

   <p data-bbox="328 253 671 277">UNIVERSITAT DE BARCELONA</p>	<p data-bbox="850 271 1353 349">Teaching plan for the course unit <i>Pending language revision</i></p>
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General information about the course unit

Course unit name: Planificació i comissariat d'exposicions

Course unit code: 560843

Academic year: 2009-2010

Coordinator: TERESA M. SALA GARCIA

Department: Dept. Història de l'Art

Department: Facultat de Geografia i Història

Credits: 5

Estimated learning time

Total number of hours 125

Face-to-face learning activities	100
- Lecture	36
- Lecture with practical component	24
- Group tutorial	25
- Student presentation and discussion	2
- Field trip	2
- Cultural trip	2
- Seminar	9
Supervised project	15
Independent learning	10

Learning objectives

Referring to knowledge

During this course unit, students will:

- learn about the characteristics that make an exhibition a communicative device;
- gain experience of the processes and agents involved in developing an idea into an exhibition;
- become familiar with the importance of the narrative, the role of the curator,

the resources and organizational structure of the team, management, the museographical approach, and the intended public.

Referring to abilities, skills

Students will be given the opportunity to:

- develop an instinctive understanding of museography and the process involved in the construction of an expository discourse;
- analyse the range of techniques used in different types of exhibitions.

Referring to attitudes, values and norms

Successful students will learn to:

- take an open-minded, participatory approach, based on the empirical experience of the act of exhibiting;
- identify suitable strategies and resources for ensuring that the messages emitted by an institution reach and arouse the interest of mediators and the public.

Teaching blocks

1. Introduction to exhibitions

- 1.1. Show/hide: Represented spaces/perception of spaces
- 1.2. Introductory questions on *media expositions* or the art of exhibiting (from the perspectives of the emitter and receiver); Objects and the public

2. The role of the exhibition manager

- 2.1. How to become an exhibition manager; What type of training is required?
- 2.2. Documentation and selection of materials for exhibitions; What to exhibit and how to maximize its potential
- 2.3. The problems posed by the economic, social, political and cultural factors surrounding exhibitions

3. An historical approach to the different methods of exhibiting

- 3.2. Comparing the display techniques used in different contexts

4. Planning an exhibition: From the concept to the display

- 4.1. How to construct expository discourse: The narrative and the argumentation behind it
- 4.2. Development and organization of the narrative (case study);

Presentation, tone and title; Types of exhibition (temporary, permanent, visiting)

5. Definition of communication strategies and design criteria

5.1. In search of a language: The characteristics of the communicative device

5.2. Museography as an aesthetic experience

6. Assembly

6.2. The configuration of an exhibition

7. Compiling the catalogue and complementary materials

7.1. Coordination of the book or catalogue: Articles and authors, documentation, bibliography

7.2. Publishing and design

Teaching methods and general organization

The course unit will be taught through fifteen sessions of two hours each. Each session will be structured as an introductory lecture followed by approximately half an hour of discussion and/or reading and practical exercises.

Five sessions will be led by Josep Maria Boya, head of exhibitions at the Museum of the History of Catalonia.

Analysis of exhibitions

A set of guidelines for structuring the individual exhibition analyses will be presented in class, under the supervision of J. Davallon from the University of Lyon.

Official assessment of learning outcomes

Continuous assessment will be based on the following work:

- written analyses of two exhibitions in the city, which students will visit and then discuss in class;
- commentaries on texts and accompanying images;
- optional assignment on one of the sections of the study program (supervised by the teaching staff).

Examination-based assessment

Students wishing to request examination-based assessment must do so before March 15. The assessment will consist of a written examination.

Reading and study resources

Book

ANGELA, A. *Musei (e mostre) a misura d'uomo. Come comunicare attraverso gli oggetti*. Roma: Armando, 1988

BELCHER, M. *Exhibitions in Museums*. Leicester-London-Washington: University Press and Smithsonian, 1991.

DAVALLON, J. (Dir.). *Claquemurer pour ainsi dire tout l'univers: la mise exposition*. Paris: Centre Georges Pompidou, 1986.

DAYAN, D. (Ed.). *En busca del público: recepción, televisión, medios*. Barcelona: Gedisa, 1997.

DELOCHE, B. *Museologica. Contradictions et logique du musée*. Savigny-le-Temple: MNES, 1989

DEOTTE, J. L. *Le Musée, l'origine de l'esthétique*. Paris: L'Harmattan, 1993.

ELSNER, J. i CARDINAL, R. *The cultures of collecting*. London: Reaktion Books, 1994.

FORTI, A. *Orientamenti di Museografia*. Firenze: Angelo Pontecorboli, 1998.

FOUCAULT, M. *L'Ordre du discours*. Paris: Gallimard, 1979.

GARCÍA, A. *La exposición, un medio de comunicación*. Madrid: Akal, 1999

GREENBERG, R.; FERGUSON, B. i NAIRNE, S. (Ed.) *Thinking about exhibitions*. London-New York: Routledge, 1996.

HALL, M. *On display. A Design Grammar of Museums Exhibitions*. London: Lund Humphries, 1987.

PEARCE, S. M. *Museums, Objects and Collections: A Cultural Study*. Leicester-London: Leicester Univ. Press, 1992.

PEREC, G. *Un Cabinet d'amateur: Histoire d'un tableau*. Paris: Balland, 1988.

QUÉAU, P. *Éloge de la simulation: de la vie des langages à la synthèse des images*. Champ Vallon : Institut national de la communication audiovisuelle, 1986.

SHUSTERMAN, R. *Sous l'interprétation*. Paris: L'Éclat, 1994.

VATTIMO, G. *Éthique de l'interprétation*. Paris: La Découverte, 1991.

VERON, E. i LEVASSEUR, M. *Ethnographie de l'exposition: l'espace, le corps et le sens*.

Paris: Centre Georges Pompidou, Bibliothèque publique d'information, 1989.

VEYRAT-MASSON, I. i DAYAN, D. (Eds.). *Espacios públicos en imágenes*. Barcelona: Gedisa, 1997.

VIEL, A. i de GUISE, C. (Eds.). *Muséo-séduction Museo-réflexion*. Québec: Musée de la Civilisation, 1992.

VIRILIO, P. *La machine de vision*. Paris: Galilée, 1988.

WALLACE, M. *Changing media, changing messages*. Hooper-Greenhill, 1995.

WITTEBORG, L .P. *Good Show: a Pratical Guide for Temporary Exhibitions*. Washinton: Smithsonian, 1991.