

London South Bank
University

Module Guide

Contemporary Curation

AME_6_CCR

Department of Culture, Writing & Performance
Faculty of Arts and Human
Sciences

2013-14

Level 6

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1. MODULE DETAILS

Module Title:	Contemporary Curation
Module Level:	Level 6
Module Reference Number:	AME_6_CCR
Credit Value:	20
Student Study Hours:	200
Contact Hours:	36
Private Study Hours:	164
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	BA (Hons) Arts & Festival Management
Year and Semester	2013-2014, Semester 1
Module Coordinator:	Philip Sanderson Senior Lecturer Arts & Festival Management
MC Contact Details (Tel, Email, Room)	Room B462 Borough Road Tel: 020 7815 5438 Tel Extension: 5438 Email: sanderp2@lsbu.ac.uk
Teaching Team & Contact Details (If applicable):	Course Administrators Faculty Office Room 203 Borough Road Kanika Laing laingk@lsbu.ac.uk
Subject Area:	Arts Management Department of Culture, Writing & Performance
Summary of Assessment Method:	1. 2,500 word essay weighted at 60% plus bibliography in November 2013 2. 1,500 word case study weighted at 40% in January 2014
External Examiner appointed for module:	Maeve O'Brien lecturer in Arts Management at Arts University Bournemouth

2. SHORT DESCRIPTION

Contemporary Curation provides a critical overview of contemporary curatorial practice. The module is broadly in three sections:

1. The first part of the module provides an historical context; examining how the gallery/museum developed in the first half of the twentieth century notably the advent of modernism and the impact of the 'white cube'.
2. The module then moves on to looking at the pivotal developments in the 1960s that saw a radical change in the way art was produced exhibited and consequently curated.
3. Having established the framework that underpins curatorial practice the module then goes on to look at various trends in contemporary curation including topics such as Relational Aesthetics, installation art, public art, and performance.

The module will give students a theoretical framework for understanding and analysing the complex relationship between art, artist, curatorial practice, institutional context, exhibition space and spectator

3. AIMS OF THE MODULE

Enable students to identify and compare a range of contemporary curatorial practices in the visual arts.

Locate the origins of contemporary curatorial practices within an historical and theoretical context, in order to provide a framework for understanding, analysing and evaluating the curation of exhibitions and other visual arts projects.

Facilitate the development of a critical understanding of the ways in which curation mediates the production and understanding of the visual arts.

Engage with issues of diversity and the responsibilities of the curator in relation to representation and issues around identity politics including race, gender, religion, and sexual orientation

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

Identify and critique contemporary curatorial practice in the visual arts, locating such practice within its contexts and histories.

Articulate and analyse the relationships between art, artist, curator, institution, space and spectator.

Appreciate the responsibilities of the curator in relation to representation and diversity.

4.2 Intellectual Skills

Appraise and evaluate complex theoretical concepts on curation.

Employ theoretical concepts of curation as a tool for analysing and evaluating the curation of exhibitions and other visual arts projects.

Structure, formulate and present information and arguments in a clear and appropriate academic style.

4.3 Practical Skills

Utilise word processing, database, library, reference management and other relevant software skills appropriately.

Take accurate and comprehensive notes for academic purposes.

Analyse texts and summarise the key ideas and concepts.

4.4 Transferable Skills

Converse with relevant professionals and practitioners during gallery visits and independent research.

Articulate complex ideas clearly and persuasively, both orally on paper.

Actively take part in discussions, listening too and responding perceptively to others.

5. ASSESSMENT OF THE MODULE

Assessment 1: Essay	2,500 words	Weighting 60% of total module grade
Assessment 2: Essay	1,500 words	Weighting 40% of total module grade

- ☐ **The pass mark for this module is 40%.**
- ☐ **In addition, students must obtain a mark of at least 30% in both assessments to pass the unit.**

ASSESSMENT 1: ESSAY

Essay title Answer any **ONE** of the following essay questions.

1. Examine with reference to specific examples how the role of the curator has changed since the 1960s.
2. Examine how the white cube affects the reception, production and distribution of visual art.
3. What curatorial issues and considerations are involved when presenting art works that are dematerialised, temporary, site specific or intended to elude absorption into the museum and gallery system?
4. Using examples identify and analyse how curatorial projects outside of the gallery and museum have developed relationships between artwork and viewer.

