

COURSE OF STUDY LM-89

ACADEMIC YEAR 2023/2024

ACADEMIC SUBJECT *Exhibition making and curatorial practice (3 CFU)*

General information	
Year of the course	<i>First Year</i>
Academic calendar (starting and ending date)	<i>Second semester</i>
Credits (CFU/ETCS):	3
SSD	
Language	<i>Italian</i>
Mode of attendance	Attendance is governed by the Academic Regulations of the Degree Course (art. 4.2).

Professor/ Lecturer	
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Department and address	
Virtual room	
Office Hours (and modalities: e.g., by appointment, on line, etc.)	By appointment (via mail)

Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
75	9	12	54
CFU/ETCS			
3			

Learning Objectives	<i>The laboratory aims to provide theoretical and practical knowledge of exhibition making and curatorial practice based on the most significant national and international models, also identifying the actors and places of contemporary art.</i>
Course prerequisites	<i>For a more informed approach to the topics proposed by the laboratory, knowledge of the history of contemporary art is recommended, with particular attention to the second half of the twentieth century.</i>

Teaching strategie	<i>LECTURES, SEMINARS. Students will be involved in research, insights and group work in the construction of exhibition projects. The lectures will provide students with the historical and theoretical coordinates for understanding contemporary curatorial and exhibition phenomena. The laboratory activities will allow students to experiment with curatorial practices and the various phases of making an exhibition.</i>
Expected learning outcomes in terms of	<i>The laboratory aims to provide knowledge of the main systems of exhibition design connected to curatorial practice, in order to encourage the acquisition of critical and operational tools relating to the field covered, also in relation to the training of specific professionals.</i>

<p>Knowledge and understanding on:</p>	<ul style="list-style-type: none"> ○ knowledge of the evolution of exhibition displays in the contemporary age ○ knowledge of the history of the affirmation of the role of the contemporary art curator ○ knowledge of the main critical and methodological tools for analyzing exhibition and curatorial criteria ○ understanding of the main methodological issues in the field of the history of twentieth-century exhibitions ○ understanding of the main dynamics of curatorial practice in the contemporary museum context
<p>Applying knowledge and understanding on:</p>	<ul style="list-style-type: none"> ○ operate consciously through study and teaching activities within the exhibition system; ○ analyze the forms of exhibition and the dynamics of curation in the contemporary age; ○ address and resolve problems related to the creation of exhibition devices and their operating mechanisms; ○ identify the different professional profiles and the main operational tools that intervene in the exhibition space; ○ apply the knowledge and skills acquired in interdisciplinary contexts aimed at the study and valorization of art and cultural heritage
<p>Soft skills</p>	<ul style="list-style-type: none"> ● <i>Making informed judgments and choices</i> <ul style="list-style-type: none"> ○ select and evaluate alternative positions and different perspectives of judgment; ○ formulate personal deductions in awareness of the complexity of critical judgment; - develop a personal vision in relation to the methods of analysis, management and exhibition of the work of art <i>Communicating knowledge and understanding</i> <ul style="list-style-type: none"> ○ esporre ed argomentare correttamente quanto appreso, usando un appropriato lessico disciplinare; - arricchire la propria terminologia inerente l'ambito dei beni culturali e le capacità di sintesi, valutazione e gestione di situazioni comunicative specifiche del settore. ● <i>Capacities to continue learning</i> <ul style="list-style-type: none"> ○ knowing how to find and use with maturity and a critical sense the bibliographic, didactic and website tools necessary for knowledge and in-depth study of the topics covered ○ carry out research activities in the study and analysis of exhibition and curatorial phenomena.
<p>Syllabus</p>	
<p>Content knowledge</p>	<p><i>The laboratory intends to offer an overview of the concepts of exhibition design and curatorial practice by working on a double track: the first, theoretical, aims to reconstruct the main stages of the evolution of the exhibition display in the contemporary age and, in parallel, to analyze the affirmation of professional figure of the curator starting from the seminal experience of Harald Szeemann, who from the end of the 1960s inaugurated independent curatorial practice, representing a model for subsequent generations of curators; the second, practical, aims at the direct participation of students in the construction of exhibition projects starting from a selection of works belonging to a specific museum collection (e.g. Castello di Rivoli, Turin: the collection can be consulted in its entirety on the museum website: https://www.castellodirivoli.org/collections/).</i></p> <p><i>The first part of the laboratory includes a series of frontal lessons through which students will be provided with the historical and theoretical coordinates to</i></p>

	<p><i>understand the development of curatorial practice and exhibition planning in the contemporary age. The second part, however, will delve into practical issues through the simulation of an exhibition project and the organization into working groups which will be asked to present, in the final hours of the workshop, the results of an exhibition proposal.</i></p> <p><i>I.</i></p> <p><i>The following aspects will be analysed:</i></p> <p><i>The professional figures</i></p> <p><i>The places of contemporary art</i></p> <p><i>Case History</i></p> <p><i>Operational phases of an exhibition: (Conception and Management; Organization and Administrative and Financial Management; Organization and Management of Human resources; Marketing and communication; Set-up hypothesis)</i></p>
Texts and readings	<ul style="list-style-type: none"> • <i>B. O'Doherty, Inside the White Cube. L'ideologia dello spazio espositivo, Johan&Levi, Milano 2012, pp. 21-34.</i> • <i>P. O'Neill, The Culture of Curating and the Curating of Culture(s), The MIT Press, Cambridge/London 2012, pp. 9-49.</i> • <i>F. Pirani, Che cos'è una mostra d'arte, Carocci Editore, Roma 2019, 7-142</i>
Notes, additional materials	<i>A selection of optional readings will be provided by the teacher during the laboratory.</i>
Repository	<i>The teacher undertakes to provide students with the teaching material in the form of a single handout (PDF)</i>

Assessment	
Assessment methods	
Assessment criteria	<ul style="list-style-type: none"> • <i>Knowledge and understanding</i> Ability to recognize and chronologically place phenomena • <i>Applying knowledge and understanding</i> Ability to apply historical-theoretical and methodological coordinates <i>Autonomy of judgment</i> Ability to develop an informed critical judgment • <i>Communication skills</i> Ability to express oneself with specialized language <i>Capacities to continue learning</i> <ul style="list-style-type: none"> ○ Ability to distinguish phenomena
Final exam and grading criteria	The outcome of the laboratory is the judgment of suitability
Further information	