

**Федеральное государственное образовательное учреждение высшего
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«Национальный исследовательский университет "Высшая школа экономики"»**

**Подразделение «Высшая школа урбанистики»
в сотрудничестве с Институтом Медиа, Архитектуры и Дизайна «Стрелка»**

**Направление подготовки
«Градостроительство»
Степень (квалификация): магистр**

**ПРОГРАММА
«ADVANCED URBAN DESIGN»
«ПЕРЕДОВЫЕ ПРАКТИКИ ГОРОДСКОГО ПРОЕКТИРОВАНИЯ»**

**Аннотация учебной дисциплины
«Curatorial Practicies in Urban Projects»
«Кураторские практики в проектировании города»**

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Curatorial Practices in Urban Projects

Title of the Course: Curatorial Practices in Urban Projects

Duration: 2nd semester, second year

Type: Non Mandatory

Tutor/author: Anna Trapkova

Guest speakers: Marina Loshak (director of the Pushkin State Museum of Fine Arts), Anton Belov (director of the Garage Museum of Contemporary Art), Olga Shishko (director of the MediaArtLab), Alisa Prudnikova (Director of the Ural Branch of the National Centre for Contemporary Arts, NCCA, Ekaterinburg)

This course is supported by the Garage Museum of Contemporary Art in Moscow

1. GENERAL DESCRIPTION

Over last few decades the concept of curatorship has become central to contemporary art. It played a formative role in the approach of almost all cultural institutions after the Second World War, becoming one of fundamental signifiers of the transition to a post-Modern way of practicing art. Curators became key players in the new cultural industries, rivaling artists in their professional significance and challenging the traditional perception of authorship. By the end of the twentieth century, curators had helped to radically change both artistic institutions and their audiences, introducing conceptual meta-narratives and different approaches to how art is demonstrated publicly.

Today, curatorial practices transcend the confines of gallery and museum spaces, bleeding into urban and natural environments. No longer a prerogative of the art world, they inform and inspire design activities of all sorts, propagating a holistic way of thinking about objects and actions in space and time.

Contemporary Architects and Urban Designers explore territories beyond their professional frontiers and, in some instances, come to be meta-narrators, operating not only within the physical built environment but also at the intersection of the social, the cultural, the economic, and the political – similar to how curators do. In the same way as an art curator, Urban Designers operating today combine specific professional skill-sets with the qualities of a researcher, a visionary, a producer, an administrator, a communicator, an artist, and even an entrepreneur.

Explicit similarities, as well as stark differences, between contemporary curatorial and design practices allow for a productive discussion about professionalism and ‘amateurship’, individual and collective authorship, strategic planning and spontaneity, technological achievements and set backs, state and private ownership, and many other contemporaneously relevant issues.

At the same time, cultural policies and initiatives shape the urban environment to a similar degree as urban planning rules and regulations do. Projects that are not directly related to Architecture and Design—festivals, performances, food markets, public events, and media interventions—have an increasing influence on how cities perform. Understanding the logic of cultural programming and the role of institutions and the people responsible for it helps to imagine and construct new and productive cityscapes.

This course will provide basic knowledge and experience in contemporary curatorial practices, oscillating between theoretical discussions and practical group assignments. It will include a series of intensive field-trips to museums, galleries, and festivals, introducing students to a wide range of experts of the field from curators and cultural functionaries, to artists and art critics.

The course forms a foundation for the last module of the programme, the Student Exhibition Project.

Methodology and formats

The course will offer both theoretical knowledge and practical experience. In the block of lectures curatorial practices will be presented with a historical perspective. The significance of curatorship will be explained through a set of project examples and key figures of European, American, and Asian art scenes. Lectures on history, economics and the politics of curatorship in both stable and unstable contexts will be complemented by seminars and discussions with art theorists and critics.

An important part of the course will be dedicated to art and cultural institutions in Moscow. Students will visit a number of museums and galleries to examine—behind the scenes—how they function, with a particular emphasis on curatorial strategies which will be explained by their Chief Curators. These field-trips will help to formulate questions for short essays which each student will be required to submit by the end of the course. In addition, a collective reflection session will conclude each field-trip.

Students will also be given the opportunity to test various curatorial ideas in practical assignments. Beginning with the more simple individual observation and documentation of visitors’ behavior in a large museum and a curatorial scheme for an exhibition, ‘(Re) Producing Art’, students will then move on to a more complex collective task – to develop a concept for an urban festival. At the very end of the course they will participate in a planning workshop ‘Student Exhibition Project’ that will help collectively design both the process and the product of the last phase of the programme.