Length: 2,500 word essay PLUS a bibliography

Cover Page Include a cover page with your student number, course title, name of the unit, name of the lecturer, title of the assignment and the due date.

Due date: **Monday 11 November 2013**, Faculty Office, 2nd Floor, Borough Road, before 5PM. When you hand in your work you will receive a receipt which you must keep. If the office or the lecturer loses your essay, your receipt is proof that you handed it in. It is a good idea to keep your work on disk and as a hard copy.

A coursework preparation session will be held in Week 3.

ASSESSMENT 2: CASE STUDY

Select any **ONE** current visual arts exhibition or project as a case study. Discuss your chosen exhibition or project in relation to current trends, issues and debates in contemporary curatorial practice, drawing upon and referring to a wide range of relevant theoretical texts and articles.

Your essay could consider issues such as the role of the curator, the relationship between the curator and artist/s, the theme of the exhibition, the relationship between the exhibition and the institution's profile and programme, the choice of site, the target audience, strategies for involving the audience in the exhibition, interpretation materials, the role of the catalogue, and educational events. Do not simply describe the exhibition or project: make sure that your analysis is related to a range of appropriate texts and articles.

Length: 1,500 word essay PLUS a bibliography

Cover Page Include a cover page with your student number, course title, name of the unit, name of the lecturer, title of the assignment and the due date.
Due date: **Monday 6 January 2014**, Faculty Office, 2nd Floor, Borough Road, before 5PM.

A coursework preparation session will be held in Week 12.

PRESENTATION OF COURSEWORK

- ❑ Essays must be word-processed in 12 pt, on one side of the paper only.
- ❑ All work should be line spaced at 1.5 with enough space in the left and right margins for comments and corrections.
- ❑ You must write in academic English, without slang or jargon. In academic writing you must use 'the most crucial point is' or 'the author highlights the fact that'.
- ❑ Carefully proof your work before submission. Make sure that you have answered the question, you have identified the key issues clearly, you have used sufficient examples and references to support your points, the essay is well structured and ideas are appropriately linked, and the style is not too colloquial or flippant. Check the grammar and spelling carefully as errors will reduce your overall mark.

SUPPORT MATERIALS FOR ESSAY WRITING

For excellent and detailed guidance on essay writing, essay planning, essay structure and academic writing style, you should use the materials provided by the Centre for Learning Support and Development. You can access the materials through the LSBU web site at www.lsbu.ac.uk.

Go to Student Gateway. Then open Learning and IT. Then open the link Skills for Learning. Go to Materials and you will find a range of useful study skills worksheets and the LSBO Core Skills Survival Guide.

Extenuating Circumstances

- ❑ All work must be completed and handed in by the due date as no extensions are granted. If work is handed in late (anything up to two calendar weeks after the deadline) your mark will be capped at 40%.
- ❑ Work received more than two weeks after the deadline **will automatically fail** and you will have to re-sit the assessment. If you believe that circumstances outside your control have caused you to miss the deadline for the assignment, you may make a claim for extenuating circumstances.
- ❑ The Extenuating Circumstances Panel is responsible for considering claims for extenuating circumstances and you will need to produce appropriate supporting documentary evidence (for example such as a doctor's note in the case of sickness). An extenuating circumstances claim form must be submitted within five working days of the submission date for the assignment for which extenuating circumstances are being claimed.
- ❑ Should the panel accept that you had extenuating circumstances your mark will not be capped. The policy and procedures for claiming extenuating circumstances are published in chapter twelve of the [Academic Regulations for Taught Programmes \(PDF 813KB - opens in new window\)](#)

6. [FEEDBACK](#)

- ❑ Feedback will normally be given to students 20 working days after submission.

- ❑ After your work has been marked by the lecturer, it is moderated by a second member of the Arts Management teaching team to check that the marking is fair and consistent.
- ❑ Essays will be returned with feedback and a grade between 0% and 100%. The grade remains provisional until confirmed by the July Examination Board. Any student who would like to discuss their coursework in more detail should make an appointment to see the Module Co-ordinator.

