



AUF

*The American
University of Florence*

SYLLABUS

Rev. 8
April 2025
Academic Affairs

Format revised 2025
Syllabus revised 2025

Florence University of the Arts (FUA) is an academic institution for study abroad in Florence, Italy. FUA collaborates with The American University of Florence (AUF), an international university offering US-style undergraduate and graduate degrees, in a cooperation to offer study abroad programs with a diverse breadth and depth of academic curriculum.

FUA study abroad programs may include AUF offerings, which are US-aligned in terms of higher education standards as per the university's institutional structure. Common courses offered by FUA and AUF have been jointly selected by both institutions as eligible for mutual recognition and delivery. As such, equal academic standards, credibility, and outcomes are vetted by the Academic Offices of the institutions for all courses and syllabi offered in the study abroad program.

SCHOOL OF FINE ARTS

DEPARTMENT OF ART EDUCATION

COURSE TITLE: GALLERY AND EXHIBITION CURATING

COURSE CODE: FAAE345

3 Credits

1. DESCRIPTION

This course introduces students to all aspects related to the operations and management of an art gallery and its exhibited content. Students will be involved in curating and promoting art shows and art-related events through community and on-campus exhibitions. Course projects and activities will contribute with the journalism activities of Blending, the magazine of AUF's campus press Ingorda.

2. OBJECTIVES

Upon successful completion of this course, students will be able to:

- Create and keep a record of gallery activities, throughout the creation and the updating of a database (inventory, clients and artists contacts, loans, provenance, sponsorships, documentation, exhibition history, insurance, bibliography and press, etc.)
- Recognize the importance of all figures who contribute to the making of an exhibition or an art event (artists, curators, speakers, sponsors, custodians, workers, installers, light designers, press, loaners, graphic designers, etc.)
- Produce written material for the activities of the gallery (press releases, communications, exhibition guidelines, website, different types of request forms)
- Produce and organize material for press coverage (text, images, graphics, captions, permissions, etc...) and to publish these news on web and on publications
- Gain experience and knowledge in the activities and tasks of front of the house and back of the house jobs
- Develop the ability to make operative decisions independently
- Gain knowledge of productive processes of art and art exhibition
- Gain experience in budgeting and scheduling
- Acquire knowledge in art and art history of recent years, as well as of relevant artists and art professionals
- Strengthen their ability to develop the ideas and aspirations of artists and curators into an exhibition

3. REQUIREMENTS

There are no requirements for this course.

4. METHOD

This course consists of lectures, class discussions, projects, and interaction with the local community.

Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, integrate relevant academic sources, may include multimedia references, propose creative problem-solving, and other appropriate forms of delivery as deemed appropriate to the course's purpose.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

BRINDLE M., DEVEREAUX C., *The Arts Management Handbook: New Directions for Students and Practitioners*, M.E. Sharpe - Publisher, 2011.

Exhibit-E, LLC (edited by) *The Art World and the World Wide Web. Essays, Interviews, Cases Studies*, Finlay Printing, Bloomfield, 2012.

The textbook is mandatory for course participation and completion. Where applicable additional materials may be provided by the instructor.

FURTHER READINGS

AA.VV., *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, Blackwell, 2002

AMBROSE T., CRISPIN P., *Museum Basics*, Routledge, New York, 2006

BONAMI F., *Italics: Italian Art between tradition and Revolution, 1968-2008*, exhibition catalogue, Chicago, Venice, 2008

OBRIST H. U., *Interviews*, vol. I and II, Charta/Fondazione Pitti Immagine Discovery, 2003

LIBRARY

Course participants may access the campus library. Please consult the library site for resources such as collections, borrowing, scanning and wifi connection, and research:

<https://www.auf-florence.org/Library/the-library/>

6. COURSE MATERIALS

No additional course materials are necessary.

7. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. If this course requires a fee, the exact amount is communicated prior to enrollment.

8. GRADING AND EVALUATION & ATTENDANCE

10% Attendance

10% Participation

20% Midterm Assessment, Field Learning Project (if applicable), Special/Research Project (if applicable)

20% Assignments

20% Final Project

20% Final Exam

The above grade breakdown percentages reflect the grading scale standards in the "Grading and Evaluation System" section of the catalog.

Attendance

Class participation is mandatory. Based on the hours defined in the Academic Catalog's attendance policy, students may miss up to 2 class encounters delivered as lecture hours. A third absence constitutes a course failure.

Please note that absence hours may vary according to the learning methodology, as per the academic catalog policy on credit hours:

https://catalog.auf-florence.org/standard_regulation

9. EXAMS / PROJECTS / ASSIGNMENTS

Midterm Assessment: Curating Research Essay: Analyze the unique challenges and opportunities for art curators within the United States, considering the influence of private donors, the political landscape of public funding, and the ongoing movement for decolonization and institutional equity. How do these factors shape curatorial decisions regarding acquisitions, exhibitions, and the interpretation of collections, and what are the implications for a museum's mission and public trust?

In your essay you should consider: the US Historical Context and Local Traditions, Innovation in Curatorial Practice, Funding and Influence, Audience and Relevance, Future Outlook, Decolonization and Restitution, The "Blockbuster" Model, Deaccessioning Debates.

