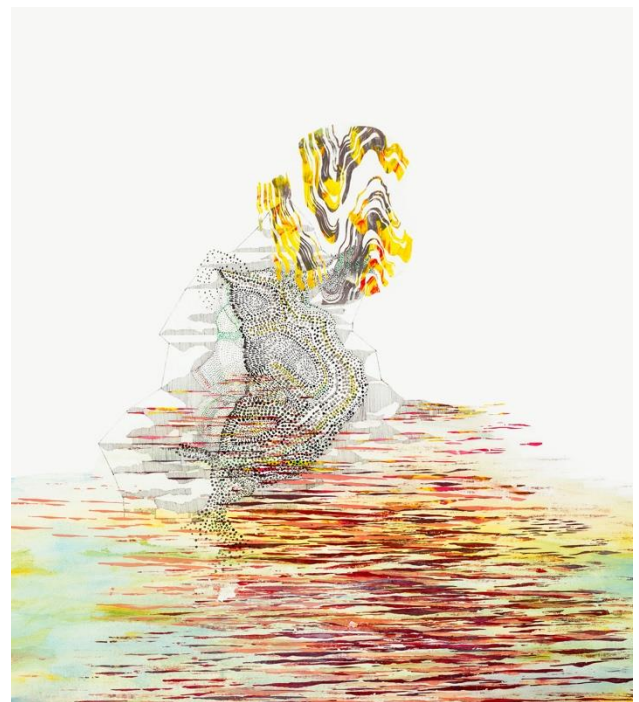
The Thacher Gallery maintains full ownership, and will possess unrestricted copyright, for all property (tangible or intangible) produced during the scope of this project.



1785 Japanese reproduction of Matteo Ricci's 1602 world map, to be exhibited in *Adjacent Shores: Hugen/Starkweather*



Hugen/Starkweather *Submerged 1* (detail)
Ink and gouache on paper, 2015



Hugen/Starkweather *Forecast Analysis*
Ink and gouache on paper, 2015

Request for Proposal Justification

The Mary and Carter Thacher Gallery is a dynamic art gallery located on the University of San Francisco's main campus. As a university gallery, Thacher is a key component of the USF community, and serves as a training ground for students interested in pursuing careers in the arts. The gallery's staff consists of the gallery director and several part-time student employees who assist with graphic design, administrative tasks, and exhibition installation. Because it is a university gallery, many additional resources and contributors are available for any given exhibition. Each exhibition is created differently; some are designed and curated entirely by the Thacher staff, while many involve USF students and faculty.

Although Thacher Gallery hosts multiple art exhibitions each year, the gallery does not employ a permanent curator. Curatorial duties are typically performed by the gallery director, student employees, and graduate student interns. For *Adjacent Shores: Hughen/Starkweather*, Thacher Gallery has chosen to hire a guest curator, who will also function as the exhibition's project manager. Hiring a professional curator for the *Adjacent Shores* exhibition will serve to enhance the gallery's small but passionate and dedicated staff. The guest curator will add a level of curatorial expertise, which will supplement the director's professional background in writing and public programming. The guest curator will also serve as the exhibition's project manager, which will allow the gallery director to focus on other tasks such as planning the 2016-17 exhibition calendar.

The *Adjacent Shores* guest curator / project manager will be responsible for overseeing all aspects of the exhibition's curation, design, and implementation. Specific duties will include all curatorial research and writing, the development of educational materials and school tours, project evaluation, and exhibition marketing, programming, and community relations. Because the guest curator will be hired as a part-time, temporary employee for the duration of the *Adjacent Shores* project only, one of the goals of her/his employment with the gallery is to create a comprehensive action plan that can be adapted and used as a template for future exhibitions.

By hiring a contracted curator the gallery seeks to strengthen its ties with the San Francisco arts community and to establish a model for working with local Bay Area artists. For this reason the gallery hopes to hire an individual that is local to the San Francisco Bay Area and/or familiar with current trends in the San Francisco arts scene and local arts-based institutions. The selected individual ideally will have a background in museum studies, experience working in a university environment, and an ability to work creatively and innovatively with a challenging exhibition space and a modest budget.

Chapter 6: Criteria for Success and Evaluation

The success of the *Adjacent Shores: Hughen/Starkweather* exhibition will be measured in various ways, and by multiple constituencies. These will include formal external evaluations from SFUSD teachers and USF professors, as well as evaluations conducted internally by Thacher Gallery.

