

## ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

### 1. General

<b>School</b>	<a href="#">School of Humanities and Social Sciences</a>		
<b>Department</b>	<a href="#">Department of Culture, Creative Media and Industries</a>		
<b>Study Level</b>	Undergraduate		
<b>Course code</b>	ΥΠ 431	<b>Semester</b>	4
<b>Course Title</b>	Curating: History and Theories		
<b>Autonomous Teaching Activities</b>		<b>Weekly Teaching Hours</b>	<b>Credits</b>
Lectures and Tutorials		3	5
<b>Course Type</b> <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	Scientific area (Art History, Curatorial Studies, Museum Studies, Cultural Studies)		
<b>Prerequisites:</b>			
<b>Course teaching and evaluation language:</b>	Greek (good knowledge of English for bibliographic use)		
<b>The course is offered to Erasmus incoming students</b>	No		
<b>Course Page (URL)</b>			

### 2. Learning Outcomes

<p><b>Learning Outcomes</b> <i>Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.</i></p>
<p>Upon successful completion of the course students will be able to:</p> <ol style="list-style-type: none"> <li>1. Evaluate important techniques and practices of curation and promotion of contemporary art and culture.</li> <li>2. Demonstrate an understanding of the various cultural, political and historical contexts of emblematic exhibitions.</li> <li>3. Critically examine basic assumptions of specific theoretical approaches related to curatorial practices.</li> <li>4. Formulate and express judgment about the importance and function of museum representations and the exhibition phenomenon in general.</li> </ol>
<p><b>General Skills</b> <i>Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?</i></p> <p><i>Research, analyze and synthesize data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Production of new research ideas Project design and management</i></p> <p><i>Respect for diversity and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Demonstrate social, professional and ethical responsibility and gender sensitivity</i></p> <p><i>Exercising criticism and self-criticism</i></p> <p><i>Promoting free, creative and inductive thinking</i></p>
<p>The course aims at cultivating the following skills:</p>

Independent work  
 Promoting free, creative and inductive thinking  
 Exercising criticism and self-criticism  
 Demonstrate social, professional and ethical responsibility and gender sensitivity

### 3. Course Content

The topics covered in the course include:

The field of curation has gained unprecedented importance and recognition, both in the art world and in the wider mainstream culture in recent years. Curators are responsible for a range of tasks in addition to acquiring, storing, creating, and exhibiting collections. Other duties include selecting themes and exhibit design, organizing, and conducting tours and workshops, guiding, and supervising scientific, technical, and educational staff, as well as planning and conducting special research projects. However, since the 1960s the profession of independent curator has been introduced. Independent curators work with institutions to organise exhibitions that promote their own style and themes, making them autonomous creators. Focusing on case studies, the course examines the historical development of curatorial practices as well as a critical approach to diverse and seemingly different contemporary theoretical positions concerning curation. By exploring curatorial practices both in a museological context and beyond the museum, the course attempts a universal overview of curation as a tool for researching the cultural conditions of cultural institutions and communities, as well as a thorough evaluation of this epistemological field.

### 4. Instructive and Learning Methods - Evaluation

<b>Delivery Method.</b>	Delivered by physical presence	
<b>Use of IT's in teaching and communication with students</b>	<ul style="list-style-type: none"> <li>• PowerPoint and video presentations</li> <li>• Support Learning Process via the e-class platform</li> <li>• Electronic communication with students</li> <li>• Use of MS-Teams</li> </ul>	
<b>Teaching Structure</b> <i>The methods of teaching are described in detail</i>  <i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	<b>Methods</b>	<b>Semester Work Load</b>
	Lectures and seminars	33
	In-class group work	6
	Midterm essays	13
	Final paper	33
	Autonomous study	40
	<b>Course Total</b> <i>(25 Hrs. Work Load per Credit Unit)</i>	125
<b>Student Evaluation</b> <i>Description of the evaluation procedure</i>	Formative Assessment: Multiple choice test & short answer questions  Summative Assessment: 1) Active and qualitative participation in the course: 10% 2) Midterm essay: 20% 3) Individual final paper: 60% 4) Oral Presentation: 10%  <i>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's eclass asynchronous e-learning platform.</i>	