	Research and knowledge Weighted at 20%	Comprehension Weighted at 25%	Critical thinking Weighted at 45%	Literary style, use of English and presentation Weighted at 10%
First Excellent 70% +	Evidence of extensive research from a wide range of sources. Demonstrates excellent, relevant knowledge; defines all important factual information and key concepts	Addresses topic fully, directly and concisely; excellent understanding of material and concepts; excellent use of summary. Answer supported throughout by examples and references from a wide range of sources	Coherent and logical discussion of topic throughout; clear structure which makes links between areas of work; excellent independent thinking; excellent, critical appraisal of concepts and material.	Very well written; only minor spelling or grammatical errors; correct paragraphing. Correct presentation of bibliography; quotation, and references; appropriate, referenced appendices. Excellent visual appearance with appropriate spacing, margins, and fonts.
Upper second Very good 60% to 69%	Evidence of considerable, relevant research from a range of up to date sources. Demonstrates very good, relevant knowledge, defines most important factual material and key concepts	Addresses the topic fully and directly; very good understanding of material and concepts; very good use of summary. Answer supported by examples and references from a range of sources	Coherent discussion of topic, with occasional gaps in logic; clear structure which links most areas of work; very good independent thinking; very good critical appraisal of concepts and material.	Well written; some spelling or grammatical errors; correct paragraphing. Mostly correct presentation of bibliography; quotation, and references; appropriate, referenced appendices. Good visual appearance with appropriate spacing, margins, and fonts.
Lower second Good 50% to 59%	Evidence of some relevant research from various sources. Demonstrates satisfactory knowledge, defines some important factual material or key concepts and principles.	Addresses the topic but not always directly; adequate understanding of material and concepts; fairly good use of summary. Answer supported by limited examples and references from a range of sources	Generally logical discussion of topic; clear structure with some links between areas of work; some evidence of independent, thinking; adequate critical appraisal of concepts and material;	Competent writing; several spelling or grammatical errors; correct paragraphing. Mostly correct presentation of bibliography; quotation, and references; appropriate, referenced appendices. Adequate visual appearance with appropriate spacing, margins, and fonts.
Third Satisfactory 40% to 49%	Very little independent research. Demonstrates limited knowledge; omits important factual material or includes irrelevant material; does not include key concepts.	Does not address the topic directly or only some aspects of the question answered; limited understanding of material and concepts; adequate use of summary. Answer barely supported by examples and references	Discussion of topic not always logical; structure not entirely clear with few links between areas of work; minimal evidence of independent thinking; mostly descriptive; limited critical appraisal of concepts and material.	Acceptable writing; numerous spelling or grammatical errors; Incorrect presentation of bibliography, quotation, and references; irrelevant appendices. Poor visual appearance with inappropriate spacing, margins, and fonts.
Fail 0% to 39%	No evidence of independent research; use of material which is outdated and not relevant. Demonstrates inaccurate knowledge. Does not define relevant material or concepts	Does not address the topic or has not answered the question; little or no understanding of the material and concepts; poor use of summary. Answer unsupported by any evidence.	Discussion of topic lacking logic; virtually no structure with inaccurate links between areas of work; no real evidence of independent thinking; descriptive; no critical appraisal of concepts and material.	Poor use of English; numerous spelling and grammatical errors; poor paragraphing; incorrect use of academic conventions; untidy or careless presentation

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The module addresses key curatorial issues as follows:

- ❑ Modernism and the ideology of the white cube
- ❑ The critique of the white cube
- ❑ Postmodernism
- ❑ The dematerialisation of the art object
- ❑ Installations and site specificity
- ❑ Performance and live art
- ❑ Curating the other: race, gender and sexuality
- ❑ Internationalism in the visual arts
- ❑ The rise of the artist as curator
- ❑ Contemporary curatorial strategies
- ❑ Relational aesthetics and post-production

For more detailed information, see the week by week summary of lectures, seminars and readings.

Equality and diversity

Equality and diversity are at the heart of this course across all aspects of curatorial practice. Central to the rationale of the course is an engagement with issues of equal opportunities and responsibilities of the arts manager to issues around cultural diversity in relation to contexts of audiences, artists / artwork and contexts. Each session addresses these issues and some sessions particularly address issues of curating in relation to internationalism and working with 'the other' in relation to both theory and practice. Diversity will be addressed in terms of identity politics; drawing on race, gender, religious, and sexual orientation pointing to notions of both 'otherness' and 'sameness'

7.2 Overview of Types of Classes

The module will consist of 12 3-hour classes in Weeks 1 to 12, taught by Philip Sanderson. Each session will consist of a lecture followed by a student-led seminar.