Format:

Word Count: Your essay must be a minimum of 1500 words, excluding your bibliography.

Academic Rigor: Support your arguments with evidence from at least four distinct academic or scholarly sources (one being our textbook). These should be clearly cited within your text and listed in a bibliography.

Quotations: You must integrate a minimum of four direct quotations from your chosen sources to support your analysis. Ensure these quotations are properly introduced, cited, and explained in your own words.

MLA, APA, Chicago style.

Final Exam: The time and date of the exam cannot be changed for any reason.

Format: the exam is divided into two sections:

- Part I: 10 short answer questions regarding issues, topics, and vocabulary of the course, mainly based on readings for a total of 50 points.
- Part II: Essay question in which a student will be asked to handle a hypothetical situation which may happen in a gallery. Prompt may address topics such as: case study analysis, budgeting, or curating for a total 50 points.

The final exam is cumulative. taken in class

Final Project:

- Final Project: Students will develop their own group project, which will be publicly shown in the school premises. Considering the number of students enrolled in the course, the project may be a book presentation, an artist talk, an auction, an exhibition, etc.. Students will design the event in all its aspects (research and curatorial, installation and lighting, budgeting, communication, promotion, receptions, outcomes and feedback, etc.), and they will take care of each aspect according to their natural inclinations and availability.
- Format: guidelines and due date will be provided on course website.

via submission

Assignments: This course requires at least 3 assignments as per the course outline in the syllabus.

Further details are provided in the course portal.

10. COURSE OUTLINE

Lesson 1	
Meet	In class
Lecture	Presentation of the course; introduction to the class syllabus. Information on assignments, project, and exams. Draft of gallery shifts and tasks. Bibliography, Scheduled session events, Use of social networks and websites. The phases of mounting and dismantling an exhibition.
Objectives	Be able to differentiate, execute, and communicate the key operational phases of an exhibition, including accurately drafting a schedule for gallery shifts and tasks, and proposing appropriate strategies for promoting the exhibition using social networks and websites.
Visit/Lab	Recognize the importance of all figures who contribute to the making of an exhibition or an art event, starting from art curators Learning the foundation of art communication

	Manage basic tasks in setting and dismantling of an exhibition
Readings/ Assignments	<p>To be read before class:</p> <p>BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i>, M.E. Sharpe - Publisher, 2011, Chapter 6 “Gallery Management”</p> <p>See the chapter “Conservation as a Core Business” on BONAMI F., <i>Italics: Italian Art between tradition and Revolution, 1968-2008</i>, exhibition catalogue, Chicago, Venice, 2008</p> <p>Assignment #1 assigned, due by next class meet:</p> <p>Visit an Art Exhibition in your current region/city and write a review (at least 300 words) of it with at least 3 original photos taken during your visit.</p> <p>In your text you should cover the all following aspects:</p> <p>General Description of the Space and works on display</p> <p>Communication and Marketing</p> <p>The Highlights (at least 3)</p> <p>Pros & Cons</p> <p>Interactive Materials and Sources (if applicable)</p> <p>The Shop and Bookshop + other source of income for gallery.</p>

Lesson 2	
Meet	In class
Lecture	Gallery database requirements; Profit and non-profit art spaces; Designing a fundraising event
Objectives	<p>Gain experience in budgeting and creating database.</p> <p>Gain experience and knowledge in the activities and tasks of front of the house and back of the house job.</p> <p>Understand the typology of commercial and non-commercial galleries and museums.</p>
Readings/ Assignments	<p>BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i>, M.E. Sharpe - Publisher, 2011, Chapter 2, Facilities Management: Art Facilities. Schedules, Agreement, Ownersheep, p. 1 - 12; Chapter 6 “Gallery Management”</p> <p>Exhibit-E, LLC (edited by) <i>The Art World and the World Wide Web</i>. Essays, Interviews, Cases Studies, Finlay Printing, Bloomfield, 2012</p> <p>AMBROSE T., CRISPIN P., <i>Museum Basics</i>, Routledge, New York, 2006, p. 4 - 16</p> <p>Viewing assignments: http://www.artbase.com/</p>

Lesson 3	
Meet	In class
Lecture	Feedback from previous lesson's activities; Recall, and follow up of an art exhibition; Opening reception; Writing a review; Site-Specificity and art installation
Objectives	<p>Gain knowledge of productive processes of art and art exhibition</p> <p>Acquire knowledge in art and art history of recent years, as well as of relevant artists and art professionals</p> <p>Produce the first materials for the exhibition</p>
Readings/ Assignments	<p>BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i>, M.E. Sharpe - Publisher, 2011, Chapter 2, <i>Calendar Priorities and Policies</i>, p. 1 - 12.</p> <p>Assignment #2 assigned, due by next class meet: the instructor will provide students with a task related to the reading materials and lesson topics.</p>

Lesson 4

Meet	In class
Lecture	Feedback from previous lesson's activities; Follow up of an art exhibition and update social networks and website; Educational services in gallery and museums; How to contact possible partners; Typologies of writing: interviews
Objectives	Develop an understanding of the methodologies and operational stages involved in the creation of artwork and the organization of art displays. Build expertise in contemporary art (art history of recent years), identifying key artists and influential industry professionals. Generate the initial foundational content and preparatory documentation required for the planned art exhibition.
Readings/ Assignments	OBRIST H. U., <i>Interviews</i> , vol. I Charta/Fondazione Pitti Immagine Discovery, 2003, Introduction; AMBROSE T., CRISPIN P., <i>Museum Basics</i> , Routledge, New York, 2006, Section 2, The museum and its users, p. 18 – 68 FINAL PROJECT OVERVIEW.

