

Summer School
CONTEMPORARY ART AND CURATORSHIP: FROM DOCUMENTA TO THE BIENNALE
Curatorship of Contemporary Visual Art and Performance
2019

Tuesday, July 9 (9-11.15) Susanne Franco

THE NEW FESTIVALS AND THE “DMT” DIVISION (DANCE, MUSIC, THEATER)

This lesson is part of the **module on History of the Venice Biennale** and presents the Festivals of Venice Biennale from the 1930s onward: Music, Cinema, and Theatre Festivals, born in the 1930s, the International Architecture Exhibition, added in 1980, and the Dance Festival that made its debut in 1999 together with the division called DMT (Dance, Music, Theater). The lesson will focus on the history of these Festivals and on the recent artistic training and internships addressed to young people called “Biennale College” (Dance, Music, Theater and Cinema).

Thursday, July 11 (9-11.15) Susanne Franco

SECTIONS AND INTERSECTIONS: THE PERFORMATIVE TURN IN CONTEMPORARY ART

This lesson is part of the **module on Curatorship** and analyzes tendencies, strategies and key-figures in the curatorial practice of the Biennale sector DMT (Dance, Music, Theater) as well as their intersections with the Art and Architecture Festivals. The Golden Lions for the best artist (Marina Abramović in 1997 and Tino Sehgal in 2013), for the best national pavilion (Germany in 2017, Lithuania in 2019), and for Lifetime Achievement (Bruce Nauman in 2009, Yoko Ono in 2009, Carolee Schneeman in 2017, Jimmie Durham in 2019) are the most evident signs of the increasing centrality of performance in contemporary art. This phenomenon is expanding the field of artistic disciplines and stimulating new curatorial strategies.

Literature

- R. Goldberg, *Dance After Choreography*, in Id., *Performance Now. Live Art for the Twenty-First Century*, London, Thames & Hudson, 2018, pp. 156-173.
- S. Rosenthal, *Choreographing You. Choreographies in the Visual Arts*, in *MOVE Choreographing You*, ed. by S. Rosenthal, Cambridge Ma and London, MIT Press, 2011, pp. 8-21.
- V. Hunter, *Experiencing Space. The Implications for Site-Specific Dance Performance*, in *Moving Sites. Investigating Site-Specific Dance Performance*, London – New York, Routledge, 2015, pp. 25-39.

Monday, July 15 (9-11.15) Susanne Franco

DANCE AND PERFORMANCE IN MUSEUMS, GALLERIES AND FESTIVALS

This lesson is part of the **module on Contemporary Art and Performance** and aims at giving a historical overview of performance and dance in museums and art galleries. We will retrace some historical cases of transition of the performing arts into the museum space involving a displacement from the set of theatrical (temporal, spatial, behavioral and economic) conventions from the “black box” to the “white cube”. Particular attention will be given to the ways these two models construct viewing subjects and how dance and performance in the museum bring about new forms of performance and new protocols of audience behavior.

Literature

- R. Goldberg, *One Hundred Years*, in *Performance. Live Art Since the 60s*, ed. by R. Goldberg (preface by L. Anderson), London, Thames and Hudson, 1998 (2004), pp. 177-180.

-A. Lepecki, *Zone of Resonance. Mutual Formations in Dance and the Visual Arts in the 1960s*, in *MOVE Choreographing You*, ed. by S. Rosenthal, Cambridge Ma and London, MIT Press, 2011, pp. 153-163.

-C. Bishop, *The Perils and Possibilities of Dance in The Museum*, in *Dance Research Journal*, 2014, vol. 46, Issue 3, pp. 62-76.

Friday, July 19 (9-11.15) Susanne Franco

DANCE AND PERFORMANCE AT THE VENICE BIENNALE (PART ONE)

This lesson is part of the **module on Contemporary Art and Performance**, and analyze a selection of dance pieces, performances and site-specific events presented in different occasions at the Venice Biennale. Particular attention will be given to the performances defined as “choreographed exhibitions”, “choreographic installations”, “lecture performances”, “arranged situations” or “constructed situations”, which in some cases have exhibited both the final work and its rehearsals.

Literature

-S. L. Foster, *Choreographing Your Move*, in *MOVE Choreographing You*, ed. by S. Rosenthal, Cambridge (Ma)-London, MIT Press, 2011, pp. 32-37.

-N. Respini, *The Body is a Thinking Tool*, in Id., *William Forsythe. Choreographic Objects*, The Institute of Contemporary Art and Del Monico Books, Boston-London-New York, 2018, pp. 9-18.

-D. von Hantelmann, *The Experiential Turn*,

<http://walkerart.org/collections/publications/performativity/experiential-turn/>

-C. Bishop, *Black Box White Cube Gray Zone: Dance Exhibitions ad Audience Attention*, in *The Drama Review*, 2018, Vol. 62, Issue 2, pp. 22-42.