Main goals of the course:

- to show the positioning and significance of a curator and curatorial practices in the history of art and culture of the twentieth century
- to demonstrate and discuss various curatorial strategies used today in contemporary art
- to explain how different types of cultural institutions and cultural policies function in the context of developed and developing countries
- to understand the role of cultural and social institutions as well as of cultural programming in urban design and development
- to explore the role of a curator in urban projects
- to present the most interesting examples of curatorial concepts for the city
- to provide students with skills and tools for curatorial work, including the work on the Student Exhibition Project

After successful completion of the course, students will:

- understand the curatorial discourse and the theoretical basis of contemporary curatorial practice
- be informed about various cultural policies (and their historical, social, and economic roots), understanding how they adapt to different contexts over time
- be familiar with the main types of artistic and cultural institutions, as well as with the main actors in the art scene (with a specific focus on Moscow)
- be familiar with the best artistic and creative practices, specifically those that have resulted in changes to the urban environment
- have basic curatorial skills for the development and implementation of projects and be able to work productively with a curator (also, in the context of this course, with the guest curator of the final Student Exhibition)

Connection to other courses of the Program

The course is strongly thematically related to the following courses: *Critical Thinking, City: Economics, Sociology, Politics, Future Urbanism, From Story Making to Strategic Communication, Urban Histories.*

2. STRUCTURE AND THEMATIC COMPOSITION

'Curatorship is a relatively new discipline taught mostly as a part of postgraduate programmes in contemporary art schools. This course offers urban designers a unique opportunity to look into the various competences of contemporary curator, borrowing some of their techniques and approaches for urban design practice. Although the course is created specifically for this programme, it builds upon experimental and multidisciplinary curatorial courses created during the last decade by international urban design schools such as the MIT and TU Delft.

Thematic structure

Hours per theme:

<u>#</u>	<u>Theme</u>	<u>Total hours</u>	<u>Lectures</u>	<u>Seminars</u>	<u>Practical/Field trips</u>	<u>Individual Workload, hours</u>
<u>1</u>	Curatorship as the New Artistic Practice	<u>6</u>	<u>4</u>	<u>2</u>		
<u>2</u>	The History of Curating: 1800s-2010s. Institutions, Projects, People	<u>10</u>	<u>4</u>	<u>2</u>	<u>4</u>	
<u>3</u>	Urban/Non-Urban Curatorial Practices	<u>15</u>	<u>4</u>	<u>4</u>	<u>7</u>	
<u>4</u>	Cultural Policies and Cultural Institutions in Stable and Unstable Contexts	<u>10</u>	<u>4</u>	<u>6</u>		
<u>5</u>	Art as a Laboratory of Ideas	<u>7</u>	<u>4</u>		<u>3</u>	
<u>6</u>	The Craft of Exhibiting	<u>8</u>			<u>8</u>	
	<u>Total:</u>	<u>56</u>				

Themes per week or visit (example):

Week 1	Theme 1 Theme 2 Theme 3
Week 2	Theme 3 Theme 4 Theme 5 Theme 6

3. COURSE CONTENT

1 Theme. Curatorship as the New Artistic Practice

Introduction to the course: who is a 'curator' and what are 'curatorial practices'?
Conversation about the curator's role in contemporary art and culture.

Curatorial activities as practiced in various spheres: education, media, publishing, science, and technology. The concept of collective authorship; author versus curator; the ethics of curatorial practices.

The relevance of curatorial practices for urban development and design, and examples of urban and architectural curatorial projects.

Case study: *Curatorial master plan for the State Hermitage Museum, by OMA/AMO, 2007-2015.*

Educational Formats:

Lectures, seminars

Literature:

Groys, Boris (2008). *Art Power*. Cambridge, Mass.: The MIT press.

Groys, Boris (2014). *On the New*. London: Verso Books.

O'Neill, Paul (2012). *The Culture of Curating and the Curating of Culture(s)*. Cambridge, Mass: MIT Press.

Obrist, Hans Ulrich (2015). *Ways of Curating*. New York: Penguin. Kindle edition.

2 Theme: The History of Curating: 1800s- 2010s. Institutions, Projects, People.

A history of curating as a part of art history: milestone exhibitions and key figures. Development of art and cultural institutions and art markets from after the Second World War until now.

Types of art institutions today (museums, exhibition centers, kunsthalle, cultural centers, galleries, foundations, art-clusters, etc.) and their roles in place making. Transformation of a museum from '*the sanctuary of art*' into a public space – a new city '*agora*' and a '*civic cathedral*'.

Various audiences of art and cultural institutions: expectations, perceptions, services. New ways of communication between art institutions and the public; the role of a curator in internal and external communication.

Field-trips: 1. The traditional museum: State Pushkin Museum of Fine Arts; 2. the new types of museums: a private museum, a foundation, a gallery, an art-cluster, and a cultural center

Assignments:

- Observation and documentation of the behavior of the visitors at the contemporary art show
- Curatorial concept for a mini exhibition, '(Re) Producing Art', of the works selected from the collection of the State Pushkin Museum in Moscow. Students must arrange the reproductions of art works in a composition on the

wall, supply captions, and provide a general introductory text explaining the concept. Museum curators will be invited as critics to the concept presentation.

Educational Formats:

Lectures, seminars, field-trips, individual and group practical assignments.

Lecture:

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*.