Lesson 5	
Meet	In class
Lecture	Feedback on previous lesson's activities. Class discussion on readings; Follow up of an art exhibition and update social networks and website; How to make a budget
Objectives	Understand the fundamental aspects of an interview Create an interview with the artist/artists Develop an interactive guide tour in the school gallery exhibition Develop the ability to make operative decisions independently Continue to produce materials for the exhibition
Readings/ Assignments	BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i> , M.E. Sharpe - Publisher, 2011, Chapter 3, “Theater Production: Management. Case scenario”, up to “Create your own budget” included MIDTERM ASSESSMENT ASSIGNED, due prior to next class meet.

Lesson 6	
Meet	In class
Lecture	Feedback of previous lesson's activities; Follow up of an art exhibition and update social networks and website; Blending; Studio visits: how a gallery recruits artists; Curating: start research for the session project (themes, time period); Each student writes an interview to an artist to put on the gallery website
Objectives	Learn, produce and organize materials for exhibition statement & press coverage Produce written material for the activities of the gallery
Readings/ Assignments	THEA C., On Curating: Interviews with Ten International Curators, D.A.P., 2009, p. 4 - 17, plus one interview at your choice review all readings and course content in preparation for the midterm exam

Lesson 7	
Meet	In class
Lecture	Post exam review; Dismantling, archiving, shipping works of art; Daily maintenance of a gallery; Curating: continue research for the session project (artists, themes, time period); Hosting guests and professionals speakers
Objectives	Understand the role of Tech & Socials in art curating Learn Educational Services and Inclusivity in gallery and museums Design the speech for the upcoming event Finalize the exhibition of the school
Readings/	BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions</i>

Assignments	<p><i>for Students and Practitioners</i>, M.E. Sharpe - Publisher, 2011, Chapter 4, "Doing It All: The New At's Manager Guide. Case scenario", up to "Create your own budget", included; Chapter 6 "Gallery Management"</p> <p>AMBROSE T., CRISPIN P., <i>Museum Basics</i>, Routledge, New York, 2006, Section 3, The development and care of the museum's collections p. 180 - 192; The insurance, p. 197 - 198</p> <p>Assignment #3 assigned, due by next lesson: the instructor will provide students with a task related to the reading materials and lesson topics.</p>
--------------------	---

Lesson 8	
Meet	In class
Lecture	Curating: continue research for the session project (artists, themes, time period); Work on upcoming exhibitions (budget, communication, graphics, public relations); Hosting guests and professional speakers
Objectives	<p>Gain familiarity with the practical and conceptual frameworks underpinning artistic production, learning the necessary logistical and curatorial processes for successful art exhibition.</p> <p>Be able to demonstrate foundational curatorial skills by successfully conceptualizing and generating the preliminary textual, visual, and logistical materials required to initiate a professional public art exhibition.</p>
Readings/ Assignments	BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i> , M.E. Sharpe - Publisher, 2011, "What is a Creative Industry?"

Lesson 9	
Meet	In class
Lecture	Feedback on previous lesson's activities; Class discussion and assignment tasks; Working on upcoming exhibitions (budget, communication, graphics, public relations, reception); Curating: continue research for the session project (artists, themes, time period)
Objectives	<p>Gain understanding of the practical and theoretical basis of creating art, along with the organizational and display methods required for mounting effective art exhibitions.</p> <p>Be able to apply techniques involved in artistic creation and production, specifically focusing on the essential logistical and curatorial procedures for exhibiting artwork successfully.</p>
Readings/ Assignments	BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i> , M.E. Sharpe - Publisher, 2011 (See course website for assigned pages based on session project) FINAL PROJECT DUE

Lesson 10	
Meet	In class
Lecture	Feedback on previous lesson's activities; Class discussion and assignment tasks; Finalizing the exhibition of the school of Fine Arts
Objectives	<p>Be able to analyze and integrate constructive feedback received on previous lesson activities, using these insights to inform and improve their approach to subsequent class discussions and assigned tasks.</p> <p>Be able to collaborate in project finalization by successfully completing all necessary steps, including organization and quality checks, in order to finalize the</p>

	exhibition of the school of Fine Arts.
Readings/ Assignments	BRINDLE M., DEVEREAUX C., <i>The Arts Management Handbook: New Directions for Students and Practitioners</i> , M.E. Sharpe - Publisher, 2011 (See course website for assigned pages based on session project)

Lesson 11 Final Exam	
Meet	In class
Lecture	FINAL EXAM