

## COURSE SPECIFICATION DOCUMENT

**NOTE:** ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

<b>Academic School/Department:</b>	Communications, Arts and Social Sciences
<b>Programme:</b>	MA in Visual Arts Management and Curating
<b>Level:</b>	7
<b>Course Title:</b>	Curating
<b>Course Code:</b>	VAM 7104
<b>Course Leader:</b>	Eszter Steierhoffer
<b>Student Engagement Hours:</b>	<b>200</b>
Seminars:	39
Tutorials:	6
Independent / Guided Learning :	155
<b>Semester:</b>	SPRING
<b>Credits:</b>	20 UK CATS credits 10 ECTS credits 4 US credits

### **Course Description:**

Equips students with the practical skills and theoretical knowledge necessary for making exhibitions in a museum or gallery. The course will trace the history of curating from the Salons in Paris through key exhibitions produced by the avant-gardes in the 20<sup>th</sup> century. Students will become familiar with current topics in curating, including the concept of the 'universal' museum, the 'artist as curator', new institutionalism and the 'educational turn' in curating, alongside issues to do with museum collections, including the ethics of ownership. Students will also explore practical aspects of curating, such as transport, insurance, installation and object-handling. The course will make use of London's many arts institutions.

**Pre-requisites and/or Co-requisites:** MA Visual Arts Management and Curating students only

### **Aims and Objectives:**

- To introduce students to the practical skills and theoretical knowledge necessary for making exhibitions in a museum or gallery
- To explore the history of curating
- To examine current and recent trends in the discipline of curating
- To analyse the ethics of collecting and owning art
- To consider the representation of contemporary art in museums and galleries

- To engage critically with texts and objects
- To develop students' visual literacy including formal analysis

**Programme Outcomes:**

At the end of this course, the students will have achieved the following programme outcomes:

A3, A4, B1, B2, B5

A detailed list of the programme outcomes are found in the Programme Specification. This is located at the Departmental/Schools page of the portal.

**Learning Outcomes:**

- critically analyse the display of art in museums and galleries
- demonstrate critical intellectual and practical awareness of contemporary curating principles and practice, including the history of curating, from an intercultural perspective
- demonstrate critically engaged visual literacy including formal analysis
- show systematic, critical engagement with texts and objects
- demonstrate professional presentation skills including verbal visual analysis, communicated clearly to specialist and non-specialist audiences

**Indicative Content:**

- history of curating
- theories of curating, trends in the discipline
- practical skills for exhibition making
- ethics of ownership and collecting
- representation of art in museums and galleries
- visual literacy including formal analysis
- critical engagement with texts and objects

**Assessment:**

This course conforms to the Richmond University Standard Assessment Norms approved at Academic Council on June 28, 2012.

<b>FHEQ level</b>	<b>Richmond/UK Level</b>	<b>Normal Number of Items</b>	<b>Total assessment</b>
LEVEL 7	R500/UK MA	2-3	2000-3000 words with project research

In order to meet the learning outcomes you will complete two written assignments and one oral presentation. The first written assignment is the 'Short Research Essay.' The second assignment is the 'Display Proposal.' You will also be asked to present your 'Display Proposal' as a group.

Your work on this course will be assessed through a variety of ways using both formative and summative approaches. With formative approaches you will receive crucial feedback, which does not contribute to the calculation of your final grade but is intended to help you improve your

overall approach to your learning and enable you to achieve better results. With summative approaches the feedback you receive will be woven into the process that makes up your final grade. The formative assessment approaches used include class discussion. The summative assessment approaches used include class discussion regarding very specific matters to do with the readings and any set assignments. In addition to this there will be written work in the form of the development of the 'Short Research Essay' and the 'Display Proposal'. You will also be asked to present on the topic of your 'Display Proposal.'

#### Short research paper 50%

Students are asked to write a short research paper identifying a seminal exhibition in the history of curating and to critically reflect on how the exhibition changed, or contributed to, the development of curatorial practice. 1500 words.

#### Display Proposal (group work)40%

The display proposal requires you to conceive of a realisable display, within certain parameters, and locate it within 1-2 specific galleries within Tate Modern, Tate Britain or the National Gallery. It includes: exhibition concept, list of works, installation plan and budget. The exhibition concept should be no more than 800-1000 words.

#### Oral Presentation (group work) 10%

Presentation of the 'Display Proposal.'

### **Teaching Methodology:**

#### **SEMINARS**

The course will consist of weekly postgraduate seminars, which will follow the structure set out within the course syllabus and will serve a number of functions: seminars provide a framework for the course; address critically the relevant literature in specific areas, examine concepts, theories and case studies, and enable students to engage in group discussion and dialogue, and autonomous learning. Seminars rely upon active student participation, mediated by the course instructor. By examining and discussing issues and problems in a seminar setting, students as junior research colleagues will be able to learn from each other and resolve questions that arise in the course of the lectures and readings. Seminars will only be useful to the extent that they are prepared for and participation in discussions and debates is an essential aspect of this. All students will be required to participate. Tutorial opportunities will also be available for research supervision and other academic support.

#### **Bibliography:**

- Altshuler, B. *The Avant-Garde in Exhibition*. (Los Angeles and London: University of California Press, 1994).
- Ferguson, B. W., R. Greenberg and S. Nairne *Thinking About Exhibitions* (London: Routledge, 1996).
- Filipovic, E., M. van Hal and S. Øvstebo (eds) *The Biennial Reader*. (New York: Hatje Cantz, 2010).
- Preziosi, D. and C. Farago (eds) *Grasping the World: The Idea of the Museum*. (Aldershot, Hampshire: Ashgate, 2004).



