

## CURATORSHIP

Programme : Curating Art - International Master Programme in Art, including Management and Law

Credits : 7,5

First semester (Autumn 2012)

Faculty: PhD candidate Anna Lundström and senior lecturer Magdalena Holdar

### Course description

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The aim of course module is to encourage the student to articulate and reflect upon his/her own curatorial position, with reference to the specific exhibition proposal that finalizes the course. Via different means of education (texts, seminars, presentations, visualizations), the student is also encouraged to relate this curatorial position to relevant historical and theoretical contexts. Several curator talks act as a core in the course and highlight different ways of working within the curatorial, both within and outside the frame of the art institution. Participating curators have for example been Magdalena Malm of Mobile Art Production (MAP), Ciléne Andréhn of Gallery Andréhn-Schiptjenko, Richard Julin of Magasin 3 Stockholm konsthall, and Daniel Birnbaum and Anna Tellgren of Moderna Museet. Through lectures, text seminars, individual presentations, and talks with prominent curators on the Stockholm art scene, the student is confronted with a spectrum of different (historically as well as contemporary) curatorial approaches.

### Course objectives

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Having completed the course the student has demonstrated an ability to

- articulate your curatorial position in relation to the course's final assignment
- relate this curatorial position to a contemporary and historical field of practices
- mediate your practical work through relevant theoretical concepts

### Course outline

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#### **1. Lecture : Exhibiting the Avant-Garde**

*Salon to Biennial. Exhibitions that made Art History. Volume I: 1836-1959*, Bruce Altshuler, ed., Phaidon Press, London, p. 9-19

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20<sup>th</sup> Century*, New York 1994, 288 pages

#### **2. Lecture : The Art Institution and Beyond**

Brian O'Doherty, "The Gallery as Gesture", in *Inside the White Cube. The Ideology of the Gallery Space*, University of California Press, Berkely, Los Angeles, London, 1999, p. 87- 107

"Curating with institutional visions. A Roundtable Talk with Roger M. Buergel, Anselm Franke, Maria Lind, Nina Möntmann", in Nina Möntmann, red., *Art and its Institutions*, Black Dog Publishing, London 2006, p. 28-59.

Tony Bennett, "The Exhibitionary Complex", in *Thinking about Exhibitions*, Reesa Greenberg, ed., p. 81-112

**3. Curator talk**

**4. Curator talk**

**5. Excursion**

**6. Lecture : The Museum**

Mary Anne Staniszewski, "Creating installations for Aesthetic Autonomy: Alfred H. Barr's Exhibition Technique", in *The Power of Display*, Cambridge Mass 1998, p. 62-74  
Charlotte Klonk, *Spaces of Experiences. Art Gallery Interior from 1800-2000*, Yale University Press, New Haven and London, 2009

**7. Curator talk**

**8. Lecture : Large, Temporary Art Exhibitions**

*The Biennial Reader. An Anthology on Large-Scale Perennial Exhibitions of Contemporary Art*, ed., Elena Filipovic, Marieke van Hal, Solveig Øvstebø, Bergen Kunsthall 2010 (in selection)

**9. Curator talk**

**10. Examination**

**Education**

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Seminars, lectures, study visits and practical exercises in visualizing curatorial ideas.

**Forms of examination**

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Obligatory participation, oral presentations, and take-home exam. Visualisation of an exhibition proposal.

Grades are given according to a criterion referenced seven-point scale, ranging from A (Excellent) to F (Fail).