

**Weekly Schedule AMCC6500F Tuesday 12:30 - 15:20pm**

**Course title: Curatorial Studies: A Critical and Practical Approach (Dr. Vennes Cheng)**

**Planned Assessment & Weightings:**

Assessment	Percentage
In-class presentation and discussion	20%
Final Project Development	20%
Final Project	50%
Attendance	10%

Week	Topics	Briefly outline what this topic will cover (Include reading assignments if available)	Presentation reading	Reference Reading
<b>1</b> <b>(3 Feb)</b>	<b>Introduction to Curatorial Studies</b>	<ul style="list-style-type: none"> <li>: House Keeping, course details and requirement</li> <li>: Definitions and scope of curating in the course</li> <li>: The curator's authoritative role and traditional exhibition-making</li> <li>: project groups formation</li> </ul>		
<b>2</b> <b>(10 Feb)</b>	<b>Histories of Curating from object display to digital realm/emergence of curatorial discourses</b>	<ul style="list-style-type: none"> <li>: Who is the curator?</li> <li>- Definitions of Curator</li> <li>- Different types of Curators (subject specialist, collection-based, independent, artist, head of department)</li> <li>: Why is curating flourishing nowadays?</li> <li>: The curator as catalyst or conduit for ideas?</li> <li>: The curator as author, editor, and critic</li> <li>: Routes into curatorial practice</li> <li>: Origins of curatorial practice</li> <li>: The evolution from display and physicality to digital art</li> </ul>		<p><b>Required Readings:</b></p> <ul style="list-style-type: none"> <li>: George, Adrian. <i>The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces</i> (2015). : Introduction. Print.</li> <li>: Hoffmann, Jens, A certain tendency of curating in O'Neill, Paul., and Søren.</li> <li>: Andreasen. Curating Subjects: Occasional Table. 2nd ed. London: Open Editions, 2011. Print. 137-142</li> <li>: Terry Smith, 'Artists as Curators/ Curators as Artists', <i>Thinking Contemporary Curating</i>. (p.101-140)</li> </ul>
<b>3</b> <b>17 Feb</b>	<b>Lunar New Year Holiday</b>	<b>NO CLASS</b>		
<b>4</b> <b>24 Feb</b>	<b>Thinking Contemporary Curating</b>	<ul style="list-style-type: none"> <li>: Curating as a response to crises of existence</li> <li>: The curator's shifting responsibilities and ethics</li> <li>: Site Visit: Guided tour of a contemporary art museum or gallery</li> </ul>	Adrian George (2015) — <i>The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces</i> Introduction	<ul style="list-style-type: none"> <li>: Terry Smith, <i>Thinking Contemporary Curating</i>.</li> <li>: George, Adrian. <i>The Curator's Handbook: Museums, Commercial Galleries, Independent</i></li> </ul>