From a project management perspective, the *Adjacent Shores* project will be successful if it is executed in accordance with the proposed action plan and timeline, and if project milestones are completed on schedule. Both the exhibition curator / project manager and the gallery director will be responsible for tracking the project's progress. The director and curator will schedule bi-weekly meetings to discuss the project's progress to date, to review upcoming action items and project milestones, and to work out any adjustments that need to be made to the project's action plan moving forward.

A second measure of success will be the extent to which the Thacher Gallery is able to collaborate with the other institutions involved in the spring 2016 cartography-themed programming. This collaborative effort will include the development of cross-promotional marketing and joint programming between Thacher Gallery, Manresa Gallery, the Ricci Institute, and the Asian Art Museum. The success of these endeavors will be evaluated by the number, diversity and quality of collaborative events, as well as the total number of attendees.

Finally, the gallery will conduct internal evaluations of the exhibition's success through a variety of both quantitative and qualitative measures. For each exhibition, the gallery records the number of USF classes that interacted with the show, and the overall number of attendees at each of the exhibition's events. Some of the events planned for the *Adjacent Shores* exhibition include an opening reception, a "Curators in Conversation" presentation, an artist-led tour, and various undergraduate events and interactions with the gallery. The exhibition will include an interactive component at the entrance to the gallery, and the number of visitors who engage with this activity will be another quantitative measure of the exhibition's effectiveness.

Qualitative evaluations will include the gallery's practice of soliciting feedback from teachers who brought their classes to view the exhibition, which will be done after each school tour. The gallery will also reflect on the success of the exhibition in engaging the USF community, which will be determined in part by the quantitative measures outlined above, as well as evaluations from USF professors. Additionally, a major measure of success will be related to the degree to which the gallery is able to incorporate the featured artists in the curatorial and exhibition design processes. The success of this endeavor will be measured through ongoing communication between the artists, the curator, and the gallery's director.

Because there are so many different groups of people interacting with the exhibition (the USF community, school tours, the artists' contacts and the general public), it is important to measure the success of the exhibition through various means. The Thacher Gallery has

determined that soliciting external feedback and evaluation, paired with internal reflections and measures of success, is the most effective way to gauge the overall success of the exhibition.

Chapter 7: Summary and Conclusion

For my museum studies capstone, I created a project management plan for a real-world contemporary art exhibition, which I had the opportunity to curate during and immediately following the capstone course. The process of writing the plan and then actually implementing it provided me with a unique learning experience, where I was able to gain an understanding of the balance and negotiations between an ideal / theoretical scenario, and the realities of executing a professional exhibition with a modest budget and limited resources. In this concluding chapter, I will review my experience of writing and implementing a curatorial plan, summarize what I learned along the way, and offer some thoughts on how the project might impact Thacher Gallery's future operations.

Adjacent Shores: Hugen/Starkweather is the third Thacher Gallery exhibition to which I have contributed. Each of the three exhibitions has been unique, both in terms of subject matter as well as the types of objects being presented. I have found that, while each exhibition presents unique challenges, the curatorial process always begins with a common set of questions. These include:

- What is the exhibition about? What's the big idea?
- Does the subject matter align with the gallery's mission? Does it address the university's commitment to social justice?
- Whose voice or perspective is being presented?
- What's the show going to be called?
- How much text do we want to include, and what should it address?
- Who are the experts (in the field from which the objects/work is being drawn), whom we can reach out to for input/expertise?
- How many objects are there? Will they hang on the wall or be displayed in vitrines?
- Will the layout that we've designed be accessible to people with disabilities?
- Where are the objects coming from? How will they be transported? Do we need to do condition reports when they arrive? Do we need to complete loan documents?
- Are there cultural or personal guidelines for how the objects can be displayed?
- Do we need to hire a professional art handler or conservator to help with installation?
- How will the objects be secured/protected while on display?
- What will the opening event look like? Who is our target audience?
- How will we engage the USF community?
- Will we offer guided tours to local schools?

While some of these curatorial questions are unique to Thacher Gallery, many are universal and applicable to any museum or gallery exhibition. For each of the shows that I've contributed to, working out the answers to these questions gave me a deeper understanding of the curatorial process, and a more meaningful connection to the artwork.

The process of planning and executing *Adjacent Shores* answered many questions that I had about the curatorial process, and also brought to light some considerations that the gallery and I are still working out. For example, while the primary goal of most art galleries is to sell artwork, Thacher Gallery is not a commercial gallery, and exists purely as an exhibition and educational space. The featured artists did a great deal of work for the exhibition, from interviewing USF community members, to creating a new body of work specifically for the exhibition, to participating in several public events. Since the gallery was not directly engaged in trying to sell their work and didn't have the budget to buy any of the pieces, we had to think about how to fairly compensate the artists for their time. The solutions that we worked out for *Adjacent Shores* were fairly hybridized, and the gallery is still thinking through a more standard model for future exhibitions.

