

Course syllabus

Kuratoriell praktik och kontext, 7,5 hp

Curatorial Practice and Context, 7.5 credits

Course code:
Department: Dance
Grading scale: Pass, Fail
Education:
Freestanding course

Main field of study: Choreography
Progressiv specialisation:

Education cycle: Advanced level
Subject group:
Course classification:
100%

Established by:
Date of decision: 20XX-MM-DD
Date of revision: 20XX-MM-DD
Valid from: 2022

Entry Requirements

General Entry Requirements:

for advanced level studies with exceptions from Swedish 1, 2, 3 and English 6.

Specific Entry Requirements:

180 credits or equivalent in artistic, humanities education or equivalent.

Selection

If there are more eligible applicants than places on the course, selection is made by assessing the applicant's previous artistic or curatorial experience as well as the ability to articulate their interests related to the course content.

Language of instruction

English

Course content

The course deals with a broadened perspective on curatorial practices in performing arts in relation to sociopolitical, economic and cultural contexts.

The course analyses the context in which art is produced and highlights curation in dialogue with contemporary issues such as democracy, gender, feminism, ecology and human rights. Furthermore, tools for critical and ethical reflection on curation are introduced; to produce, advocate and initiate different models to present and articulate art within a specific context. The course also offers the opportunity to develop curatorial methods in relation to activism and self-organization to rethink the curatorial practices of the performing arts.

Forms of teaching

Workshops, lectures, seminars, supervision, group work, curator/artist talks and discussions.

Intended Learning Outcomes

The student shall after completing the course:

1. demonstrate an understanding of broadened curatorial practices in performing arts and the ability to contextualize a work in relation to ethical, sociocultural and political contexts,
2. be able to critically formulate various contemporary (performing arts) practices in relation to activism, self-organization as well as issues such as democracy, gender and feminism, ecology and human rights,
3. formulate and use curatorial methods in relation to a specific context using creative methods for production, collaboration and grant processes.

Examination

(1001) Written examination, regarding Learning outcomes 1-2, oral and practical assignment, regarding Learning outcome 3, 7.5 credits, grades Fail (U) or Pass (G).

If a student has a decision from Stockholm University of the Arts regarding special pedagogical support due to disability, the examiner may decide on alternative examination methods for the student.

Course Requirements

Study material

O'Neill, Paul (2012). *The culture of curating and the curating of culture(s)*. [Book]. Cambridge, Mass.: The MIT Press

Tanurovska-Kjulakovski, Biljana and Dimitrov, Slavcho. (ed.) (2021) *Curating in Context* (working title, in print in December 2021). [Book].

Vujanović, Ana, Tanurovska- Kjulavkovski, Biljana, Cvetković, Marijana and Jelena Knežević (ed.) (2021). Always contextualize - an exercise in curating performing arts. [Article]. *Critical Practice (Made in Yugoslavia) & TKH (Walking Theory)* Journal nr 24

Malzacher, Florian, Tupavic, Tea, Zanki, Petra. (ed.) (2010). Curating Performing Arts *Frakcija* (55) [Article].
https://monoskop.org/images/a/af/Frakcija_55_Curating_Performing_Arts_2010.pdf

Vlatko, Ilic, Popivoda Marta, Vujanović Ana (ed.) (2006). *TkH, Journal for Performing Arts Theory: Self-organization* issue 11 [Journal].

<https://www.tkh-generator.net/portfolio/tkh-11-self-organization-issue/>

Pristaš, G. S., & Kunst, B. (2018). *Exploded Gaze*. [Book] Multimedijalni institut.

Texts:

Rogoff, I. (2006). Smuggling: An embodied criticality. *European Institute for Progressive Cultural Policies*, 2.

https://xenopraxis.net/readings/rogoff_smuggling.pdf

Lepecki, A. (2017). *Decolonizing the Curatorial*. [Book].

https://www.academia.edu/35970063/Decolonizing_Curatorial_Lepeck_FF

Malzacher, Florian. Empty stages, crowded flats in Graffer, Sidsel & Sekkelsten, Ådne (red.) (2014). *Scenekunsten og de unge: en antologi fra Scenekunstbruket*. [Chapter] Oslo: Norsk scenekunstbruk AS p. 116-127

Georgelou, Konstantina, Protopapa, Efrosini & Theodoridou, Danae (red.) (2017). *The practice of dramaturgy: working on actions in performance*. [Book]. Amsterdam: Valiz p. 38-59

Reference material:

Pristaš, G. S., Hrvatin, E. and Kunst, B., (2007). East dance academy. [Article]. *Maska –Journal for Performing Arts*, Ljubljana. 2007:103/104

Buden, B. (2010). The Wine was Very Good On the Task of the Curator. [Article]. *Manifesta Journal* 10 p. 5-14.

Milevska, S. (2013). With Special Thanks To: A Balkan Curator in First Person Feminine *Open Space Journal*
<http://www.openspace-zkp.org/2013/en/journal.php?j=3&t=9>

Jones, Amelia (2020). Queer Performativity: A Critical Genealogy of a Politics of Doing in Art Practice. in Ferdman, Bertie (2020) *The Methuen Drama Companion to Performance Art*. [Chapter]. London: Methuen/Bloomsbury Press p. 58-80.

Roms, Heike (2020). How Performance Art Makes History: Artists' Auto-histories of Happenings and Fluxus in the 1960s. in Ferdman, Bertie *The Methuen Drama Companion to Performance Art*. [Chapter]. London: Methuen/Bloomsbury Press.

Haraway, Donna Jeanne (1988). Situated knowledges: the science question in feminism and the privilege of partial perspective. [Article]. *Feminist studies*. 14(1988):3, p. 575-599

Stengers, I. (2005). Ecology of practices and technology of belonging. *Cultural Studies Review*, 11(1)

Course evaluation

The course is evaluated in accordance with guidelines for course evaluations.

Replaces a previous course

The course replaces .

Overlaps another course

The course overlaps and therefore cannot be included in the degree together with .

Other terms and conditions
