

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ604	SEMESTER	6th
COURSE TITLE	EXHIBITION CURATING		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
In the class as well as in museum and exhibition spaces in Ioannina and elsewhere		3	2
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	general		
PREREQUISITE COURSES:	no		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes. Tutorials in English		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1380		

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area
- Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B
- Guidelines for writing Learning Outcomes

The course aims to familiarize students with the organization, practical and conceptual planning, implementation, operation and evaluation of an exhibition. Through a series of discussions, excursions and guest speakers, the history of exhibition practices and the course of exhibition curation from the 19th century onwards are explored. Theoretical considerations are utilized regarding the representational function and interpretive approach of exhibitions, issues of exhibition narrative and production of visual material, as well as issues of museographic choices related to the organization of the exhibition space, the aesthetics of the exhibition, the flow of visitors, lighting, signage, etc. During the

semester, students, depending on their interests and professional ambitions, take on roles in a small exhibition project and present their reflections in a short report, while practicing critical analysis of exhibitions they visit during the semester.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking
.....
Others...
.....

Upon successful completion of the course, students will:

- Be familiar with the ideological, historical and practical parameters of the exhibition phenomenon.
- Be able to organize an exhibition.

(3) SYLLABUS

--

1. Introduction to exhibition curation, narrative techniques, the role of the curator
2. Exhibiting art
3. Designing an exhibition I: Museographic exhibition design
4. Designing an exhibition II: Exhibition space organization, signage, lighting, visitor flow. Production of texts and visual material, use of audiovisual material and digital applications in exhibition spaces.
5. Evaluation of museums and exhibitions.
6. Curatorship trends I: contemporary art exhibitions in museums dedicated to the past
7. Curatorship trends II: Contemporary art exhibitions and historicism, the artist as curator
8. Curatorship trends III: Giving voice to exhibits and social subjects

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face in the classroom and in museums and galleries																								
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>																									
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<table> <tr> <th>Activity</th><th>Semester workload</th></tr> <tr> <td>Weekly lectures</td><td>29</td></tr> <tr> <td>Exercise: critical analysis of an exhibition.</td><td>6</td></tr> <tr> <td>Students are required to present and analyze an exhibition they have recently visited (exhibition narrative, thematic structure, architectural design, texts, visitor's route, lighting, etc.)</td><td></td></tr> <tr> <td>Assignment: Exhibition Design</td><td>15</td></tr> <tr> <td>Each student is asked to design an exhibition around a project-object of their choice.</td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td>Course total</td><td>50</td></tr> </table>	Activity	Semester workload	Weekly lectures	29	Exercise: critical analysis of an exhibition.	6	Students are required to present and analyze an exhibition they have recently visited (exhibition narrative, thematic structure, architectural design, texts, visitor's route, lighting, etc.)		Assignment: Exhibition Design	15	Each student is asked to design an exhibition around a project-object of their choice.												Course total	50
Activity	Semester workload																								
Weekly lectures	29																								
Exercise: critical analysis of an exhibition.	6																								
Students are required to present and analyze an exhibition they have recently visited (exhibition narrative, thematic structure, architectural design, texts, visitor's route, lighting, etc.)																									
Assignment: Exhibition Design	15																								
Each student is asked to design an exhibition around a project-object of their choice.																									
Course total	50																								
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i>	Summative assessment based on the measurement of learning outcomes through a three-hour written examination																								

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	
---	--

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Ασημίνα Κανιάρη. *Το Μουσείο ως χώρος της Ιστορίας της Τέχνης: Εκθέσεις, συλλογές και η Τέχνη από τον 19ο στον 21ο αιώνα*. Αθήνα: Εκδόσεις Γρηγόρη, 2013.

- Ελπίδα Καραμπά (επιμ.): «*Curating*» - Απόψεις για την επιμελητική δράση. Αθήνα, Εκδόσεις Futura, 2005.
- Nicholas Serota. *Εμπειρία ή ερμηνεία: Το δίλημμα των μουσείων μοντέρνας τέχνης*. Αθληνα, Άγρα.
- Σαλή, Τέση. *Μουσειολογία : Βασικές αρχές έκθεσης μουσειακών συλλογών: Παρουσίαση και ερμηνεία: Φωτισμός: Υποτιτλισμός: Σήμανση*, Αθήνα, 2006.
- Hans Ulrich Obrist and April Elizabeth Lamm, [*Everything You Always Wanted to Know About Curating* But Were Afraid to Ask*](#), 2011.
- Hans Ulrich Obrist, *A brief history of curating*, 2008.
- Hans Ulrich Obrist , *Ways of Curating*, 2014
- [Terry Smith](#), *Thinking Contemporary Curating*, 2012.
- [Jens Hoffmann](#) (Ed.), *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*, 2014.
- Solomon, E. 2011. “Museums and the subversion of the exhibitionary order: Playing with Enlightenment values”. In *Reference/Representation*, 105-110. Athens: Futura Editions.
- Sternfeld, N. 2013. Involvements - A short introduction to curating between entanglement and solidarity. MUSTEKALA, Numerot, Kuratointi 3/13, 52. Available at: <http://www.mustekala.info/node/35816> (accessed July 25, 2015).
- Philip Hughes, *Exhibition design*, 2010.
- David Dernie, *Exhibition Design*, 2006.

- Elizabeth Bogle, *Museum Exhibition Planning and Design*, 2013.

- On Curating

- *Related academic journals:*