In addition to the personal fulfillment that I feel as a result of successfully curating a contemporary art exhibition, I also believe that the undertaking has created a solid basis of information that Thacher Gallery can apply to its future operations. Most importantly, *Adjacent Shores* can serve as a model for collaborating with contemporary artists. One of my project goals was to incorporate the featured artists as much as possible in the curatorial process, and I believe that we did so successfully. Another achievement of the project was the degree to which we were able to engage the USF community, both through personal interviews that informed several of the artists' pieces, as well as with the interactive component that we placed at the exhibition's entrance. Thacher Gallery has struggled in the past with engaging visitor participation and feedback. In *Adjacent Shores*, the interactive map and prompt, paired with the reading area, served as a simple and inexpensive, yet effective, means of engaging gallery visitors.

I am pleased with the outcome of my capstone project and the *Adjacent Shores* exhibition. While we weren't able to enact every detail of my action plan and we made plenty of adjustments along the way, overall we produced a high caliber exhibition that engaged the USF and Bay Area arts community, and which included themes directly related to Thacher Gallery's mission and the university's commitment to social justice.

Appendix 1A: Literature Synthesis

Introduction

For my museum studies capstone, I created a project management plan for the curation of a contemporary art exhibition at USF's Thacher Gallery. *Adjacent Shores: Hughen/Starkweather* featured the abstract work of the collaborative team of San Francisco based artists Amanda Hughen and Jennifer Starkweather. *Adjacent Shores* was on view at the same time as several cartography-related events happening on the USF campus and at the Asian Art Museum. Identifying an opportunity to create an exhibition that tied into the map theme, Thacher Gallery director Glori Simmons invited artists Hughen and Starkweather to exhibit at the gallery in part because of the cartographic quality of their work. The exhibition included works from their ongoing *Shifting Shorelines* project, in which the artists examine the shorelines of the San Francisco Bay, and the effects of sea level rise. Hughen and Starkweather also created a new collection of works for the exhibition, which included pieces based on interviews with USF community members, as well as the artists' response to a historical Japanese map, which was also on view.

The sources that I referenced for my capstone project span a variety of subjects, from curating contemporary art to reference materials on the many topics and themes included in *Adjacent Shores*. For the purpose of this literature review I have divided my source materials into four categories, which include Matteo Ricci and early modern map-making, curating contemporary art and the act of curating more generally, exhibition design and programming, and the use of maps and cartography in contemporary art. Other texts that I referenced for this project and have included in my bibliography, but which I have not specifically addressed in this review, include reference materials on particular topics addressed by the exhibition such as the coastal geography of California, the geo-cultural history of the Pacific, and the effects of global warming on our oceans.

Through my work on *Adjacent Shores: Hughen Starkweather*, I had the opportunity to apply what I learned from the many experts and sources referenced here and in my bibliography, to a contemporary art exhibition within an educational setting. I navigated how to adapt what I learned about curating, program development and museum best practices to a university gallery with a limited budget and staff resources. Through my capstone work and writing I offer a roadmap for university galleries interested in working with living artists, and specifically for connecting those artists with the school's community and rich intellectual resources.

Matteo Ricci and Early Modern Map-Making

As mentioned in the introduction to this literature synthesis, one of the pieces that Hughen and Starkweather created specifically for *Adjacent Shores* was a response to an eighteenth century Japanese copy of Matteo Ricci's 1602 world map. The Japanese version, created by Confucian scholar and scientist Nagakubo Sekisui, was included in the exhibition. Because this map played

a central role in the exhibition, my initial research centered around early modern map-making, Italian-born Jesuit missionary Matteo Ricci, and the significance of the world map that he created in China in 1602.

Jeremy Brotton's *Trading Territories: Mapping the Early Modern World* provided a framework for understanding the time and cultural context in which Ricci created his world map, and Jeremy Clarke's article *When West Met East: Matteo Ricci's Cross-Cultural Mission to China* details Ricci's time in China as a Jesuit missionary. Clarke emphasizes that Ricci's success in assimilating into the Chinese scholarly community was due in part to his adaptability, and the fact that he and his fellow Jesuit missionaries "became Chinese in all things in order to win China for Christ" (Clarke, 2010, p. 16). Writing from a catholic perspective, Clarke frames Ricci's success in integrating with Chinese society as a means of cultural exchange, rather than a form of cultural imperialism. In his article *The Search for the origins of the Chinese Manuscript of Matteo Ricci's Maps*, John Day takes a more nuanced approach, stating "Jesuit missionary work in China is an interesting example of sophisticated political and social engineering" (Day, 1995, p. 94). Day's article was an invaluable resource because it provides detailed information on Ricci's world maps, including the version that he created in 1602.

