HA2E7 Exhibiting the Contemporary

This course examines the importance of exhibition for the interpretation of contemporary art and contemporary architecture. 'Exhibition' is here conceived as the (in principle public) time and space of 'showing' in the broadest sense. Taught through lectures and on-site seminars, the module will involve the study of current exhibitions of contemporary art and architecture within and outside the frame of the Venice Biennale, considered in conjunction with pertinent texts on contemporary exhibition-making, curating, and architectural, museum and exhibition history. The course will explore aspects of contemporary art and architecture independently, but will also harness the theme of exhibition as a way to consider the many points at which art and architecture press upon one another’s concerns. HA2E7 Exhibiting the Contemporary

**Tutor:** TBA

**Seminars:** taught on-site at the Venice Biennale.

**Module Outline**

This module examines the importance of exhibition to the interpretation of contemporary art. Lectures on the history of exhibition, from the nineteenth century to the present day, will frame the rise of the Biennale as a showcase for the display of contemporary art. Nation building and national rivalry, politics and ideology, weave throughout histories of exhibition, and students will learn that the manner in which art is displayed is never neutral. This historical background will prepare them for study at the Venice Biennale. On-site seminars at the Biennale will build skills of visual analysis and foster in-depth discussion of contemporary art in its global context; close study of published writing on contemporary art will teach students to evaluate textual evidence; finally, student presentation at the Biennale will foster confidence in speaking in front of works of art. Trips to museums and exhibitions outside the parameters of the Biennale will further enrich student learning.

**Syllabus**

Week 1: Exhibitions and the Contemporary

Week 3: Architecture as Exhibition, from the Crystal Palace to the Contemporary, part I

Week 4: Architecture as Exhibition, from the Crystal Palace to the Contemporary, part II

Week 5: Globalism and Large-Scale Exhibition

Week 7: The Expanded Field of Curating

Week 8: Architecture and Spectacle

Week 9: Minimalism and the Museum

Week 10: Review

**Module Format**

The module is based around two-hour weekly lectures and two-hour on-site seminars at the Venice Biennale. The tutor will lead seminars for the first three weeks. Beginning in week four, students working in pairs (or in threes) will present artwork exhibited at the Biennale. The presentation will contribute to the mark for 'Spoken Engagement', which is 10% of the module mark. Further guidance on student presentation can be found under the 'Seminars and Visits' tab above. Please also have a look at the Student Intranet seminar presentations advice. Please begin preparing for the presentation well in advance, taking the opportunity to see the module tutor during office hours to discuss.

**Module Aims**

To develop an understanding of contemporary art in its global context.

To gain insight into how the display of art shapes the understanding of art by its audience.

To sharpen skills of looking and visual analysis.

To sharpen skills of reading and textual analysis.

To develop confidence in speaking in front of works of art.

**Workload**

1 x 2 hour lecture weekly lecture

1 x 2 hour weekly on-site seminar

1 x Library Tour

1 x All-day Trip

You should carry out a minimum of 10 hours of independent study per week on this module.

**Assessment**

30 CATS

A 3,000 word workbook due in week 1 of the spring term (60% of total module mark)

A slide test in week 10 of the autumn term (30% of total module mark)

Spoken engagement or alternative for specific learning differences (10% of total module mark)

**Introductory Reading**

Claire Bishop, *Installation Art: A Critical History* (London: Tate, 2005)

Beatriz Colomina, *Manifesto Architecture: The Ghost of Mies* (Berlin: Sternberg, 2014)

Douglas Crimp, *On the Museum's Ruins* (Cambridge, Massachusetts and London: MIT Press, 1993)

Bruce Ferguson, Reesa Greenberg and Sandy Nairne, eds., *Thinking about Exhibitions* (London: Routledge, 1996)

Hal Foster, *The Art-Architecture Complex* (London and New York: Verso, 2011)

Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser* (Cambridge, Massachusetts and London: MIT Press, 2005)

Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven and London: Yale University Press, 2009)

Miwon Kwon, *One Place after Another: Site Specific Art and Locational Identity* (Cambridge, Massachusetts and London: MIT Press, 2002)

Sylvia Lavin, *Kissing Architecture* (Princeton, NJ: Princeton University Press, 2011)

Douglas Murphy, *The Architecture of* *Failure* (Winchester: Zero Books, 2012)

Paul O'Neill, *The Culture of Curating and the Curating of Cultures* (Cambridge, MA and London: MIT Press, 2012)

Peter Osborne, *Anywhere or not at all: Philosophy of Contemporary Art* (London and New York: Verso)

Terry Smith, *What is Contemporary Art?* (Chicago: University of Chicago Press, 2009)