

DEREE COLLEGE SYLLABUS FOR: AT 4039 HISTORY AND THEORY OF CURATING

(Previously AT 4039 CURATING)

(Updated Fall 2022)

UK LEVEL 6
UK CREDITS: 15
US CREDITS: 3/0/3**PREREQUISITES:**

None

CATALOG DESCRIPTION:

Thematic investigation of the theoretical discourses and historical aspects related to contemporary curatorial theory and practice.

RATIONALE:

Focusing on case studies, the course examines the intellectual and technical tasks of the curator, in relation to the ways in which modern and contemporary art has been displayed and interpreted. Emphasis is placed on practices of collecting and exhibition-making of the modern and late modern era; strategies of audience development; curating as an inquiry into the cultural conditions of art institutions and communities; curating as knowledge production. The course is addressed to art historians, visual artists or anyone interested in the art of display.

LEARNING OUTCOMES:

Upon successful completion of this course, the student should be able to:

1. Assess historical and contemporary curating and collecting discourses;
2. Demonstrate understanding of the various cultural, political and historical contexts of key exhibitions;
3. Critically examine key points of specific approaches and/or key writings related to curating and particular aspects of art display.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Lectures, class discussions and group work during class meetings.
2. Critical analysis and in class discussion of assigned readings.
3. In class student presentations of assigned readings.
4. Individualized assistance during office hours, regarding course material and assessments.
5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support resources.
6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.
7. Artist studio visits, tours of exhibition spaces, on site discussions with curators and other art world professionals working with both collections and exhibitions.
8. Utilization of the facilities of the ACG art gallery and the ACG art collection.

The course will be delivered in seminar fashion with emphasis on student presentation and in-class discussion of assigned readings.

ASSESSMENT:**Summative:**

First Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts)	50%
Final Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts)	50%

Formative:

Essay drafts	0
In class student presentations of assigned readings	0

Formative assignments and relative instructor feedback aims to better prepare students for the summative assessments. The first summative assessment tests Learning Outcome 1 and 2. The second summative assessment tests Learning Outcome 3. *Students are required to resit failed assessments in this module.*

INDICATIVE READING:

EXCERPTS FROM:

Altshuler, Bruce ed. *MJ Manifesta Journal 11: The Canon of Curating* (5/ 2011).

_____ *Salon to Biennial: Exhibitions That Made Art History 1: 1863-1959*. London and New York: Phaidon, 2008.

_____ *Biennials and Beyond: Exhibitions That Made Art History 2: 1962-2002*. London and New York: Phaidon, 2013.

Baldacci, Cristina, Ricci, Clarissa, and Vettese, Angela, eds. *Double Trouble in Exhibiting the Contemporary: Art Fairs and Shows*. Milan: Scalpendi Editore, 2020.

Barker, Emma. *Contemporary cultures of display*. New Haven: Yale University Press in association with Open University Press, 1999.

Bennett, Tony. *The Birth of the Museum: History, Theory, Politics*. London: Routledge, 1995.

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso Books, 2012.

Crimp, Douglas and Louise Lawler. *On the Museum's Ruins*. London and Cambridge, Mass: MIT Press, 1993.

Ferguson Bruce W., Reesa Greenberg, and Sandy Nairne eds. *Thinking About Exhibition*. New York: Routledge, 1996.

Filipovic, Elena, Van Hal, Marieke, Øvstebø, Solveig, ed. *The Biennial Reader: An Anthology of Large-Scale Perennial Exhibitions of Contemporary Art*. Bergen: Bergen Kunsthall, 2010.

Filipovic, Elena, and Vanderlinden, Barbara, ed. *The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-War Europe*, Cambridge, MA: MIT Press, 2005.

	<p>Gardner, Anthony, and Green, Charles. <i>Biennials, Triennials, and Documenta: The Exhibitions that Created Contemporary Art</i>. Malden, MA/Oxford/Chichester: Wiley Blackwell, 2016.</p> <p>Greenberg, Reesa, Ferguson, Bruce W, and Nairne, Sandy, eds. <i>Thinking About Exhibitions</i>. London and New York: Routledge, 1996.</p> <p>Martinon, Jean-Paul ed. <i>The Curatorial: A Philosophy of Curating</i>. London: Bloomsbury Academic, 2015.</p> <p>Obrist, Hans Ulrich. <i>A Brief History of Curating</i>. Zurich: JRP Ringier, 2011.</p> <p>O’ Neil, Paul ed. <i>The Culture of Curating and the Curating of Culture(s)</i>. London; Cambridge, Mass: MIT Press, 2012.</p> <p>_____ ed. <i>Curating Subjects</i>. Amsterdam: De Appel, 2007.</p> <p>O’ Neil, Paul and Mick Wilson eds. <i>Curating and the Educational Turn</i>. Amsterdam: Open Editions, 2010.</p> <p>Preziosi, Donald. <i>Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity</i>. Minneapolis: University of Minnesota Press, 2003.</p> <p>Rand, Steven, and Harriet Kouris, eds. <i>Cautionary Tales: Critical Curating</i>. New York: Apexart, 2007.</p> <p>Stallabrass, Julian. <i>Art Incorporated: The Story of Contemporary Art</i>. Oxford: Oxford University Press, 2004.</p> <p>Troelenberg, Eva Maria, and Savino, Melania, eds. <i>Images of the Art Museum: Connecting Gaze and Discourse in the History of Museology</i>. Berlin and Boston: De Gruyter, 2017.</p> <p>Zorloni, Alessia. <i>The Economics of Contemporary Art: Markets, Strategies and Stardom</i>. New York: Springer, 2013.</p> <p>Journal of Curatorial Studies, ISSN: 20455836</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Written assignments must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Word, PowerPoint, Blackboard. Use of online databases and resources.</p>

WWW RESOURCES:	<p>On Curating: www.on-curating.org The Exhibitionist: Journal on Exhibition Making: www.the-exhibitionist-journal.com Manifesta Journal: www.manifestajournal.org CCS Bard: http://www.bard.edu/ccs/study/program-overview Post-Graduate Program in Curating Zurich: http://www.curating.org E-flux Journal: www.e-flux.com/journals Site Magazine: www.sitemagazine.net</p>
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Introduction to the history of Collecting and Display 2. The Nature of Museums 3. Exhibition in the Twentieth-Century 4. Archival Principles and Practices 5. Considering audience(s) in a Global Museum Without Walls 6. Contemporary Curatorial Practices 7. From Installation to Curating 8. Participatory Art and Art for Social Change 9. Curating New Media and Digital Technologies 10. Non-Institutional Exhibition-Making and Off-Site Art Curating 11. Art of Institutional Critique 12. Constructing Identities and Meanings