All of the sources that I referenced in relation to Ricci and his 1602 world map agree on the main reasons for its significance. These include the fact that his map is the first to orient the Pacific Ocean (and thus China) at the center of the globe, and the first Asian map to depict the world as a sphere.

Curating Contemporary Art

Adjacent Shores: Huguen/Starkweather was the first exhibition for which I was the primary curator. Because of this, I felt that it was important to ground my research in a deeper understanding of the history and current trends in contemporary art curation, and also to expand my understanding of what it means to curate more generally. To begin, I referenced two books by renowned curator Hans Ulrich Obrist (co-director of exhibitions and programs at the Serpentine Galleries in London), as well as *Words of Wisdom: A Curator's Vade Mecum on Contemporary Art* (edited by Carin Kuoni), which is a compilation of essays written by curators around the globe. Each of these texts includes helpful information and insights on curating contemporary art, with particularly relevant reflections on working directly with contemporary artists.

In order to broaden my understanding of the curatorial process and how it's applied to fields beyond the world of art, I referenced David Balzer's *Curationism: How Curating Took Over the Art World and Everything Else*. This text, like Obrist's *Ways of Curating*, acknowledges the broadening definition and application of the curatorial process within our daily lives. While Obrist frames his book as an assertion of the continued importance of curation in the art world, Balzer takes a more critical stance, questioning our society's increasing obsession with the act of curating. I agree with many of Balzer's assertions and, as I learn more about the amount of

work and thought that goes into curating a museum or gallery exhibition, I can see that the term is vastly overused and often misapplied in contemporary pop culture lexicon.

Finally, I also referenced the texts *Contemporary Art and the Museum: A Global Perspective* (edited by Andrea Buddensieg and Peter Weibel), and Terry Smith's *What is Contemporary Art?*, both of which examine contemporary art and current trends in the ways that it is defined, displayed and viewed. While Smith's book was highly informative, I was dismayed by the lack of text dedicated to women artists. Additionally, although Smith does address global trends in the art world, I found many of the essays in Buddensieg and Weibel's book to be written in a more inclusive, clear, and accessible manner.

Exhibition Design and Programming

In addition to my readings on curating contemporary art, I also referenced several books on creating effective and impactful exhibitions. These included Burnham & Kai-Kee's *Teaching in the Art Museum: Interpretation as Experience*, Chicone & Kissel's *Dinosaurs and Dioramas: Creating Natural History Exhibitions*, and Marincola's *What Makes a Great Exhibition?* These texts cover topics ranging from developing educational curriculum to writing exhibition labels and didactic text. Because the work featured in *Adjacent Shores* addressed such a diverse assortment of topics, Chicone and Kissel's chapter on developing a big idea was helpful in creating a cohesive narrative for the exhibition (Chicone & Kissel, 2014, p. 57-64). Additionally, their chapter on strategies for encouraging visitor engagement helped me to think through the development of a successful interactive component (Chicone & Kissel, 2014, p. 65-79). In the Marincola text, Ingrid Schaffner's essay "Wall Text" was an informative overview of the history of exhibition text, with insightful ideas about how to write creative and effective didactics (Marincola, 2006, p. 154-167).

Several of the authors included in these texts write about the creation of exhibitions as a highly collaborative process, which was an important component of *Adjacent Shores*. *Emotional Intelligence 2.0* supported this research by providing a framework for how to collaborate effectively (Bradberry & Greaves, 2009, p. 135-168), and *Museum Registration Methods* and *National Standards and Best Practices* were (and continue to be) excellent resources for best practices in curating and exhibition development, among many other topics.

Cartography in Contemporary Art

Because *Adjacent Shores* was centered around cartography, I was interested to include in my research an investigation of how other contemporary artists are incorporating maps and cartography into their work. I was delighted to find a plethora of books on maps and art, many of which I've included in my bibliography. Of particular interest was Rebecca Solnit's *Infinite City: A San Francisco Atlas*, because of its focus on the San Francisco Bay Area. The maps in Solnit's text are similar to the abstract works created by Hughen and Starkweather in the way that they reference and reinterpret data. Her map titled *Once and Future Waters* particularly

resonated with themes in *Adjacent Shores* because of its documentation of the landfill areas along San Francisco's shoreline, and the areas that are projected to be lost due to sea-level rise within the next century (Solnit, 2010, map 22). Another wonderful and more comprehensive resource on this subject was the book *MAP: Exploring the World*. Unlike Solnit's book, *MAP* offers a more global perspective by including the work of artists from around the globe.

