The course consists of a program of lectures alternated with seminars, culminating in a practical assignment. Whereas it aims to offer the students historical and theoretical perspectives on the practices of exhibition making on the one hand, it also offers them an opportunity put these historical and theoretical perspectives to practice via a collective curatorial assignment.

LECTURES
The lectures take the condition of publicness of modern art as the methodological starting point. Modernity introduces a period of radical transformations of the social and societal position of the art and the artist. Art looses its self-evident and direct relation to the traditional users of art and hence also the natural connection with a place. The liberation and autonomy of art that is the counter product of this loss however is not unconditional. Art does not become visible in and out of itself: it inevitably needs a frame within which it is made public. The primary mode of this public disclosure is the exhibition.

The new condition of publicness introduced by modernity transforms the art world into an institutional space. Alongside the public space of the museum – the main institution within which art finds a public refuge and platform – art resides on a wide array of sites, each of which institutes a different regime of publicness, or for a that mater, of relative privateness. These sites and institutions are the outcome of historical processes and developments of artistic, societal and economic nature.

The consecutive lectures present a topological survey of the sites within which art publicly appears and resides – or the exact opposite, retracts from public view. The key four sites – and their corresponding institutional regimes of production, distribution and reception – will be examined: museum, studio, market, and exhibition.

ASSIGNMENT
The practical assignment centers upon the donation of the art collection by architect Charles Vandenhove to the Ghent University. Following this significant bequest, the...
VANDENHOVE Center for Architecture and Art has been established, a research and exhibition platform situated at the foot of the Tower of Books of Ghent University. The central focus is the study of art collections, exhibition history and exhibition architecture. The Vandenhove collection and the university patrimony form the basic material for the preparation and realization of study exhibitions (www.ugent.be/vandenhove/). The art collection that architect Charles Vandenhove donated to the University consists of works by prominent international artists, with many of which the architect collaborated in building projects in the past. It contains works by among others Pierre Alechinsky, Daniel Buren, Cesar, Christo, David Claerbout, Nan Goldin, Simon Hantai, Asger Jorn, Anselm Kiefer, Sol LeWitt, Richard Serra, Andy Warhol and many others. The participating group of students will engage in an exhibition project departing from the Vandenhove collection, gradually evolving from individual projects into a collective endeavor. Students are asked to establish an individual ensemble of works centered upon one or more works of the Vandenhove collection, for which they can choose their proper perspective and framework (historical, theoretical, conceptual, etc.). Consecutively the class group will work towards a collaborative presentation of the respective individual ensembles. The resulting exhibition will take place in the exhibition space at the second floor of the VANDENHOVE Center for Architecture and Art at the end of the course. In preparation of making the potential outcomes of the course public, students will be able to test out their curatorial proposals in the studio at the first floor of the VANDENHOVE Center. Direct engagement with artworks stemming from the Vandenhove collection will be accommodated to the extent that it is practically possible.

Begincompetenties
--- Klik om te edite
- Meeting the programme’s admission requirements.
- Having a basic knowledge of the history of modern and contemporary art.
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Eindcompetenties
1 - Being able to making a distinction between the different regimes of publicness provided by the different sites and institutions of the historical and present-day world of art.
2 - Being able to put the historical and theoretical perspectives offered during the lectures to practice by developing an curatorial project.

Creditcontractvoorwaarde
De toegang tot dit opleidingsonderdeel via creditcontract is open: de student houdt zelf rekening met voorkennis uitgedrukt in begincompetenties

Examencontractvoorwaarde
De toegang tot dit opleidingsonderdeel via examencontract is open

Didactische werkvormen
- Begeleide zelfstudie, groepswerk, hoorcollege, practicum, project, werkcollege, zelfstandig werk

Leermateriaal

Referenties

Vakinhoudelijke studiebegeleiding

Evaluatiemomenten
- periodiegegebonden en niet-periodegegebonden evaluatie

Evaluatievormen bij periodiegegebonden evaluatie in de eerste examenperiode
- Participatie

Evaluatievormen bij periodiegegebonden evaluatie in de tweede examenperiode
- Participatie

Evaluatievormen bij niet-periodegegebonden evaluatie
- Werkstuk

Tweede examenkans in geval van niet-periodegegebonden evaluatie
- Niet van toepassing

Toelichtingen bij de evaluatievormen
- Continuous assessment of participation in discussion during lectures and seminars,
and evaluation of the participation in the exhibition project. Assessment of the documents produced for the course (object registration, condition report, curatorial statement). As the course format entails continuous assessment, attendance during the sessions is obligatory.

Eindscoreberekening