

AHIS90007 Biennales, Triennales and Documentas

Credit Points:	12.5
Level:	9 (Graduate/Postgraduate)
Dates & Locations:	2015, Parkville This subject commences in the following study period/s: Semester 2, Parkville - Taught on campus.
Time Commitment:	Contact Hours: 2 hour seminar per week Total Time Commitment: 170
Prerequisites:	Admission to the postgraduate diploma or fourth year honours in art history, Master of Art Curatorship, Master of Cinema Management, Master of Arts & Cultural Management (Moving Image), Master of Arts in Art History (Advanced Seminar and Shorter Thesis).
Corequisites:	None
Recommended Background Knowledge:	None
Non Allowed Subjects:	None
Core Participation Requirements:	For the purposes of considering request for Reasonable Adjustments under the disability Standards for Education (Cwth 2005), and Students Experiencing Academic Disadvantage Policy, academic requirements for this subject are articulated in the Subject Description, Subject Objectives, Generic Skills and Assessment Requirements of this entry. The University is dedicated to provide support to those with special requirements. Further details on the disability support scheme can be found at the Disability Liaison Unit website: http://www.services.unimelb.edu.au/disability/
Coordinator:	Prof Charles Green
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Subject Overview:	This subject examines the exhibition of contemporary art in international survey exhibitions since the 1960s, delineating the methods that curators and directors have tested in response to the needs of art museums, bureaucracies, artists and publics across a range of geographic settings. The subject will examine a sequence of exhibitions from Australia and overseas, including early, national pavilion-based Venice Biennales, the director-driven 1970s Documentas, the 1980s global circuit of Biennales (including Sydney's), the newer Asian biennales (including Brisbane's Asia-Pacific triennials), the commercial art fairs (Frieze and the New York Armory Show). The subject considers these exhibitions' impact on contemporary art, as well as the roles of sponsorship, philanthropy and exhibition directors.
Learning Outcomes:	<ul style="list-style-type: none"> # have an understanding of key issues in the contemporary art curatorship and exhibition of international art; # be able to conduct independent curatorial research using catalogued sources and bibliographical indexes; # be familiar with the key issues in the curatorial practice of international contemporary art survey exhibitions such as Biennales, Triennales and Documentas; # be equipped with the relevant skills and methods to critically examine the different curatorial models of contemporary survey exhibitions; # have an overview of the history of Biennales, Triennales and Documentas within recent international art; # understand the role of recurring contemporary art survey exhibitions in preparation for a career in the industry; # gain an understanding of the selection policies of curators; # be able to understand the major theoretical and curatorial debates on international survey exhibitions, and be able to relate these to exhibitions in Australia; and

