

## COURSE CONTENT

<b>Course Code</b>	DD4002 (mutually exclusive with DD3015)
<b>Course Title</b>	Exhibition Histories: Museums to Biennales
<b>Pre-requisites</b>	DD1003 Introduction to the Histories of Art I: Western Art History or DD1004 Introduction to the Histories of Art II
<b>No of AUs</b>	4
<b>Contact Hours</b>	52 hours

### **Course Aims**

This intermediary level seminar course will introduce you to the global history of art exhibitions from its origin to the present. It will confer particular attention to how curatorial and artistic practices have influenced exhibitions in the context of museums and biennials. The course offers a solid historical and conceptual body of references and tools as a foundation for further studies in curating, cultural heritage, and museums, including the Masters in Museum Studies and Curatorial Practice program at NTU.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe the fundamental historical and conceptual issues regarding the practice of exhibition making.
2. Evaluate specific practices of exhibition making, museographic endeavours and curatorial projects as forms of knowledge production, public education and cultural memory
3. Critically analyse a range of curatorial and exhibition concepts and strategies.
4. Reflect on how the exhibition history and agenda impact and shape the very nature and development of art practice.
5. Contribute to discussion and assessments of the artistic and cultural relevance of an object or event based on its politics, ethics and aesthetics of public display.

### **Course Content**

In this course, you will be exposed to the practice of exhibitions from a historical and theoretical perspective. You will learn about how institutions such as museums and cultural projects such as international art biennales perform as sources of meaning and social awareness with respect to particular artistic practices and situations. This will include museums and biennales as legitimizing channels for artistic and cultural forms historically regarded as marginal, 'underground' or subaltern to the mainstream of art historical narrative.

This intermediary level seminar course will be complemented by field trips to local museums and galleries, practical workshops and guest lectures with curators.

Along with the content of the course, you will learn to develop and clearly communicate a critical argument that engages visual analysis of exhibition installation as well as art historical understanding in a range of writing formats, from exhibition reviews to academic papers.

### **Art History and Art Criticism**

The course begins by examining the central role that art exhibitions play in the formation and development of the autonomous field of the arts in comparison with other agencies; including the

art museums, art criticism, art market and academic discipline such as Aesthetics and Art History. Hence, this introduction helps you to understand the multiplicity of voices that complement the art historical narrative.

### **Cultural Studies**

You will assess the significance of specific exhibitions beyond the art field by analysing the cultural impact as reflection and critical commentary upon the political and social sphere.

### **Museums and Biennales**

Focusing on iconic museum exhibitions and biennales, the core of the course will facilitate an in-depth critical and visual analysis of relevant case studies from around the world.

### **Curatorial Practice**

You will have an opportunity to actively apply and question the curatorial strategies -- critical tools, narrative structures, and conditions of display – used in exhibition-making to your local context through a series of field trips to museums and galleries and/or guest lectures by practicing curators.

### **Class Assignments**

#### **Readings**

Two compulsory readings will precede every lesson and will be discussed in class. Readings are general introduction or problem pointer regarding the subject matter of the lesson. Provided at the beginning of the semester, readings will mostly consist of book chapters, essays in exhibition catalogues and articles in academic and art journals. Readers are authored by essential voices in the field of exhibition history, theory and practice

#### **Group Seminars**

You will participate in four class presentations in the format of seminars: two as speaker and two as a respondent. As speaker you will discuss two assigned case studies: one museum-based exhibition and one biennial-based exhibition.

#### **Written Paper**

You will research and write a scholarly paper in the form of a curatorial proposal for an exhibition. You are expected to apply the historical and conceptual tools developed during the course to the design of an exhibition around what you will identify as a relevant issue within 21st century artistic and cultural agenda.