Lectures - The purpose of lectures is to provide core knowledge, develop the main themes of each topic and introduce you to key texts and contemporary debates relevant to the subject area.

Seminars – Seminars support the lectures through the discussion and analysis of texts, articles and case studies, which enable students to explore the key issues and debates in greater detail. Seminars are also used for the development of core skills such as effective reading and discussion. Seminars are student-led and all students are expected to participate fully and to come prepared each week with questions and comments on the readings and subject matter.

Visits – The module will include a visit to gallery and/or museum, enabling students to relate classroom learning to a professional context.

Blackboard - PowerPoint slide presentations, the module guide and other relevant materials will be available through Blackboard. All students who have an LSBU computer account will have a Blackboard account automatically. Usernames and passwords for Blackboard will be the same as for other LSBU computer resources. To find out how to activate your IT account and use Blackboard, go to the New Student Checklist at www.lsbu.ac.uk.

7.3 Importance of Student Self-Managed Learning Time

It is essential for the successful completion of this module that students acknowledge the responsibility they have for self-managed learning. Students will be given independent reading, research and other seminar preparation each week and are expected to follow up areas of interest through independent visits to arts organisations. You should aim to spend about 7 hours a week reading and preparing for this module.

7.4 Employability

This module is essential for any student hoping to develop a future career in the visual arts sector, either as a curator or in a related capacity in a gallery or museum setting. The module introduces a series of curatorial concepts and practices, encouraging critical reflection through individual coursework. Most significantly, students greatly enhance their specialist knowledge of contemporary visual art and exhibition practices. Such knowledge and critical thinking skills are key for anyone planning on postgraduate study or employment within the visual arts.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1: Beginning 23 September

Lecture

- Introduction to the unit, readings, seminars, seminar preparation, and assignments

Core readings

- Archer, Michael. (2006) Art Since 1960. London, Thames and Hudson. pp 7 - 9

Every student must buy a copy of Art since 1960 by Michael Archer, published by Thames and Hudson and available for less than £5 (Tate Modern bookshop or online from Amazon etc) it provides a clear, easy to read and incisive guide to the major art movements since 1960 and will underpin your understanding of curatorial issues.

Week 2: Beginning 30th October

Lecture

- Modernism and the ideology of the white cube

Seminar

- Discussion of set readings and case studies

Core readings

- Altschuler, Bruce. (1994). The avant-garde in exhibition: new art in the 20th century. New York: Harry N Abrams. 'Explosion at the Armory: International Exhibition of Modern Art, New York 1913'. Chapter 4, pp. 60-77
- Barker, Emma (ed). (1999) Contemporary Cultures on Display. London, Open University. pp 26 -49 'The Modern Art Museum' by Christopher Grunenberg
- Greenberg, Clement. 'Modernist Painting' (1965) in Harrison, Charles and Wood, Paul. (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 754-760

Further readings recommended for coursework preparation

- ❑ Greenberg, Clement. 'Avant-Garde and Kitsch'(1939), 'Towards a Newer Laocoon' (1940) in Harrison, Charles and Wood, Paul. (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 529-541, 554-560.

Week 3: Beginning 07 October

Lecture

- ❑ The dematerialisation of the art object: ideas, actions and performances

Seminar

- ❑ Student-led discussion of set readings and case studies

Core readings

- ❑ Altschuler, Bruce. (1994). The avant-garde in exhibition: new art in the 20th century. New York: Harry N Abrams. 'Dematerialisation: the voice of the sixties.' Ch 13, pp. 236-255
- ❑ Kosuth, Joseph (1969) 'Art After Philosophy' in Harrison, Charles and Wood, Paul, (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 840-849
- ❑ Siegelau, Seth. (2001) 'Notes Toward a History of Independent Curating, or The Last Picture Show and the First Independent Curator' in Kuoni, Carin (ed). (2001) Words of Wisdom pp. 156-157
- ❑ Slyce John - Interview with Seth Siegelau, 'The Playmaker', *Art Monthly*, June 2009

Further readings recommended for coursework preparation

- ❑ Altschuler, Bruce. (1994). The avant-garde in exhibition: new art in the 20th century. New York: Harry N Abrams.
- ❑ Godfrey, Tony. (1998) Conceptual Art. London: Phaidon.
- ❑ Lippard, Lucy. (1973 reprinted 1997). Six Years: The dematerialisation of the art object from 1966 to 1972 Berkeley: University of California Press.
- ❑ Reiss, Julie. (1999) From margin to center: the spaces of installation art. MIT Press.
- ❑ Wood, Paul. (2002) Conceptual Art. London: Tate Publishing.

