



SAHT9117 Contemporary Curating: Theories and Practices

Term T1, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

Contemporary curating is a dynamic profession that responds to and initiates cultural change. It is a practice that is continually being re-examined and reinvented. At the same time it has a long and rich history that intersects with the histories of art production, material culture, aesthetic experience, collection, display and the institutions of museums and galleries.

This course investigates contemporary curatorial practices and the theories that inform them. It examines current debates in light of the historical evolution of the profession, including issues such as globalization, technological change, shifting notions of the public, spatial politics, new theories of objecthood, reconsiderations of art institutions, alternative views of time and history and interdisciplinary collaborations.

The course pays special attention to experimental and innovative forms of curating and the particular kinds of new knowledge produced through curatorial practice. Through a close examination of the work of a diverse range of curators it builds an understanding of the individuality of curatorial practice as well as the shared languages, concerns and skills that define the field.

The course is delivered in collaboration with Galleries UNSW and other industry partners to offer guest lectures and seminars by outstanding Australian and international curators.

Course Learning Outcomes

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

1. Apply a variety of research methodologies to support curatorial and cultural enquiry such as archival research, visual analysis and field studies.
2. Situate their own individual interests and/or practice in relation to the current debates in curatorial practice and the history and theory that informs them.
3. Analyse and critique the work of individual curators through close examination of their practices.

Teaching and Learning in this Course

This course uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Turnitin - originality checking
- Moodle - learning management system

Lectures

Lectures are the primary mode of content delivery for this course. Students are expected to attend all lectures and demonstrate knowledge of their content in the assignments and seminar discussions.

Tutorials

Facilitated, student led discussion is a vital aspect of this course. Students should complete required reading to participate fully in the tutorials.

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	A curator is...	40%	Formal Presentation and Paper
Assessment Task 2	Curatorial Methodologies Essay	60%	Extended Writing Task

References for this Course

Required Readings

Required reading list via [Leganto](#).

Recommended Reading

All the following books/texts are recommended - extracts from some will form part of the required readings for each week:

Altshuler, B. (2012) *Biennials and Beyond: Exhibitions that Made Art History: 1962–2002*, Phaidon, London

Bishop, C. (2014) *Radical Museology or What's Contemporary in Museums of Contemporary Art*, Verlag-Der-Buchhandlung-Walther-Koning, Cologne

Buntinx, G. et al (eds.) (2007), *Museum Frictions: Public Cultures/Global Transformations* (Duke University Press, Durham, N.C.

Christov-Bakargiev, C. "Worldly Worlding: The imaginal fields of science/art and making patterns together", *MOUSSE Magazine*, issue #43

Deliss, C. (2012) *Object Atlas: Fieldwork in the museum*, Kerber Verlag, Bielefeld.

Derieux, F. et al (Eds.) *Individual Methodology: Harald Szeemann*, Les Presses du Reel

Filipovic, E. (2014) "When Exhibitions Become Form: On the History of the Artist as Curator" *Mousse Magazine* #41

Hoffmann, J. (Ed.) (2013) *Ten Fundamental Questions of Curating*, Mousse Publishing, Milan

Obrist, H. U. (2014) *Ways of Curating*, Faber and Faber, New York

O'Neill, P. (2012), *The Culture of Curating and the Curating of Culture*, MIT Press, London.

Rand, S. and Kouris, H. (Eds) (2010) *Cautionary Tales: Critical Curating*, Apexart, New York

Smith, T. (2012) *Thinking Contemporary Curating*, Independent Curators International, New York