Due to Covid 19, the education and evaluation methods may vary from the information displayed in the schedules and course details. Any changes will be communicated on Ufora.

Course
Specifications
Valid as from the academic year 2020-2021

Making Things Public (A005493)

Course offerings and teaching methods in academic year 2020-2021

<table>
<thead>
<tr>
<th>Course</th>
<th>Study time</th>
<th>Contact hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (year)</td>
<td>150 h</td>
<td>66.0 h</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Lecture</th>
<th>LW17</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davidts, Wouter</td>
<td></td>
<td>lecturer-in-charge</td>
</tr>
<tr>
<td>Bass-Krueger, Maude</td>
<td></td>
<td>co-lecturer</td>
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Offered in the following programmes in 2020-2021

<table>
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<tr>
<th>Programme</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Postgraduate Curatorial Studies</td>
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<td>A</td>
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Teaching languages

English

Keywords

Publicness, publicity, modern and contemporary art

Position of the course

Contents

The course Making Things Public lends its title from the default condition of publicness of modern and contemporary art. Modernity introduces a period of radical transformations of the social and societal position of the art and the artist. Art is deprived of its self-evident and direct relation to the traditional users of art and hence also of any natural connection with a place. The ensuing liberation and autonomy of art that however is not unconditional. Art does not become visible in and 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 that mater, of relative privateness. These sites and institutions are the outcome of historical processes and developments of artistic, societal and economic nature.

The practical assignment centers upon the donation by architect Charles Vandenhove of his personal art collection 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 provide the primary source material for the preparation and realization of study exhibitions.

(www.ugent.be/vandenhove/)

(Approved)
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.

For the course MAKING THINGS PUBLIC 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. Throughout the project the students are encouraged to reflect on the different modalities and means by which art is and can be made public. Apart from a collectively curated exhibition at the VANDENHOVE center at the end of the course, students are also requested to prepare a publication in parallel, the format of which is collectively determined, and an opening event.

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.

Initial competences

Final competences

1. Being able to define a succinct selection of artworks from a (private) art collection, describe the logic of the ensemble, and install the works of art in an exhibition space
2. Being able to work collaboratively with the fellow-students on a joint-curatorial project.
3. Being able to define and realize the different aspects of a collection presentation (exhibition, catalogue/publication, opening event, etc.)
4. Being able to advance a both historical and contemporary perspective on a (private) art collection.
5. Being able to write a succinct curatorial statement

Conditions for credit contract

This course unit cannot be taken via a credit contract

Conditions for exam contract

This course unit cannot be taken via an exam contract

Teaching methods

Guided self-study, lecture, seminar, self-reliant study activities

Extra information on the teaching methods

The course follows a structure in which seminars are alternated with collective reading sessions, editorial classes, culminating with the installation of an exhibition at the end of the course.
Following an introductory lecture, seminars will be dedicated to literature, direct engagement with the artworks (object registration, condition reports), presentations of the individual curatorial projects and class discussions preparing the collective presentation at the end.

Learning materials and price

Learning materials: digital
Exhibition production: 100,- euro
The program provides a production budget for the exhibition, but in addition all participating students are requested to contribute the equal amount of 100,- euro.
Total: 100,- euro

References

Course content-related study coaching

Evaluation methods

continuous assessment

(Approved)
Examination methods in case of periodic evaluation during the first examination period

Examination methods in case of periodic evaluation during the second examination period

Examination methods in case of permanent evaluation
  Participation, assignment

Possibilities of retake in case of permanent evaluation
  Examination during the second examination period is not possible

Extra information on the examination methods
  Continuous assessment of participation in discussion during seminars, and evaluation of the participation in the exhibition project.
  Assessment of the documents produced for the course (i.e. object registration, condition report, curatorial statement).
  As the course format entails continuous assessment, attendance during the sessions is mandatory.

Calculation of the examination mark