

Liverpool John Moores University

Title: Exhibition Making
Status: Definitive
Code: **7002MAEXH** (120193)
Version Start Date: 01-08-2014

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Julie Sheldon	Y

Academic Level: FHEQ7
Credit Value: 60.00
Total Delivered Hours: 60.00
Total Learning Hours: 600
Private Study: 540

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Seminar	30.000
Tutorial	10.000
Workshop	20.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	Conference Presentation	40.0	
Report	AS2	Written Report (5000 words)	60.0	

Aims

To introduce students to the professional practices of exhibition-making;
To develop an awareness of core practices, models and challenges of exhibition making;
To provide students with the technical skills, critical skills and methodologies relevant to the enhancement of their practice;
To analyse and critically evaluate exhibitionary practices, histories and strategies

through specific exhibition case-studies.

Learning Outcomes

After completing the module the student should be able to:

- LO1 Analyse and question the operations of key exhibition case studies
- LO2 Demonstrate enhanced communication and presentation skills
- LO3 Generate and evaluate organisational curatorial or exhibition policy and practice
- LO4 Develop plans and proposals for curatorial projects in a professionally related environment

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Presentation	LO 1	LO 2		
5000 Word Report	LO 1	LO 2	LO 3	LO 4

Outline Syllabus

In addition to the seminars and readings, sessions will be held in which the most practical aspects of exhibition making will be discussed. Among the topics that will be analysed during these classes are: proposal writing, project development/finance, budget drafting, sponsorship, catalogue production, exhibition design, and installation schedules. Students will develop a working proposal for the production, curation, publication and critical evaluation of an exhibition. Students will make short presentations on their work addressing feedback and current concerns, as well as how they plan to present the paper in the Module Symposium. Everyone will also come prepared with comments and to discuss the essays, along with suggestions for finalizing them for presentation at a conference. The conference will be delivered as part of the ERC's programme. The syllabus will include instruction in: how to present research in the context of a symposium; how to devise an overall theme to the event; organisation and management of the event; devising roles and responsibilities; peer evaluation of roles and responsibilities.

Learning Activities

Drawing on the expertise of curators, gallery education officers and technical staff at relevant institutions, students will be introduced to the logistical, practical and conceptual considerations of exhibition making. As well as the critical evaluation of such processes, students will also be introduced, via a series of workshops, to the practical considerations necessary for the realisation and successful delivery of such projects at a professional standard. Students will identify, analyse, discuss and debate key texts in the seminar and gallery. Learning activities include tutor-led

workshops, one-to-one tutorials, self-directed study, peer group discussion, and training in proposal and report writing.

References

Course Material	Journal / Article
Author	Altschuler, B.
Publishing Year	2011
Title	A Canon of Exhibitions,
Subtitle	
Edition	
Publisher	MJ - Manifesta Journal, No. 11, Spring/Summer 2011
ISBN	

Course Material	Book
Author	Wade, G. (ed)
Publishing Year	2000
Title	Curating in the 21st Century
Subtitle	
Edition	
Publisher	Walsall: New Art Gallery
ISBN	

Course Material	Book
Author	White, P. (ed)
Publishing Year	1996
Title	Naming a Practice
Subtitle	Curatorial Strategies of the Future
Edition	
Publisher	Banff: Banff Centre Press
ISBN	

Course Material	Book
Author	Townsend, Melanie Adaire (ed)
Publishing Year	2003
Title	Beyond the Box
Subtitle	Diverging Curatorial Practices
Edition	
Publisher	Banff: Banff Centre Press
ISBN	

Course Material	Book
Author	Scott, Kitty (ed)
Publishing Year	2011
Title	Raising Frankenstein
Subtitle	Curatorial Strategies of the Future
Edition	

Publisher	Banff: Koenig Books & the Banff Centre
ISBN	

Course Material	Book
Author	Richter, D. and Schmidt, E (eds)
Publishing Year	1999
Title	Curating Degree Zero
Subtitle	
Edition	
Publisher	Bonn: Verlag fur moderne Kunst Numberg
ISBN	

Course Material	Book
Author	O'Neill Paul
Publishing Year	
Title	The Culture of Curating and the Curating of Culture(s)
Subtitle	
Edition	
Publisher	
ISBN	

Course Material	Book
Author	Gillick, Liam and Lind, Maria (eds)
Publishing Year	2005
Title	Curating with Light Luggage
Subtitle	
Edition	
Publisher	Munich: Revolver
ISBN	

Course Material	Book
Author	Hiller & Martin (ed)
Publishing Year	2000
Title	The Producers
Subtitle	contemporary curators in conversation
Edition	
Publisher	Gateshead: Baltic
ISBN	

Course Material	Book
Author	Cook, S. et al
Publishing Year	2002
Title	Curating New Media
Subtitle	
Edition	
Publisher	Gateshead: Baltic
ISBN	

Course Material	Book
Author	Bourriaud, N.
Publishing Year	2002
Title	Relational Aesthetics
Subtitle	
Edition	
Publisher	Les presses du reel
ISBN	

Course Material	Journal / Article
Author	Bishop, Claire
Publishing Year	2006
Title	The Social Turn
Subtitle	Collaboration and its Discontents
Edition	
Publisher	Artforum XLIV:6 (February 2006) 178 - 183
ISBN	

Course Material	Book
Author	Bishop, Claire
Publishing Year	2004
Title	Antagonism and Relational Aesthetics
Subtitle	
Edition	
Publisher	October 110 (Fall 2004) 51 - 79
ISBN	

Course Material	Book
Author	O'Neill, P & Wilson, M
Publishing Year	2010
Title	Curating and the Educational Turn
Subtitle	
Edition	
Publisher	London: Open Editions
ISBN	

Notes

This module provides an opportunity to share and investigate experiences of exhibition making. It addresses key issues in exhibition cultures to enable students to position their research in relation to practice, philosophy, theory or professional contexts. Drawing on the expertise of curators, gallery education officers and technical staff at relevant institutions, students will be introduced to practical curatorial skills in the wider gallery system, as well as with independent spaces, including to the logistical, practical and conceptual considerations of curating and

exhibition interpretation.