Week 4: Beginning 14 October

Lecture

- ❑ Installation art and site specificity

Seminar

- ❑ Student-led discussion of set readings and case studies
- ❑ Coursework 1 preparation session

Core readings

- ❑ Altschuler, Bruce. (1994). The avant-garde in exhibition: new art in the 20th century. New York: Harry N Abrams. 'Theory on the Floor'. Chapter 12, pp. 220-235
- ❑ Fried, Michael. (1967) 'Art and Objecthood' in Harrison, Charles and Wood, Paul, (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 822-834

Further readings recommended for coursework preparation

- ❑ Bachelard, Gaston. (1994) The Poetics of Space. Boston: Beacon Press.
- ❑ Bishop, Claire. (2005) Installation Art. London: Tate. (not in library)
- ❑ De Oliveira, Nicholas, Oxley, Nicola and Petry, Michael. (2003). Installation Art in the New Millennium London: Thames and Hudson
- ❑ Reiss, Julie. (1999) From margin to center: the spaces of installation art. Cambridge: MIT Press.

- ❑ Rosenthal, Mark (2003) Understanding installation art : from Duchamp to Holzer. London : Prestel.
- ❑ Suderburg, Erika (ed) (2000) Space, site, intervention : situating installation art. Minneapolis : University of Minnesota Press

Week 5: Beginning 21 October

Lecture

- ❑ The critique of the white cube and the impact of postmodernism

Seminar

- ❑ Student-led discussion of set readings and case studies

Core readings

- ❑ Foucault, Michel (1969) 'What Is an Author?' in Harrison, Charles and Wood, Paul, (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 923-928
- ❑ Barthes, Roland. (1971) 'From Work to Text' in Harrison, Charles and Wood, Paul, (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 940-946
- ❑ Lyotard, Jean-Francois. (1982) 'What is Postmodernism?' in Harrison, Charles and Wood, Paul, (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell. pp. 1008-1015

Further readings recommended for coursework preparation

- ❑ O'Doherty, Brian. (1976). Inside the White Cube: The ideology of the gallery space. Berkeley: University of California Press
- ❑ Wood, Paul, Frascina, Francis, Harris, Jonathan and Harrison, Charles. (1993). Modernism in Dispute: Art Since the Forties. New Haven and London: Yale University Press in association with the Open University.

Week 6: Beginning 28 October

Lecture

- ❑ Curating 'the other': race, gender and sexuality

Seminar

- ❑ Student-led discussion of set readings and case studies

Core readings

- ❑ Walker, John A. (1999). Art & Outrage: Provocation, Controversy and the Visual Arts. London: Pluto Press. '1976: Can dirty nappies by art', '1976: From shock art to shock rock' and '1986: erotic or sexist art'. Chapters 13, 14 and 25, pp. 83-93 and 145-149
- ❑ Wright Jr, Charles A 'The mythology of difference: vulgar identity politics at the Whitney' in Kester, Grant H. (ed) (1998) Art, Activism and Oppositionality: Essays from Afterimage. Durham and London: Duke University Press.

Further readings recommended for coursework preparation

- ❑ Bailey, David A, Baucom, Ian and Boyce, Sonia (2005) Shades of Black: Assembling Black Arts in 1980s Britain. Duke University Press
- ❑ Harris, Jonathan. (2001) The New Art History: A Critical Introduction. Routledge.
- ❑ Hylton, Richard (2007) The Nature of the Beast: Cultural Diversity and the Visual Arts Sector - A Study of Policies, Initiatives and Attitudes 1976- 2006. Bath: Institute of Contemporary Interdisciplinary Arts

Week 7: Beginning 4 November

Lecture and seminar

- ❑ Individual tutorials by appointment.
- ❑ Philip Sanderson will be available in the week for individual tutorials by appointment. Each student can book a 20 minute tutorial and should email 3 days prior to meeting a synopsis of questions and issues for discussion.

