

Title: Crafting Values in Art and Creative Industries

Course(s): Media Production in Creative Industries or Visual Culture, Master's Program, 1st/ 2nd year

Short abstract of the discipline

This course is designed to offer a comprehensive account of the ways that values are produced, circulated and exchanged across the creative and cultural industries landscapes. While the cultural value of a good is often thought to be the opposite of its economic worth, this course will critically highlight their interrelatedness and interweaving in post-industrial societies. The approach that this course undertakes is largely based on anthropological frameworks. Rather than seeing value as an inherent property of cultural goods, according to this approach, value production is mediated by complex forms of symbolic interaction among members of communities. Some of the main questions to be asked include: How is value created for cultural goods? What is the relationship between cultural and economic value? How do forms of symbolic exchange inform systems of valuation? The students of this course will be equipped with critical knowledge around recent debates in the area of cultural and creative industries and an understanding of the value of cultural activities, involving those taking place in institutions such as museums and biennials, or unofficial settings such as various subcultures and scenes.

Criteria of assessment and form of control

The criteria of assessment include participation in classroom, one oral presentation for each student (around 20 minutes) as well as the writing of an essay of 2.500 words.

Selected Readings

David Hesmondhalgh. 2007. *The Cultural Industries*

Bourdieu. 1984. *The Production of Belief: Contribution to an Economy of Symbolic Goods*

S. Pedersen & B. Moeran. 2011. *Negotiating Values in the Creative Industries - Fairs, Festivals and Competitive Events* (eds.)

Arjun Appadurai. 1986. *The Social Life of Things: Commodities in Cultural Perspective*

Esther Leslie. 2006. *Add Value to Contents: the Valorisation of Culture Today*

Robert Hewison. 2014. *Cultural Capital: The Rise and Fall of Creative Britain*

Howard Becker. 1984. *Art Worlds*

Luc Boltanski & Eve Chiapello. 2005. *The New Spirit of Capitalism*

Title: Contemporary Art and its Politics: Visuality, Activism and the Social Turn

Course(s): Visual Culture, Master's Program, 1st/ 2nd year

Short abstract of the discipline

This course aims to introduce students in recent theories, debates and practices around contemporary art, curating cultures and their respective institutional frameworks. It critically revises the most important discussions and standpoints around the shift in the global visual art of the last decades towards expanded educational and socially engaged practices. Central to this shift is the post-1970s questioning, often coming from feminist and post-colonial perspectives, of traditional aesthetic categories for reproducing patriarchal and Eurocentric ideologies and canons. The course will approach questions such as: Is the social role of art given or historically conditioned? How have expanded ideas of the 'visual' informed contemporary art's international focus? How do art institutions intervene in current social and economic landscapes? What are the specificities of artistic and creative labour? The students of this course are expected to develop a critical undertaking of current debates around art, visual culture and curating as well as draw significant insights on cultural policy and the design of artistic activities and events.

Criteria of assessment and form of control

The criteria of assessment include participation in classroom, one oral presentation for each student (around 20 minutes) as well as the writing of an essay of 2.500 words.

Selected Readings

Hal Foster. 1998. *Vision and Visuality*

Brian O'Doherty. 1973. *Inside the White Cube: The Ideology of the Gallery Space*

Amor, Mónica. 1997. *Documenta X: Reclaiming the Political Project of the Avant-garde*

Bishop, Claire. 2012. *Artificial Hells: Participatory Art and the Politics of Spectatorship*

Bryson, Norman. 1983. *Vision and Painting: The Logic of the Gaze*

Jay, Martin. 2002. *Cultural Relativism and the Visual Turn*

Foster, Hal. 1995. *The Artist as Ethnographer?*

O'Neill, Paul. 2012. *The Culture of Curating and the Curating of Culture (s)*