Conclusion

As noted in the introduction to this chapter, my list of sources for this project is extensive and not all texts referenced are included in this review. For further information and titles please refer to the following bibliography.

Appendix 1B: Bibliography

1. Armitage, D., & Bashford, A. (eds.) (2014). *Pacific histories: Ocean, land, people*. Palgrave Macmillan.

2. Balzer, D. (2014). *Curationism: How curating took over the art world and everything else*. Toronto, Canada: Couch House Books.

In *Curationism*, David Balzer explores the recent increase in interest in the act and concept of curating, and the ways that the curatorial process is being applied to many areas of popular culture that extend beyond the art world. The book is divided into two sections: the first documents the chronology of curating, and the second examines the “hyper-professionalization” of the art world. The author critically examines the “curationist movement,” which he defines as a period beginning in the 1990s and extending into the present, during which we have used the curatorial process as a means of differentiating ourselves. This book gave me a broader understanding of the role of the curator, current curatorial trends in the art world, and how the process of curating is being applied in a larger, global perspective.

3. Bailey, G. A. (1999). *Art on the Jesuit missions in Asia and Latin America, 1542-1773*. Toronto: University of Toronto Press.

4. Booker, M. M. (2013). *Down by the bay: San Francisco's history between the tides*. Berkeley, California: University of California Press.

5. Bradberry, T. & Greaves, J. (2009). *Emotional intelligence 2.0*. San Diego, CA: TalentSmart.

In *Emotional Intelligence 2.0*, authors Bradberry and Greaves assert that a person’s EQ, or emotional intelligence, is the most important factor in determining both personal and professional success. Their book effectively explains the significance of emotional intelligence in our daily lives, and provides valuable suggestions for increasing EQ competency. As the curator of *Adjacent Shores*, I worked closely with the featured artists, the gallery director, and many other people involved in the exhibition’s creation and execution. Being able to interact with each of these stakeholders in a professional and emotionally intelligent way was a crucial component in the overall success of the exhibition.

6. Brotton, J. (1997). *Trading territories: Mapping the early modern world*. London, England: Reaktion Books.

This book provides documentation on the way geography was depicted in 16th century early modern maps, with a focus on European representations of the “old world” (Africa and Southeast Asia). The author argues that trade, diplomacy and financial speculation were instrumental in the development of early maps. This book provided me with information on the historical time period in which Ricci created his 1602 world map, which artists Jennifer

Starkweather and Amanda Huguen responded to as part of their process in *Adjacent Shores*. The historical and contextual information included in the book was helpful in writing the exhibition materials such as labels, panel text, and programming.

7. Buck, R. A. & Gilmore, J.A. (2010) *MRM5: Museum registration methods 5th edition*. Washington, DC: AAM Press / American Association of Museums.

Published by the American Association of Museums, MRM5 is considered the “bible of the museum registrar.” It is an all-encompassing text on the best practices for accessioning and caring for objects. Edited by Buck and Gilmore, the book contains contributions from over 100 registrars and museum professionals. Although some of the sections in this book were not directly applicable to Thacher Gallery because it is a non-collecting institution, other sections provided guidance on the handling and care of objects in *Adjacent Shores*. Of particular relevance were the sections on loans, exhibitions, object handling, and condition reporting.

8. Buddensieg, A. & Weibel, P. (Eds.), (2007). *Contemporary art and the museum: A global perspective*. Karlsruhe, Germany: Hatje Cantz Verlag.

As the global contemporary art movement grows, art is being displayed and experienced in new and unconventional ways. In *Contemporary Art and the Museum*, editors Buddensieg and Weibel present a collection of essays written by art critics, anthropologists and museum curators, all of which address this evolutionary process in the art world and the ways that museums are adapting. In particular, many of the essays question whether art will continue to be institutionalized in permanent and public collections. This book served to broaden my understanding of how contemporary art is currently being displayed and appreciated in many different parts of the world, and how these various approaches extend beyond the traditional museum model.

9. Burnham, R., & Kai-Kee, E. (2011). *Teaching in the art museum: interpretation as experience*. Los Angeles, CA: Getty Publications.

