



# UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società
ACADEMIC YEAR	2023/2024
MASTER'S DEGREE (MSC)	COMMUNICATION OF CULTURAL HERITAGE
SUBJECT	HISTORY OF EXHIBITIONS AND CURATORIAL PRACTICE
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	21051-Attività formative affini o integrative
CODE	23461
SCIENTIFIC SECTOR(S)	L-ART/03
HEAD PROFESSOR(S)	COSTANZO CRISTINA      Ricercatore a tempo determinato      Univ. di PALERMO
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	110
COURSE ACTIVITY (Hrs)	40
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	2° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	<b>COSTANZO CRISTINA</b> Friday      10:00    13:00    Dipartimento Culture e Società, Ed. 15, III piano, studio 301 oppure in modalità telematica - piattaforma teams. Si prega di prenotare tramite portale. E' possibile concordare ulteriori incontri scrivendo all'indirizzo email: cristina.costanzo@unipa.it

**DOCENTE:** Prof.ssa CRISTINA COSTANZO

<b>PREREQUISITES</b>	Knowledge of Contemporary Art History.
<b>LEARNING OUTCOMES</b>	<p>Knowledge and understanding During the course the student will acquire a full historical and critical knowledge of contemporary art (painting, sculpture, multimedia installations) referred to curatorial studies and history of exhibitions. Ability in collecting, comparing and interpreting the acquired data and also ability in elaborating on advanced texts about the relationship between the curator and artists.</p> <p>Applying knowledge and understanding Thanks to their historical-critical background the students will be able to apply a historiographical approach to contemporary art interpreting artworks languages, techniques and contemporary theories with a critical spirit and independent judgement about the history of exhibitions and museums in the present.</p> <p>Independent evaluation Learners will acquire and develop a more conscious ability of judgment (historiographic, aesthetic and epistemological) through a series of lectures, methodologically planned to provide both the program contents both the develop ability of reasoning and critical judgement in the students.</p> <p>Communication Learners will be able to present and communicate clearly the results of their studies and researches by arguing their point of view. They will also be able to contextualize topics.</p> <p>Learning ability Through participation in lectures, seminars, guided tours, the student will acquire proficiency in the international art history and artistic debate, and will be able to analyze the contemporary art exhibitions in their many manifestations and in their historical and cultural context.</p>
<b>ASSESSMENT METHODS</b>	<p>The assessment method is an oral exam. The main purpose of the oral exam is to verify the notions and skills acquired during the course. The exam will be based on three questions at least. Such questions are thought to test the learning objectives and will concern: a) the notions presented during the course, b) the ability to elaborate such notions and apply them to specific examples, c) the expressive ability of the student. The highest vote is obtained if in all these three aspects the student shows excellent abilities. It is important to underline the importance of mastering the language of the discipline, that consists in using a correct terminology but also in the ability to articulate lines of reasoning in a clear and complete way.</p> <p>Marks: 30/30 s/he expresses herself/himself with extremely clear and effective language, excellent knowledge of the course subjects, good analytical and problem solving skills; 26-29 s/he expresses herself/himself with clear and effective language, good knowledge of the course subjects, fine analytical and problem solving skills; 24-25 s/he expresses herself/himself properly, has basic knowledge of the course subjects and acceptable problem solving skills; 21-23 imperfect knowledge of the course subjects, low analytical and problem solving skills; 18-21 minimal knowledge of the course subjects.</p>
<b>EDUCATIONAL OBJECTIVES</b>	<p>Purpose of the course is to address the research to some aspects regarding the contemporary art curator through the development of an adequate historical-critical knowledge of some significant examples of international exhibitions. Among other objectives: general knowledge of the history of the exhibitions and critical examination of the protagonists, the issues and phenomena in the curatorial studies and in the art system, without neglecting the methodological aspect of the history and theory of the exhibitions and the curatorial work. To contextualize the meanings of an exhibition and the curator's individual contribution in the international art scena.</p> <p>Debate will be combined with on-site observations and case studies. We will visit a variety of exhibitions on view in the city of Palermo in order to develop critical skills and address the questions about different kinds of exhibitions, the relationship between: the curator and the artist, the artworks and the museum architecture, the artworks and the texts, the artworks and the display.</p>
<b>TEACHING METHODS</b>	Frontal lessons; Guided visits.
<b>SUGGESTED BIBLIOGRAPHY</b>	<p>R. Pinto, "Nuove geografie artistiche. Le mostre al tempo della globalizzazione", Postmedia books, Milano 2012.</p> <p>"Become a curator", a cura di G. Romano, Postmedia books, Milano 2020.</p> <p>I testi d'esame sono gli stessi per studenti frequentanti e non frequentanti.</p>

	<p>The texts for the final exam are the same for both attending and non-attending students.</p> <p>Gli studenti Erasmus sono invitati a mettersi in contatto via mail con il docente via mail per informazioni sul corso e i testi di esame.</p> <p>Erasmus students are kindly requested to contact the professor for further information on course contents and readings</p>
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## SYLLABUS

Hrs	Frontal teaching
2	Presentation of the course, the program, the bibliography and the main topics.
2	Exhibition: definition and meaning.
2	Duchamp. Avant-Garde and exhibition practice.
6	The Roles of the Curator.
6	Case studies: The Venice Biennale, Documenta, Manifesta.
4	Exhibitions in the era of Globalization. "Magiciens de la terre" and beyond.
6	The relationship between the curator and artists and the curator/artist. Lessons with curators and artists.
6	Contemporary Art Exhibitions visits.
6	Artist's talks and studio visits.