ESSAY DUE ON MONDAY 11 NOVEMBER

Week 8: Beginning 11 November

Lecture

- ❑ Curation – new strategies and direction

Seminar

- ❑ Student-led discussion of set readings and case studies

Core readings

- ❑ Farquharson, Alex (2003) 'I curate, You curate, We Curate' Art Monthly. September 2003. pp.7-10
- ❑ Farquharson, Alex (2003) 'Curator and Artist' Art Monthly. September 2003. pp.13 -16

Further readings recommended for coursework preparation

- ❑ Bishop, Claire (2006) 'The Social Turn: Collaboration and its Discontents'. Art Forum, February 2006. Access online at www.artforum.com/inprint/issue=200602
- ❑ Bishop, Claire (ed) (2006) Participation. London: Whitechapel and Cambridge, Massachusetts: MIT Press
- ❑ Bourriaud, Nicolas (2002), Relational Aesthetics Les Press de Reel, pp. 7– 40
- ❑ Bourriaud, Nicolas (2002), Postproduction Lukas and Sternberg, pp. 7– 60
- ❑ De Ville, Nicholas and Stephen Foster (editors) (1993) Space Invaders: Issues of Presentation, Context and Meaning in Contemporary Art, John Hansard Gallery
- ❑ Schade, Sigrid, Drabble, Barnaby and Richter, Dorothee (eds), (1999). Curating Degree Zero. Nuremberg: Verlag fur Moderne Kunst.
- ❑ Wade, Gavin. (ed). (2000). Curating in the 21st century. The New Art Gallery Walsall

Week 9: Beginning 18 November

Lecture

- ❑ Public art & the politics of participation

Seminar

- ❑ Student-led discussion of set readings and case studies

Core readings

- ❑ Beech, David (2008) 'Include me out!' Art Monthly. April 2008. pp.1-4
- ❑ Beech, David (2009) 'Inside out' Art Monthly. September 2009. pp.1-4
- ❑ Wilsher, Mark (2009) 'Beyond public art' Art Monthly. November 2009. pp.11-14
- ❑ Cartiere, Cameron.(2008) 'Coming in from the Cold: A Public Art History'.in . Cartiere, Cameron and Shelly Willis (eds) (2008) The Practice of Public Art. New York: Routledge. pp. 7-18

Further readings recommended for coursework preparation

- ❑ Miles, Malcolm (1997) Art, Space and the City. London: Taylor & Francis.

Week 10: Beginning 25 November

Lecture and seminar

- ❑ Black box/white cube - artist film & video

Seminar

- ❑ Discussion of set readings and case studies

Core reading

- ❑ Nash, Mark. (2006) 'Questions of Practice', in Paula Marincola (ed), What Makes a Great Exhibition? Philadelphia. Exhibitions Initiative, Philadelphia, pp.142-153
- ❑ Connolly, Maeve. (2009) The place of artists' cinema. Bristol: intellect. Pp.18-27

Further readings recommended for coursework preparation

- ❑ Rees, A.L. (2011) A history of experimental film and video: from canonical avant-garde to contemporary British practice. London: Palgrave Macmillan.

Week 11: Beginning 2 December

Lecture and seminar

- ❑ Museum/gallery visit. Details will be given out nearer the time.

Week 12: 09 December

Lecture

- ❑ Sound art – the art of sound
- ❑ Coursework 2 preparation session

Seminar

- ❑ Student-led discussion of set readings and case study.

Core reading

- ❑ Huberman, Anthony. (2005) 'The sound of space' Art Review. May 2005. pp. 56-59

Weeks 14 and 15: Jan 201

4

Exam weeks.

- ❑ There are no exams for this module however...
- ❑ **Coursework 2 is due on Monday 6 January 2014.**

9. STUDENT EVALUATION

RATING OF:	Very good	Good	Satisfactory	Poor	Not applicable	No response
Quality of Lectures	75%	25%	0%	0%	0%	0%
	3	1	0	0	0	0
Quality of Seminars	75%	25%	0%	0%	0%	0%
	3	1	0	0	0	0
Adequacy of book stock in library	50%	0%	50%	0%	0%	0%
	2	0	2	0	0	0
Quality of general teaching spaces	25%	75%	0%	0%	0%	0%
	1	3	0	0	0	0
Quality of specialist teaching spaces	25%	50%	0%	0%	25%	0%
	1	2	0	0	1	0
Usefulness of Module Guide	50%	50%	0%	0%	0%	0%
	2	2	0	0	0	0
Quality of Blackboard Site	75%	0%	25%	0%	0%	0%
	3	0	1	0	0	0
Overall rating of the Module	50%	50%	0%	0%	0%	0%
	2	2	0	0	0	0

	Yes	No	Don't know	Not applicable	No response
Whether Module helped students develop skills for employment	75%	0%	0%	25%	0%
	3	0	0	1	0
Whether feedback helped students understand strengths and weaknesses of their assignments	75%	0%	0%	25%	0%
	3	0	0	1	0
Whether students received feedback within 20 working days of submission	75%	0%	25%	0%	0%
	3	0	1	0	0

10. LEARNING RESOURCES

10.1 Core Materials

Students should read the relevant chapters from the texts indicated in the weekly teaching programme.

