MVA 508 - Curatorial Practices

Course Title	**Curatorial Practices**
Course Code	MVA 508
Course Type	Elective
Level	Master (2nd Cycle)
Year / Semester	1 (1st or 2nd semester)
Teacher's Name	Yiannis Toumazis

ECTS	10	Lectures / week	3	Laboratories / week	-

Course Purpose and Objectives	Aim of the course and core objectives are to: Create a deeper and more personal understanding of the processes of curating. Provide knowledge of current trends in contemporary art, thus opening up ways for new methods of presenting art works. Strengthen students' understanding of the vital operations of exhibition making, organising, programming, project management and commissioning. Acquire a theoretical and philosophical perspective towards the curatorial contemporary art. Develop a critical approach to art practice through advanced research and analysis of specific theoretical concepts. Investigate the transformations in the structure and context of visual arts in the 20th and the 21st century by studying the history of art exhibitions.
Learning Outcomes	**Students should be able to:** Develop research methodologies in curatorial practice. Reinforce awareness in art history and theory of the 20th and the 21st century as well as the history of art exhibitions. Strengthen art-writing skills Build working relations with fellow artists, art institutions, galleries and other venues of interest. Demonstrate curatorial abilities in forming and presenting conceptual models. Construct meaning and push forward new creative relationships.

	Acquire skills in specialised scientific research and methodology. Generate critical arguments using comparative analysis. Develop a personal curatorial style and implement it in a personal project. Use analysis and synthesis to develop advanced critical thinking.		
Prerequisites	-	Required	-
Course Content	This course deals with the practice of curating by examining the ways in which art has been displayed, mediated and discussed. Specifically the course examines the history of exhibition making and the role of the art exhibition as a part of a developmental process, of conceptualizing ways in which art and its contexts are understood. From the curator-guardian of the artwork to the curator-author of the work, and the curator-guardian of institutions to the curator-activist, a lot has taken place in the history of curating contemporary art. Already since the late 1960s and the emergence of the first curated exhibitions of contemporary art, such as *When Attitudes Become Form* by Harald Szeeman and *Op Losse Schroeven* by Wim Beeren, the curators acquired an iconic status in the world of art, while the first polemical responses to the ambiguous role of the curator-author and the curator-artist started to be expressed. To quote J.J. Charlesworth: "*The heightened preoccupation with the authorial aspect of curating might be seen as a defensive reaction to the disappearance of shared critical and cultural values and criteria through which the institutional power of curating is mediated and legitimated.*" (Charlesworth, J.J., "Curating Doubt" in *Issues in Curating Contemporary Art and Performance,* Rugg, Judith and Sedgwick Michèle (eds.), Intellect, Bristol 2007, p. 97.) Operating on many different levels simultaneously, the role of the curator has become both complex and controversial. In the globalised arena, and the neoliberal mechanisms that guide it, art management necessitates an efficient handling of the dynamics between artists, institutions, the market, the media, and other social and political structures. The course will look at the structures and strategies behind different curatorial models, focusing on the history of exhibition - making and the development of ideas in each genre examined. Using case studies, the models of practice will include: the public museum or gallery; the biennial; interdisciplinary institutions; artist-led initiatives and institutional critique; art in the public realm; collections and the auction house; expanded museology; virtual curating and digital technologies; film and video; performance. The lessons also offers students the opportunity to build-up and present at a final stage an artist-led curatorial project that would enable them to understand and follow the contextual and conceptual operations, mechanisms, possible structures and logistics of exhibition-making.		
Teaching Methodology	- Lectures and illustrated presentations - Critical group discussions and debates on case study exhibitions - Critical reading and writing - Historical research - Visits to museums, galleries, artists' studios and art institutions - Critical essay and individual curatorial project		

Bibliography	Paul O' Neil (ed.), *Curating Subjects*, London: Open Editions, 2011
	Paul Marincola, *What Makes a Great Exhibition?*, Philadelphia:Philadelphia Exhibitions Initiative, 2010
	Paul O' Neil, Mick Wilson (eds.), *Curating and the Educational Turn,* London: Open Editions, 2011
	Judith Rugg, Michelle Sedwick (eds.), *Issues in Curating in Contemporary Art and Performance,* Bristol: Intellect, 2007
	Beryl Graham, Sarah Cook, *Rethinking Curating: Art after New Media*, Cambridge (MA): The MIT Press, 2010
	Salon to Biennial-Exhibitions that made Art History, Volume I: 1863-1959, London: Phaidon, 2008
	Paul O' Neil, *The Culture of Curating and the Curating of Cultures,* Cambridge (MA): The MIT Press, 2012
Assessment	The Assessment methodology, which is mainly employed in this course and generally in the program is the one that is intended for learning. This is a continuous array of assessments used to help students learn. Additionally, periodic assessments is also used to verify that they did, in fact, meet prescribed academic achievement standards. Assessment, which is continuous and relies primarily in process is used far more than merely a source of evidence for grading, but also to build student **confidence**, **motivation**, and **engagement** in their learning. In other words, **assessment** isn't merely an index of the amount learned—it **can also be the reason of that learning.**
	• Research and Methodology: 20%
	• Experimentation and Analysis: 15%
	• Class Participation: 15%
	• Oral Presentation and Analysis: 10%
	• Final Written Essay: and project: 40%
	Total: 100%
Language	ENGLISH