<p><b>5 3 March</b></p>	<p><b>From inspiration and idea, to reality</b></p> <p><b>(Guest lecture: Chole Chow, Head of Programme and Exhibition WMA)</b></p>	<ul style="list-style-type: none"> <li>: From concept to proposal writing</li> <li>: What is the curatorial concept?</li> <li>: Research curating</li> <li>: Writing exhibition proposal and budget</li> <li>: How to find your own ideas and inspirations for making exhibitions?</li> <li>: Funder or sponsor's agenda</li> <li>: Types of exhibitions</li> <li>: Curating an art-fair stand</li> </ul>	<p>Jens Hoffmann 'A Certain Tendency of Curating' in Paul O'Neill &amp; Søren Andreasen (eds.) <i>Curating Subjects</i> (Open Editions, 2nd ed., 2011) (pp. 137-142)</p> <p><a href="https://archive.org/details/curatingsubjects0000unse/page/n9/mode/2up">https://archive.org/details/curatingsubjects0000unse/page/n9/mode/2up</a></p>	
<p><b>6 (9 March)</b></p>	<p><b>: Questioning Curating in contemporary</b></p>	<ul style="list-style-type: none"> <li>: The exhibition as a discursive platform</li> <li>: Curating to foster critical thinking and multiple connections</li> <li>: Decentralising Narratives</li> <li>: Exhibitions as tools for rethinking narratives</li> <li>: Curatorial strategies in Hong Kong and the wider region Artist</li> <li>: The emergency of contemporary curating discourses</li> </ul>	<p>Terry Smith, 'Artists as Curators / Curators as Artists' in <i>Thinking Contemporary Curating</i> (pp. 101–140)</p>	<ul style="list-style-type: none"> <li>: Staniszewski, Mary Anne., and Museum of Modern Art. <i>The Power of Display: A History of Exhibition Installations at the Museum of Modern Art</i>. Chapter 4. Installations for Political Persuasion</li> <li>Chapter 5. Installation Design and Installation Art. Cambridge, Mass.: MIT, 1998. 209-286</li> <li>: Ed. Paul O'Neill &amp; Mick Wilson. <i>Curating Research</i>. (11-78; 153-172)</li> </ul>
<p><b>7 16 March</b></p>	<p><b>Biennales and Global Curatorial Practice; art fair and market</b></p> <p><b>Preparation to visit of ABHK</b></p> <p><a href="https://www.artbasel.com/hong-kong?lang=en">https://www.artbasel.com/hong-kong?lang=en</a></p>	<ul style="list-style-type: none"> <li>: The emergence and significance of biennales (e.g., São Paulo, Gwangju, documenta)</li> <li>: Case studies: biennales as responses to crisis, conflict, and social change</li> </ul>	<p>Paul O'Neill (2012) 'Biennial Culture and the Emergence of a Globalized Curatorial Discourse...' in <i>The Culture of Curating and the Curating of Culture(s)</i> Chapter 2, pp. 51–85</p>	<ul style="list-style-type: none"> <li>: 'Contemporary Art Biennials—Our Hegemonic Machines in Times of Emergency'. <i>OnCurating</i>, Issue 46 / June 2020 eds. Ronald Kolb, Shwetal A. Patel Dorothee Richter <a href="https://on-curating.org/issue-46.html">https://on-curating.org/issue-46.html</a></li> <li>: <a href="https://aaa.org.hk/en/like-a-fever/like-a-fever/reflecting-on-international-biennials-and-triennials-in-asia">https://aaa.org.hk/en/like-a-fever/like-a-fever/reflecting-on-international-biennials-and-triennials-in-asia</a></li> <li>: <i>The Venice Biennale and the Asia-Pacific in the Global Art World</i>. (2020) Stephen Naylor</li> <li>: O'Neill, Paul. Chapter 2. 'Biennial Culture and the Emergence of a Globalized Curatorial Discourse: Curating in the context of biennials and large-scale exhibition since 1989'. <i>The</i></li> </ul>

				<i>Culture of Curating and the Curating of Culture(s)</i> . Cambridge, MA: MIT, 2012. Print. 51-85
<b>8 24 March</b> (27 March students' visit to ABHK for the on site assignment)		Cases study : Guest Lecture by Dr. Gridthiya Gaweewong (Jeab)		
<b>Additional date: 27 March</b>		Art Basel Hong Kong Visit (with assignment on site)		
<b>9 31 March</b>	<b>: ABHK assignment presentations : mid term proposal presentation</b>	Students' presentation and discussion		
<b>3-8 April</b>	<b>Easter and mid-term break</b>	<b>NO Class</b>		
<b>10 14 April</b>	<b>Beyond the physicality. Curatorial models and strategy in the digital age.</b>  <b>(Guest lecture. Ms Ying Kwok, Senior Curator Tai Kwun HK)</b>	: from object to process-based/generative network art. (immersivity and participation)  : changes of systems of production, exhibition, interpretation, and dissemination	Mary Anne Staniszewski (1998), <i>The Power of Display: A History of Exhibition Installations at the Museum of Modern Art</i> Chapter 4: Installations for Political Persuasion Chapter 5: Installation Design and Installation Art pp. 209–286	<i>New Media in the White Cube and Beyond: Curatorial Models for Digital Art</i> . (2008). Christane Paul  <i>Rethinking Curating: Art after New Media</i> by Beryl Graham and Sarah Cook
<b>11 21 April</b>	<b>The Audience and public</b>	: The audience, Relational Aesthetics, guerrilla action in public space, non-traditional spaces  : Geographic/cultural variations and social norms; contexts and datelines; aesthetics of necessity VS aesthetics of novelty;  : Aesthetics in the patrolled, controlled public space; focus on the Southeast Asian curatorial context after 1970.	Paul O'Neill & Mick Wilson (eds.) <i>Curating Research</i> Read: pp. 11–78 and 153–172	: Nicolas Bourriaud. "Foreword," and "Relational Form". In <i>Relational Aesthetics</i> . Dijon, France: Les Presses du Réel, 2002. (pp. 2-3; 4-10)  : Bishop, Claire. "Antagonism and Relational Aesthetics". <i>October</i> , Vol. 110 (Autumn, 2004) pp. 51-79.  : Michelle Antoinette, Michelle. "Epilogue". In

