

Course Title	Curating Performance and Cultural Practice
Course Code	CUS3002
Recommended Study Year	Year 2 to 4
No. of Credits/Term	3
Mode of Tuition	Lecture and Tutorial
Class Contact Hours	3 hours per week
Category	Elective; Area of Concentration: Creativity and Media Studies (2018-19 intake or before); Creativity and Performance Cultures (from 2019-20 intake)
Discipline	-
Prerequisite(s)	None
Co-requisite(s)	None
Exclusion(s)	None
Exemption	None
Requirement(s)	

Brief Course Description

A curator, borrowing from the word's Latin etymology, is a guardian, an overseer, and an agent of the arts. In recent years, the task of curating has come to apply to a variety of cultural practices of memory, identity, and meaning-making, including that of live performance. In this course, live performance comes in many forms such as staged acts, cultural festivals, and moving image (dancefilm, music videos, and media installation of performance). This course will introduce students to the ongoing debates around the concept and practices of curation as it becomes relevant to moving bodies and time-based artistic expressions, within the larger framework of cultural expressions of identity, community, and everyday life. We will engage in critical readings and acquire skill sets necessary for curating performance, while also paying attention to different locations of curation such as galleries, festivals, urban ruins, parks, heritage sites, and other cultural spaces. We will study a range of relevant cases of curatorial practice, as well as works of notable performance curators, administrators, and impresarios. Students are expected to complete written assignments and creative projects.

Aims

1. To enable students to acquire knowledge of theories and conceptual frameworks that situate curatorial practice in relation to contemporary cultural studies.
2. To introduce students to the process by which the concept and practices of curating performance and cultural practice have developed.
3. To help students acquire different skill sets necessary for understanding as well as applying specific curatorial methods and methodologies to staged, screened, and other cultural performances.

Learning Outcomes

By the end of the course, students will be able to:

1. Demonstrate their understanding of curatorial practice in performance and its relevance to contemporary cultural practices and cultural studies scholarship;
2. Historicize and map out changes in curatorial practice in Hong Kong and across the world, based on comparative perspectives;
3. Demonstrate their command of specific skills and knowledge in curatorial work on performance and other cultural practices studied.

Indicative Content

1. Concepts and theories of curatorial practice relating to time-based and corporeal artistic expressions
2. Comparative history of curatorial practices in performance across different media
3. Survey of performance-based cultural practices
4. Analysis of curated spaces, movement, spectatorship, and reception
5. Curatorial project development

Teaching Method

Combination of lecture and practice-based tutorial sessions

Measurement of Learning Outcomes

1. Creative written assignments of various genres ranging including curatorial statements and essays for final portfolio project to help students become more versatile in writing skills (LO 1, 2, 3)
2. Collaborative group work in lecture and practice-based tutorial sessions to help students familiarize themselves with the collaborative nature of curation (LO 3)
3. Regular attendance and participation in lecture and tutorial discussions where the students are expected, through readings, to demonstrate newly gained knowledge (LO 1, 2)
4. Midterm essay, which will ask students to analyze case studies based on key concepts and themes emerging from course materials (LO 1, 2).

Assessment

100% Continuous Assessment (10% Attendance and participation; 30% Curatorial statements; 20% Midterm essay; 40% Final project)

Required/Essential Readings

Balzer, David. *Curationism: How Curating Took Over the Art World and Everything Else*. Toronto: Coach House Books, 2014.

Geppert, Alexander. *Fleeting Cities: Imperial Expositions in Fin-de-Siècle Europe*. Basingstoke: Palgrave Macmillan, 2010.

Jackson, Shannon. *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.

Lind, Maria, ed. *Performing the Curatorial: Within and Beyond Art*. Berlin: Sternberg Press, 2012.

Supplementary Readings

- Baker, Sarah, Lauren Istvandy, and Raphaël Nowak. "The Sound of Music Heritage: Curating Popular Music in Music Museums and Exhibitions." *International Journal of Heritage Studies* 22, no. 1 (2016). 70-81.
- Bishop, Claire. *The social turn: collaboration and its discontents*. Artforum, February, 2006.
- Brannigan, Erin. *Dancefilm: Choreography and the Moving Image*. New York: Oxford University Press, 2011.
- Brannigan, Erin. "Dance and the Gallery: Curation as Revision." *Dance Research Journal* 47, no. 1 (2015). 3-25.
- Crimp, Douglas. *Merce Cunningham: dancers, artworks, and the people in the galleries*. Artforum, October, 2008.
- Garofalo, Lynn. *Diaghilev's Ballets Russes*. New York: Oxford University Press, 1989.
- Guy, Georgina. "Out of Sync: Curation, participation and reactional pathways." *Performance Research* 16, no. 3 (2011). 89-93.
- Hussie-Taylor, Judy, "Curating." In *In Terms of Performance*, edited by Shannon Jackson and Paula Marincola. <http://intermsofperformance.site/keywords/curating/judy-hussie-taylor>. Accessed February 14, 2019.
- Leonard, Marion. "Constructing Histories through Material Culture: Popular Music, Museums, and Collecting." *Popular Music History* 2, no. 2 (2007). 147-167.
- O'Neill, Paul. *The Culture of Curating and the Curating of Culture(s)*. Cambridge, MA: MIT Press, 2012.
- Pearson, Deborah. "Curation as a Form of Artistic Practice: Context as a New Work through UK-Based Forest Fringe." *Canadian Theatre Review* 162 (2015). 80-1.
- Preston, VK. "Curating Performance: Artist as Curator, Curation as Act." *Canadian Theatre Review* 162 (2015). 76-7.
- Sussman, Elisabeth. "Curating." In *In Terms of Performance*, edited by Shannon Jackson and Paula Marincola. <http://intermsofperformance.site/keywords/curating/elisabeth-sussman>. Accessed February 14, 2019.
- Sussman, Elisabeth. "Experience Economy." In *In Terms of Performance*, edited by Shannon Jackson and Paula Marincola. <http://intermsofperformance.site/keywords/experience-economy/elisabeth-sussman>. Accessed February 14, 2019.
- Tancons, Claire. "Curating." In *In Terms of Performance*, edited by Shannon Jackson and Paula Marincola. <http://intermsofperformance.site/keywords/curating/claire-tancons>. Accessed February 14, 2019

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.

- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.