Bishop, Claire (2014). *Radical Museology: Or What's Contemporary in Museums of Contemporary Art?* Köln: Walther König.

Gilen, Pascal (ed.) (2013). *Institutional Attitudes: Instituting Art in a Flat World*. Amsterdam: Valiz/Antennae Series.

Gilen, Pascal (2010). *The Murmuring of the Arctic Multitude: Global Art, Politics and Post-Fordism*. Amsterdam: Valiz/Antennae Series.

O'Doherty, Brian (2000). *Inside the White Cube: The Ideology of the Gallery Space*. Oakland: University of California Press.

Smith, Terry (2015). *Talking Contemporary Curating*. New York: Independent Curators International.

3 Theme: Urban/Non-Urban Curatorial Practice

Conversation about how 'soft' curatorial projects—including festivals, food markets, artistic events in abandoned spaces, urban interventions, and media initiatives—can transform urban spaces and what legacy temporary projects leave behind.

Manifestations of curatorial ideas in the physical space of the city; principles of communication with various audiences; the role of curatorial practices and methods in urban design.

Assignments:

- Short essay (2-3 pages) – topic selected after the field-trips 2
- Group assignment to develop a concept for a city festival. The presentation should include: the general concept and theme; explained choice of a specific site in Moscow; program of events; communication plan; stakeholders and target audiences; and potential effects of the festival on the future of the territory.

Educational Formats:

Seminars, field-trips, individual and assignments.

Literature:

Gehl, Jan (2010). *Cities for People*. Island press.

Landry, Charles (2008) *The Creative City: A Toolkit for Urban Innovators*. London: Routledge; 2nd edition.

Krasny, Elke (2014). *The Right to Green: Hands-On Urbanism 1850-2012*. Hong-Kong: MCCM Creations.

4 Theme: Cultural Policies and Cultural Institutions in Stable and Unstable Contexts

Cultural policies and urban development: why culture matters?

Historical, economic, and social aspects of cultural policies in the US, Great Britain and the EU (France, Germany, etc.): institutional structures, funding, and practitioners.

Cultural policies and institutions in transitional economies; adaptations and transformations of the Western cultural models in developing countries (China, South Korea, Latin America, the Gulf countries, Russia, and Eastern European countries).

Case study: 1. Ural Industrial Biennale (Ekaterinburg); 2. Krasnodar Center for Contemporary Art.

Educational Formats:

Lectures, seminars, discussions.

Literature:

Hutton, Thomas (2015). *Cities and the Cultural Economy*. Critical Introductions to Urbanism and the City. New York: Routledge.

Guerzino, Guido (2014). *Museums on the Map*. 1995 – 2012. Fondazione di Venezia. Turin: Umberto Allemandi & Co.

Lee, Hye-Kyung, Lim, Lorraine (eds.) (2014). *Cultural Policies in East Asia: Dynamics between the State, Arts and Creative Industries*. Palgrave Macmillan.

5 Theme. Art as a Laboratory of Ideas

Contemporary art as a territory of innovation and experimentation. Multidisciplinary practices in contemporary art: performance, media art, video art, science-art, sound art, etc. How do multi-artistic practices work in the urban environment?

Assignment:

- Student group performance in a public space in Moscow (curated by an invited artist)

Educational Formats:

Lectures, seminar, practice (performance).

Literature:

Bishop, Clair (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Edinburgh: Fournier by Hewer Texts.

Goldberg, RoseLee (2011). *Performance Art: From Futurism to the Present*. (3rd ed.) London: Thames & Hudson.

Graham, Beryl, Cook, Sarah (2010). *Rethinking Curating: Art after New Media*. Cambridge, Mass: The MIT Press.

6. Theme. The Craft of Exhibiting

The concluding block of the course provides the basic skills for curatorial work and prepares students for the last module of the program: the Student Exhibition Project.

During the workshop students will analyze and discuss various exhibition types as well as go through all phases of the curatorial work:

- ideation and research
- planning process
- choice of stake-holders and target audiences
- budgeting and fundraising
- design
- strategic marketing and PR

Educational Format:

Workshop

Literature:

Levy, Aaron, Menking William (2010). *Architecture on Display: On the History of the Venice Biennale of Architecture*. London: Architectural Association Publications.
Marincola, Paula (2007) (ed.). *What Makes a Great Exhibition?* Philadelphia: Philadelphia Exhibitions Initiative.

4. GRADING

Explanation of the grading system

Grading is based on four points:

- attendance and participation
- group Assignment 1 & 2
- individual assignment 1&2
- final interview (exam)

The evaluation criteria:

- attendance and participation in class discussions: level of participation, ability to think critically, ability to debate and defend your own opinion
- individual and group assignments: creativity, research skills, presentation skills, active participation in group work, timeliness.
- final interview with the tutor: level of knowledge, ability to reflect of his/her own work, critical assessment of the course;

Attendance/Participation in Seminars	25 %
Individual Assignments	25%
Group Assignments	30 %
Final Interview	20%