

History and Theory of Curatorial Practice
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l'exposition
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Il corso è aperto a tutti gli studenti e si svolge

Il lunedì- martedì- mercoledì h. 14-16
A partire da lunedì 11 a mercoledì 27 gennaio
2021

Collegamento da remoto su Webex :

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Programme:

The first part of the course deals with the definition of the work of the curator in general, which means defining both the role of the exhibition and of the curator within the art economy (i.e. with regard to other actors such as artists, collectors, critics, gallery owners, mediators, politicians, and the general public). This part also involves returning to the definition of the public art space: the relationship between museums and art history and the link between exhibitions and art criticism. Comparisons will be made between the art scene in the academic context (until the 19th century), the modern art scene (1850-1960) and the contemporary art scene.

The second part of the course will include case studies of various types of curators: artists curators: Marcel Duchamp, Frederick Kiesler, Mike Kelley; museum curators: Alfred Barr Jr, Willem Sandberg, Pontus Hultén; critics who acted as curators: Pierre Restany, Lucy Lippard, Nicolas Bourriaud; gallery owners as curators: Paul Durand-Ruel, Léo Castelli, Seth Siegelaub; exhibition designers: El Lissitzky, Herbert Bayer, Arnold Bode; curators as authors: Harald Szeemann, Jens Hoffmann, Jean-Hubert Martin.

The last part deals with the most recent situation, with the development of curatorial studies, the rise of specialized journals (The Exhibitionist, Cura, Curating, Mousse, etc.) and numerous colloquia or seminars where a reflection on the "curatorial", on the history of exhibitions, but also on the mediation of art in general, emerges - which amounts to redefining the notion of artwork in our time.