Most key readings will be provided in a Course Reader or on Blackboard.

One copy of all core text books is held in the Key Text Collection in the Perry Library.

For information on other resources and source materials, refer to the relevant sections in the Course Guide or see the Module Co-ordinator.

Altschuler, Bruce. (1994). The Avant-garde in Exhibition: New Art in the 20th Century. New York: Harry N Abrams Inc and Berkeley and Los Angeles: University of California Press.

Artangel (2002) Off Limits: 40 Artangel Projects. London and Merrell.

Bishop, Claire (ed) (2006) Participation. London: Whitechapel and Cambridge, Massachusetts: MIT Press.

Bailey, David A, Baucom, Ian and Boyce, Sonia (2005) Shades of Black: Assembling Black Arts in 1980s Britain. Duke University Press, John Hope Franklin Center Book Series.

Bourriaud, Nicholas (2002) Relational Aesthetics. Les Presse de Reel.

- Bourriaud, Nicolas (2003) Postproduction. Art Data
- Cook, Sarah, Graham, Beryl and Martin, Sarah (eds). (2002). B.Read/Six. Curating New Media. Newcastle: Baltic and University of Newcastle.
- Greenberg, Reesa, Ferguson, Bruce W and Nairne, Sandy. (eds). (1996). Thinking About Exhibitions. London: Routledge.
- Harrison, Charles and Wood, Paul. (eds). (1992). Art in Theory 1900-1990: An Anthology of Changing Ideas. Oxford: Blackwell.
- Hiller, Susan and Martin, Sarah. (eds). (2000-2003) B.Read/One - Seven. The Producers: Contemporary Curators in Conversation (5). Newcastle: Baltic and University of Newcastle.
- Krauss, Rosalind E. (1985) The Originality of the Avant-Garde and Other Modernist Myths. MIT Press.
- Lippard, Lucy. (1973 reprinted 1997). Six Years: The dematerialisation of the art object from 1966 to 1972 Berkeley: University of California Press.
- Kuoni, Carin (ed). (2001) Words of Wisdom: A Curator's Vade Mecum on Contemporary Art. New York: Independent Curators International (ICI).
- Marincola, Paul (ed) (2006) Questions of Practice: What makes a Great Exhibition? Philadelphia Exhibitions Initiative: Philadelphia Centre for Arts and Heritage.
- O'Doherty, Brian. (1976, reprinted 1999). Inside the White Cube: The Ideology of the Gallery Space (Expanded Edition). Berkeley: University of California Press.
- O'Neill, Paul (ed) (2007) Curating Subjects. London: Open Editions.
- Reiss, Julie H. (1999). From Margin to Center: The Spaces of Installation Art. Cambridge, MA: MIT Press.
- Wade, Gavin. (ed). (2000). Curating in the 21st century. The New Art Gallery Walsall and University of Wolverhampton.
- White, Peter. (ed). (1996). Naming A Practice: Curatorial Strategies for the Future. Banff, Canada: Banff Centre Press (Walter Phillips Gallery Editions).
- Wood, Paul. (2002) Conceptual Art. London: Tate Publishing.

10.2 Optional Materials

If you want to develop greater background knowledge and understanding of the issues involved in art since 1960, the following texts are highly recommended.

Archer, Michael. (1960) Art Since 1960. London: Thames and Hudson. *An illustrated survey of art since 1960, including discussion of significant exhibitions.* (Perry Ref 709.04)

Freeland, Cynthia. (2001). But is it art? An introduction to art theory. Oxford: Oxford University Press. *An excellent book which weaves together philosophy and art theory to consider blood, beauty, culture, money, museums, and politics in relation to innovation and controversy in the visual arts.* (Perry Ref 701)

NOTES

As always notes on plagiarism printed in previous module guides apply.