In *Teaching in the Art Museum*, authors Burnham and Kai-Kee draw from their experience as museum educators to write about the process of gallery teaching, and the importance of enabling museum visitors to construct their own meanings. As a university gallery, a central component of each of Thacher’s exhibitions is the development of educational materials and school tours. Although we didn’t end up creating educational programming specifically for *Adjacent Shores*, we considered doing so during initial planning. In keeping with the gallery’s commitment to social justice in its mission statement, we considered tour themes related to climate change, environmental stewardship and cross-cultural exchange. During the curatorial research period, I identified *Teaching in the Art Museum* as a resource for the development of exhibition tours. Of particular interest was chapter six, titled “Questioning the Use of Questions,” in which the authors suggest that visitors and students should be allowed time to observe and reflect, and to form their own questions about what they’re seeing. In this vein, the authors identify museum educators and tour guides as “coexplorers.”

10. Chicone, S.J. & Kissel, R.A. (2014). *Dinosaurs and dioramas: Creating natural history exhibitions*. Walnut Creek, CA: Left Coast Press, Inc.

Dinosaurs and Dioramas provides a clear, step-by-step guide to the exhibition development process. While the text is centered on science and natural history exhibitions, the information is applicable to any kind of museum or gallery exhibition. This book was a great resource for creating a roadmap for the development, design and installation of *Adjacent Shores*, and provided insightful information about what works and what doesn't in regards to various curatorial projects such as labels, interactives, etc. The authors write about the importance of collaboration, which was a critical component in the *Adjacent Shores* exhibition. Examples of this included the *Adjacent Shores* artists' collaborative working method, as well as the collaboration between Thacher Gallery and the other institutions that hosted cartography-related events during the spring semester.

11. Clarke, J. (2010). *When west met east: Matteo Ricci's cross-cultural mission to China*. America Press Inc.

This article details the life of Matteo Ricci, with a focus on his time as a Jesuit missionary in China. Clarke describes the social and political culture of the Ming dynasty (1368-1644), and the ways that Ricci was able to navigate and assimilate into China's scholarly community. The author emphasizes Ricci's efforts to learn and speak the Chinese language fluently, and his eagerness to engage in a cross-cultural exchange with his Chinese contemporaries.

12. Day, J. D. (1995). *The search for the origins of the Chinese manuscript of Matteo Ricci's maps*. Imago Mundi, Ltd., Vol. 47, 94-117.

In this article John Day discusses and contrasts Matteo Ricci's various world maps and their Chinese manuscripts, and he contextualizes Ricci's maps by providing historical information on the 16th and 17th century Jesuit missions to China. The article includes several images of Ricci's maps and manuscripts, including a reproduction and detailed information about the 1602 world map that was referenced in *Adjacent Shores*. This article was a valuable resource as I researched and wrote about Ricci's famous world map, and the eighteenth century Japanese reproduction that was included in the exhibition.

13. Fontana, M. (2010). *Matteo Ricci: a Jesuit, scientist and humanist in China*. Rome: De Luca Editori d'Arte.

14. Harmon, K. A., & Clemans, G. (2009). *The map as art: Contemporary artists explore cartography*. New York: Princeton Architectural Press.

15. Harmon, K. A. (2004). *You are here: Personal geographies and other maps of the imagination*. New York: Princeton Architectural Press.

16. Harwood, J. (2006). *To the ends of the earth: 100 maps that changed the world*. South Africa: Random House Struik.

17. Harzinski, K. (2010). *From here to there: A curious collection from the Hand Drawn Map Association*. New York: Princeton Architectural Press.
18. Hayes, D. (2007). *Historical atlas of California: with original maps*. Berkeley: University of California Press.
19. Hayes, M. O., Michel, J., & Holmes, J. M. (2010). *A coast to explore / coastal geology and ecology of Central California*. Columbia, S.C: Pandion Books.
20. Hsia, R. P. (2010). *A Jesuit in the forbidden city: Matteo Ricci, 1552-1610*. Oxford; New York: Oxford University Press.
21. Huguen, A. (n.d.). Retrieved from <http://www.amandahughen.com>
22. Jacobs, F. (2009). *Strange maps: An atlas of cartographic curiosities*. New York: Viking Studio.
23. Killion, T. & Snyder, G. (2015). *California's wild edge: The coast in prints, poetry, and history*. Berkeley: Heyday Books.
24. Kuoni, C. (ed.), (2001). *Words of wisdom: A curator's vade mecum on contemporary art*. New York, NY: Independent Curators International.