### 5. Recommended Readings

*Advised Bibliography:*

**In Greek**

- Κανιάρη Ασημίνα, *Το μουσείο ως χώρος της Ιστορίας της Τέχνης: Εκθέσεις, Συλλογές και η Τέχνη από τον 19ο στον 21ο αιώνα*, (Κωδικός Βιβλίου στον Εύδοξο: 32999105)
- MacDonald, Sharon, *Μουσείο και Μουσειακές Σπουδές, Ένας πλήρης οδηγός*, Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς, Αθήνα, 2012 (Κωδικός Βιβλίου στον Εύδοξο: 22814510)
- Σερότα, Νίκολας, *Εμπειρία ή ερμηνεία, Το δίλημμα των μουσείων μοντέρνας τέχνης*, Άγρα, Αθήνα, 1999, (Κωδικός Βιβλίου στον Εύδοξο: 12780)
- Αδαμοπούλου Αρετή, *Τέχνη και ψυχροπολεμική διπλωματία. Διεθνείς εκθέσεις τέχνης στην Αθήνα, 1950-1967*, Θεσσαλονίκη, University Studio Press, 2019.
- Bennett, Tony, "Το εκθεσιακό σύμπλεγμα", Latimer, Quinn και Adam Szymczyk (επ.), *documenta 14 Reader*, Prestel, Μόναχο, Λονδίνο, Νέα Υόρκη, 2017, σ. 353-400.
- Hooper-Greenhill, Eileen, *Το Μουσείο και οι Πρόδρομοι του*, Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς, Αθήνα, 2006.
- Μπαχσετζής, Σωτήρης, "Documenta 14", *Ιστορία της Τέχνης*, τ. 7 (Καλοκαίρι 2018): 208-219.
- Μπαχσετζής, Σωτήρης, «Από την έκθεση μοντέρνας τέχνης στη σύγχρονη εγκατάσταση: η καλλιτεχνική ιδιότητα σε μετάβαση», στο: Δασκαλοθανάσης, Νίκος (επ.), *Β' Συνέδριο Ελλήνων Ιστορικών Τέχνης Προσεγγίσεις της καλλιτεχνικής δημιουργίας από την Αναγέννηση έως τις μέρες μας*, Νεφέλη, Αθήνα, 2008, σ. 557-578.
- Σολομών Εσθήρ, "Τα μουσεία ως 'αντικείμενα'. Αναζητώντας τρόπους προσέγγισης". Στο Ε. Γιαλούρη (επιμ.), *Υλικός πολιτισμός. Η ανθρωπολογία στη χώρα των πραγμάτων*. Αθήνα: Αλεξάνδρεια, 2012, σσ. 75-124.
- Τζώρτζη, Καλή, *Ο χώρος στο μουσείο. Η αρχιτεκτονική συναντά τη μουσειολογία*, Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς, Αθήνα, 2013
- Τσιάρα, Συραγώ, *Η επιμέλεια του βλέμματος. Σύγχρονη τέχνη και επιμελητική πρακτική*, Νήσος, Αθήνα 2021.

**In English**

- Avgita, Louisa, "What is there to be learnt from Athens? Documenta 14 and the colonisation of history", στο Marco Folin και Rosa Tamborrino (επιμ.), *Multiethnic cities in the Mediterranean World. History, Culture, Heritage*, ηλεκτρονική έκδοση, AISU International, 2019.
- Bertrand, Stéphanie, *Contemporary Curating, Artistic Reference and Public Reception. Reconsidering Inclusion, Transparency and Mediation in Exhibition Making Practice*, Routledge, Λονδίνο, 2021.
- Crimp, Douglas, *On the museum's ruins*, Cambridge: The MIT Press, 1993.
- Haraway, Donna. "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936." *Social Text* 11 (1984/1985): 20-64.
- O'Doherty, Brian, *Inside the White Cube: The Ideology of the Gallery Space*, University of California Press, Μπέρκλεϋ και Λος Άντζελες, 1976.
- O'Neill, Paul, *The culture of curating and the curating-of culture(s)*, Κέμπριτζ Μασσαχουσέτης: The MIT Press, 2012.
- Oswald, Margareta von και Jonas Tinius (επ.), *Across Anthropology. Troubling Colonial Legacies, Museums, and the Curatorial*, Leuven University Press, Λουβέν, 2020.

*Journals:*

[On Curating: www.on-curating.org](http://www.on-curating.org)

The Exhibitionist: Journal on Exhibition Making: [www.the-exhibitionist-journal.com](http://www.the-exhibitionist-journal.com)

Manifesta Journal: [www.manifestajournal.org](http://www.manifestajournal.org)

CCS Bard: <http://www.bard.edu/ccs/study/program-overview>

Post-Graduate Program in Curating Zurich: <http://www.curating.org>

E-flux Journal: [www.e-flux.com/journals](http://www.e-flux.com/journals)

Site Magazine: [www.sitemagazine.net](http://www.sitemagazine.net)