

COURSE CONTENT

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

Assessment (includes both continuous and summative assessment)

| Component | ILO Tested | Programme LO | Weighting | Team/ Individual |
|---|-------------------|---------------------|------------------|-------------------------|
| Continuous Assessment: Participation in group seminars: Originality and relevance of the topic 20% | 1,2,3,4 | N.A. | 20 | Individual |
| Continuous Assessment: Delivery & Presentation skills: Organization, clarity and | 1,2,3,4 | N.A. | 20 | Individual |

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| coherency of arguments, and analytical abilities 20% | | | | |
| Final Assignment: Academic paper in the form of a curatorial proposal for an exhibition: - Proposal of issue 20% - Application of historical and conceptual tools 20% | 1,2,3,4 | N.A. | 40 | Individual |
| Continuous Assessment: Participation | 5 | N.A. | 20 | Individual |
| Total | | | 100% | |

Reading and References

1. Alberro, Alexander. *Institutional Critique*. Cambridge: MIT Press, 2009
2. Altshuler, Bruce (Ed.). *Exhibitions that Made Art History. Salon to Biennial, Volume One: 1863-1959*. New York: Phaidon, 2008
3. Altshuler, Bruce(Ed.). *Exhibitions that Made Art History. Biennials and Beyond, Volume Two: 1962-2002*. New York: Phaidon, 2008
4. Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*, Berkeley: University of California Press,1998
5. Bishop, Claire. *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* London: Koenig Books, 2013
6. Bloembergen, Marieke and Beverley Jackson. *Colonial Spectacles: The Netherlands and the Dutch East Indies at the World Exhibitions, 1880-1931*, c2006
7. Clark, John. *Contemporary Asian Art at Biennials: 2001-2005*, Singapore: National University of Singapore Press
8. Filipovic, Elena and Barbara Vanderlinden (Eds.). *The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe*, Cambridge: MIT Press, 2005
9. Filipovic, Elena, Marieke van Hal and Solveig Øvstebø (Eds.). *The Biennial Reader*, Ostfildern, Germany: Hatje Cantz, 2010
10. Hoffenberg, Peter H. *An Empire on Display: English, Indian, and Australian Exhibitions from the Crystal Palace to the Great War*, Berkeley: University of California Press, 2001
11. Hoffmann, Jens. *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*, London: Thames & Hudson, 2014
12. Geppert, Alexander C.T. *Fleeting Cities: Imperial Expositions in Fin-de-Siècle Europe*, New York: Palgrave Macmillan, 2010
13. Graham, Beryl (Ed.). *New Collecting: Exhibiting and Audiences after New Media Art*, Vermont: Ashgate, 2014
14. Graham, Beryl. *Rethinking Curating: Art after New Media*, Cambridge: MIT Press, 2010
15. Green, Charles, and Anthony Gardner. *Biennials, Triennials, and Documenta: The Exhibitions that Created Contemporary Art*, Oxford: John Wiley & Sons Ltd, 2016
16. Greenberg, Reesa. *Thinking about Exhibitions*. New York: Routledge, 1996
17. Kompatsiaris, Panos. *The Politics of Contemporary Art Biennials. Spectacles of Critique, Theory and Art*, New York & London: Routledge, 2019

18. Krysa, Joasia (Ed.). *Curating Immateriality: The Work of the Curator in the Age of Network Systems*, New York: Autonomedia, 2006
19. Macdonald, Sharon (Ed.). *The Politics of Display: Museums, Science, Culture*, London: Routledge, 1998
20. Macdonald, Sharon and Paul Basu (Eds.). *Exhibition Experiments*, London: Wiley-Blackwell,
21. Marincola, Paula. *What Makes a Great Exhibition?*, Philadelphia: Philadelphia Center for Arts and Heritage, 2006
22. Martino, Enzo Di. *The History of the Venice Biennale: 1895-2007*, Venice: Papiro Arte, 2005
23. Morton, Patricia A. *Hybrid Modernities: Architecture and Representation at the 1931 Colonial Exposition, Paris*, Cambridge: The MIT Press, 2003
24. O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*, Berkeley: University of California Press, 1999
25. Paul, Christiane (Ed). *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*, Berkeley: University of California Press, 2008
26. Reilly, Maura. *Curatorial Activism: Towards an Ethics of Curating*. London: Thames & Hudson, 2018
27. Rydell, Robert W. *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916*, Chicago: University of Chicago Press
28. Staniszewski, Mary Anne. *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, New York: Museum of Modern Art, 1998
29. Steeds, Lucy. *Exhibition*, Cambridge: M.I.T. Press, 2014
30. Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*, Chicago: University of Chicago Press, 2014