This book was published by Independent Curators International, a non-profit institution that was founded in 1975 with the mission of presenting and making accessible challenging contemporary art. *Words of Wisdom* is a compilation of essays written by members of ICI, all of whom are seasoned curators working in both the United States and internationally. The text is meant to be a sort of guidebook for new curators, and many of the contributors respond to questions posed at the beginning of the book about the curatorial process and exhibition making. *Adjacent Shores* was one of my first curatorial projects, so the wisdom shared in this book was an invaluable resource. Of particular relevance to my project were the various essays about the collaborative process of working with living artists. Several of the contributors stress the importance of involving the artists in this process, and the authors share practical and varied advice about the many forms that this type of collaboration can take.

25. Lippard, L. R., Smith, S., & Revkin, A. (2007). *Weather report: Art and climate change*. Boulder Museum of Contemporary Arts.
26. Marincola, P. (ed.), (2006). *What makes a great exhibition?* Philadelphia, PA: Philadelphia Exhibitions Initiative, Reaktion Books.

This book contains a compilation of fourteen essays, written by art historians and curators, all responding to the question of what makes an exhibition great. The majority of the essays center on curating American and European contemporary art. They take into account

challenges such as budget constraints and organizing engaging group exhibitions, as well as the important roles that space and architecture play in the success of an exhibition. Ingrid Schaffner's essay "Wall Text" documents the history and role of informational text (didactic panels and object labels) in an exhibition, and provides insights on how to create text that is strategic and creative. Schaffner provides clear, straightforward advice about the aesthetics and content of exhibition labels, which I took into account when creating the labels for *Adjacent Shores*.

27. Matsuda, M. K. (2012). *Pacific worlds: A history of seas, peoples, and cultures*. Cambridge; New York: Cambridge University Press.

28. Merritt, E. E. (2008). *National standards & best practices for U.S. museums*. Washington, D.C.: American Association of Museums.

Developed by the American Alliance of Museums, this book serves as a resource for museums of all types and sizes. It presents standards and best practices on topics including public trust and accountability, developing and adhering to missions, planning, leadership and organizational structures, caring for collections, education and interpretation, financial stability, and facilities and risk management. Although Thacher is a gallery, as a non-profit arts-based organization it operates in many ways like a museum. Several of the standards set forth in this book were applicable to Thacher and the planning process for *Adjacent Shores*. Of particular relevance was the section on missions, in which the authors stress the importance of planning exhibitions and programming that are in line with an institution's mission. As a non-collecting institution Thacher relies on loans (from artists or other institutions) for each of its exhibitions. Because of this, the book's recommendations on exhibiting borrowed objects were also helpful.

29. Mogel, L., & Bhagat, A. (2007). *An Atlas of radical cartography*. Los Angeles: Journal of Aesthetics & Protest Press.

30. National Research Council. (2012). *Sea-level rise for the coasts of California, Oregon, and Washington: past, present, and future*. Washington, D.C.: National Academies Press.

31. Noone, K. J., Diaz, R. J., & Sumaila, U. R. (2013). *Managing ocean environments in a changing climate: Sustainability and economic perspectives*. Burlington, MA: Elsevier.

32. Obrist, H.U. (2008). *A brief history of curating*. New York, NY: D.A.P./Distributed Art Publishers.

Hans Ulrich Obrist is a well-known contemporary art curator who was born in Switzerland and now serves as the co-director of exhibitions and programs at the Serpentine Galleries in London. *A Brief History of Curating* is a compilation of interviews that he conducted over several decades with curators from around the globe. In the interviews Obrist asks each curator to speak about his or her individual experiences with curating, as well as their observations on the development and evolution of the curatorial field more generally. This text provided

historical and contextual information about the curatorial process, on both an individual and a more universal level.

33. Obrist, H.U. & Raza, A. (2014). *Ways of curating*. New York, NY: Faber and Faber, Inc.

Hans Ulrich Obrist's *Ways of Curating* is an all-encompassing text on the curatorial process. It includes analysis of historical exhibitions, as well as insights on his own curatorial experiences. As with Balzer's *Curatorism*, *Ways of Curating* acknowledges the broadening definition and application of the act of curating. However, Obrist asserts the continued importance of the curatorial process in the art world, and argues that designing an exhibition entails much more than a simple act of selection. This book gave me a broader understanding of the curatorial process and how it has adapted and evolved over time. While many of the books in this bibliography deal with curating, this is one of the few that are specifically about curating contemporary art.