		<p>: Exhibition case studies.</p>		<p>Contemporary Asian Art and Exhibitions-Connectivities and World-making, edited by Michelle Antoinette and Caroline Turner. Canberra: ANU Press, 2014. (pp. 243-244).</p> <p>: Rugoff, Ralph. "You talking to me? : on curating group shows that give you a chance to join the group". In <i>What Makes a Great Exhibition?</i>, edited by Paula Marincola, 44-51. Philadelphia, PA: Philadelphia Exhibitions Initiative, Philadelphia Center for Arts and Heritage, 2006.</p> <p>: <i>Understanding Audience Engagement in the Contemporary Arts</i>. (2021). Stephanie E. Pitts, Sarah M. Price</p>
<p><b>12 28 April</b></p>	<p><b>Actualisation of a curatorial project</b></p>	<p>: Exhibition design: the venue and its architecture        : Building walls/ wall colors/display furniture / space and visitor access/ online space        : related legal concerns, fire regulations/ construction regulations/ legal licences        : Negotiating with artists and lenders        : Working with artists on commissions (solo exhibition / group exhibition)</p> <p>: What the registrar needs to know (insurance / indemnity / loan agreements and special conditions / shipping)        : Documenting the exhibition process / Installation        —        - Developing curatorial concept        - Negotiating roles within the exhibition-making process        - Timeline        - Budget management        - Selection of artists and artworks        - Approaching artists        - Site inspection and selection        - Installation/De-installation (including logistics and design of display)        - Publicity</p>	<p>Sarah COOK &amp; Beryl GRAHAM (2010). <i>Rethinking Curating: Art after New Media</i>. Chapter 3: 'Space and Materiality'        Chapter 4: 'Time'        pp. 51-109</p>	<p>George, Adrian. <i>The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces</i> (2015). chapter 7. Putting a Show Together. Print.</p>

		- Designing documentation: site texts (captions; wall texts) & post-event documentation such as brochures.		
<b>13 5 May</b>	<b>Final Presentations , Critique, and Reflection</b>	: Presentation of group curatorial projects (simulated or real exhibition proposals) : Reflection on curatorial practice as ongoing critical inquiry		

**Provisional date of final projection submission: 22 May 2026**

**Presentation Reading:**

Adrian George (2015) — *The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces*  
Introduction

Jens Hoffmann 'A Certain Tendency of Curating' in Paul O'Neill & Søren Andreasen (eds.) *Curating Subjects* (Open Editions, 2nd ed., 2011) (pp. 137-142)  
<https://archive.org/details/curatingsubjects0000unse/page/n9/mode/2up>

Terry Smith, 'Artists as Curators / Curators as Artists' in *Thinking Contemporary Curating* (pp. 101–140)

Mary Anne Staniszewski (1998), *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*  
Chapter 4: Installations for Political Persuasion  
Chapter 5: Installation Design and Installation Art  
pp. 209–286

Paul O'Neill & Mick Wilson (eds.) *Curating Research*  
Read: pp. 11–78 and 153–172

Paul O'Neill (2012) 'Biennial Culture and the Emergence of a Globalized Curatorial Discourse...' in *The Culture of Curating and the Curating of Culture(s)*  
Chapter 2, pp. 51–85

Sarah COOK & Beryl GRAHAM (2010). *Rethinking Curating: Art after New Media*.  
Chapter 3: 'Space and Materiality'  
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