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

| Week | Topic | Course LO | Readings/ Activities |
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| 1 | Introduction to the course: The Exhibition Practice in the Art Field Historical and conceptual outlines of the course | 1,3,5 | Introductory Lecture In-Class Discussion: Personal interests, current understanding of exhibitions, and prior studies |
| 2 | The Nineteenth Century Art Exhibition: From the Parisian Salons to the First Venice Biennale The art critic and the exhibition review as the bridge between the art space and the public | 1,3,5 | Lecture In-Class Discussion: Assigned Readings |
| 3 | The Colonial Exposition as the First International Platform for "Global Art" | 1,3,5 | Lecture In-Class Discussion: Assigned Readings |
| 4 | The System of Art Biennials: From the National Pavilion to the Concept Driven Mega-Exhibition | 1,2 | Lecture In-Class Discussion: Assigned Readings Student Seminar No. 1 The Venice Biennale |
| 5 | The birth of the contemporary curator | 1,2,3,4 | Guest Lecture by Practicing Curator Student Seminar No. 2 <i>When Attitude Becomes Form</i> (1969), Kunsthalle Bern |

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| 6 | Art beyond the wall: The politic and the public of display | 1,2,3,4 | Lecture In-Class Discussion: Assigned Readings Student Seminar No.3 <i>The Bulldozer Exhibition</i> (1974), Moscow |
| 7 | (Re)Construction the cultural Other in the exhibition space | 1,2,3,4 | Lecture In-Class Discussion: Assigned Readings Student Seminar No.4 <i>Magiciens de la Terre</i> (1989), Centre Georges Pompidou, Paris |
| 8 | From Havana Biennale (1984) to Documenta 11 (Kassel, 2002): A History of Southern Visibility | 1,2,3,4 | Lecture In-Class Discussion: Assigned Readings Student Seminar No.5 Documenta 11 (2002), Kassel |
| 9 | International Art Biennales in Asia-Pacific I: Biennale of Sydney (1973) Auckland Triennial (2001) | 4,5 | Lecture In-Class Discussion: Assigned Readings Student Seminar No. 6: Asia Pacific Triennial of Contemporary Art (1993) |
| 10 | International Art Biennales in Asia-Pacific II: Biennale Jogja (1988) Gwangju Biennale (1995) Shanghai Biennale (1996) Yokohama Triennale (2001) Guangzhou Triennial (2002) Kochi-Muziris Biennale (2012) Bangkok Art Biennale (2018) | 4,5 | Lecture In-Class Discussion: Assigned Readings Student Seminar No. 7: Singapore Biennale (2006) |
| 11 | Curatorial Practice Opportunity to apply and question the curatorial strategies -- critical tools, narrative structures, and conditions of display – used in exhibition-making to your local context | 1,2,3, 4,5 | Field Trip to an exhibition in a Museum, Art Gallery or the Singapore Biennale |
| 12 | New Media Exhibitions: Curating | 1,2,3, | Lecture |

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| | immateriality, virtuality and objects not meant for the exhibition space. | 4,5 | <p>In-Class Discussion: Assigned Readings</p> <p>Student Seminar No. 8: Exhibition <i>The Art of Video Games</i> (2012), Smithsonian American Art Museum</p> |
| 13 | Analysis of an emerging issue in the field of exhibition studies and making, proposed by the students | 1,2,3, 4,5 | <p>In-Class Discussion of students' proposed emerging issue</p> <p>Clarifications on Final Paper Submission in week 14.</p> <p>Conclusion</p> |