34. Obrist, H. U. (Ed.). (2014). *Mapping it out: An alternative atlas of contemporary cartographies*. Thames & Hudson.

35. Park, H. (2012). *Mapping the Chinese and Islamic worlds: Cross-cultural exchange in pre-modern Asia*. Cambridge University Press.

36. Pickles, R. (2015). *Map: Exploring the world*. London: Phaidon Press Limited.

37. Smith, T. (2009) *What is contemporary art?* Chicago, IL: The University of Chicago Press.

While art is enjoyed and celebrated by people around the globe, contemporary art can at times be challenging, disturbing, or difficult to understand. For those less familiar with it, it can seem inaccessible and even pretentious. In addition to more traditional mediums, contemporary art can take the form of political statement, performance piece, or new digital media. While art has historically been judged in large part by its aesthetic appeal, this often is not the case with contemporary art. Because of this, and because it can take so many forms, people often question what qualifies as art today. In *What Is Contemporary Art*, Terry Smith attempts to answer this question. His book also provides historical context for the contemporary art movement, a breakdown of different trends in the contemporary art world, and an analysis of several contemporary art museums. This book helped me to gain a better understanding of the type of art that is currently being created, and how the work of the artists featured in *Adjacent Shores* fits into the greater contemporary art world.

38. Solnit, R. (2010) *Infinite city: A San Francisco atlas*. Berkeley and Los Angeles, CA: University of California Press.

Rebecca Solnit's *Infinite City* is a creative and insightful atlas of the San Francisco Bay Area. The book is comprised of a collection of maps, often with surprising thematic comparisons of data related to the region's history and culture. Solnit is a San Francisco based writer, historian and activist with a deep connection to the Bay Area. Her work in *Infinite City*, which incorporates

contributions from cartographers, artists and writers, directly relates to Hughen/Starkweather's current project researching and mapping shifting Bay Area shorelines. Several of Solnit's maps in *Infinite City* deal with the ever-changing geography and shorelines of the San Francisco Bay Area. *Third Street Phantom Coast*, based on a map by artist Alison Pebworth, contrasts San Francisco's current eastern shoreline with how it appeared prior to 1849. *Once and Future Waters* documents the landfill areas along San Francisco's shoreline, and the projected areas that will be lost due to sea-level rise within the next century.

39. Spence, J. D. (1984) *The memory palace of Matteo Ricci*. New York, NY: Viking Penguin Books Inc.

This book is an exploration of the life of Matteo Ricci and his quest to bring Christianity to Ming dynasty China. The text is centered around four illustrations created by Ricci, several of which come from a book that he wrote on the art of memory. Included is a detailed chronology of Ricci's life, with references to the creation and publication of his 1602 world map. The bibliographic and historical information in this book helped to inform the curatorial text for *Adjacent Shores*.

40. Starkweather, J. (n.d). Retrieved from <http://jenniferstarkweather.com>

41. Suárez, T. (2004). *Early mapping of the Pacific: The epic story of seafarers, adventurers, and cartographers who mapped the earth's greatest ocean*. Periplus.

42. Thacher Gallery. (n.d.). Retrieved from <https://www.usfca.edu/thacher-gallery>

43. Thomas, N. (2010). *Islanders: The Pacific in the age of empire*. New Haven: Yale University Press.

44. The University of San Francisco. (n.d.). *Our History*. Retrieved from <https://www.usfca.edu/about-usf/who-we-are/our-history>

45. The University of San Francisco. (n.d.). *Vision & Mission*. Retrieved from <https://www.usfca.edu/about-usf/who-we-are/vision-mission>

46. The University of San Francisco. (n.d.). *USF 2028*. Retrieved from <https://www.usfca.edu/about-usf/who-we-are/president-leadership/office-of-the-president/usf-2028>

47. The University of San Francisco. (n.d.). *Facts & Statistics*. Retrieved from <https://www.usfca.edu/about-usf/what-you-need-to-know/facts-statistics>

48. The University of San Francisco. (n.d.). *USF Board of Trustees*. Retrieved from <https://www.usfca.edu/about-usf/who-we-are/president-and-leadership/board-of-trustees>

49. Van Duzer, C. A. (2013). *Sea monsters on medieval and Renaissance maps*. London: The British Library.
50. Virga, V. (2007). *Cartographia: Mapping civilizations*. New York: Little, Brown and Company.
51. Winchester, S. (2015). *Pacific: Silicon chips and surfboards, coral reefs and atom bombs, brutal dictators, fading empires, and the coming collision of the world's superpowers*. New York, NY: Harper.
52. Woodbridge, S. B. (2006). *San Francisco in maps & views*. New York: Rizzoli.