

| COURSE SYLLABUS | | | | | | |
|-----------------------------|--|----------------------------------|--------------------------------------|---|--|-------|
| Course Title | Course Code | Semester | Course Hour/Week | | Credit | ECTS |
| Art Management and Curating | PLAS 451 | | Theory 3 | Practice 0 | 3 | 5 |
| Course Type | Compulsory Courses | Department Elective | Faculty Elective | University Elective | CoHE (YÖK) Compulsory | Other |
| | x | | | | | |
| Level of Course | Associate Degree (Short Cycle) | | Undergraduate (First Cycle) | | Graduate / Doctoral (Second / Third Cycle) | |
| | | | x | | | |
| Language of Instruction | English | | | | | |
| Course Instructor(s) | Öğr. Gör. Dr. Ahu Neşe Güven Uludağ | | | E-mail: ahu.uludag@arucad.edu.tr Office : TI-OFF07 | | |
| Course Objectives | <ul style="list-style-type: none"> -Define and explain the fundamental concepts of art management and curating, including their roles in the contemporary art world. -Analyze the relationship between concept, venue, and artist through historical and contemporary exhibition examples. -Differentiate and evaluate traditional and innovative curatorial approaches, with a focus on painting, sculpture, and contemporary art practices. -Understand and critically discuss the role of marketing, galleries, and collecting practices in shaping the contemporary art ecosystem. -Examine and interpret the influence of collectors, museums, biennials, and triennials in the global circulation of contemporary art. -Apply curatorial thinking by developing and presenting a basic online exhibition project informed by curatorial and conceptual principles. | | | | | |
| Course Learning Outcomes | Students will be able to: | Bloom Level | Teaching Methods | Evaluation Method | | |
| | Define and explain the fundamental concepts of art management and curating, including their roles in the contemporary art world. | Understanding/Remembering | Lecture, reading discussion, seminar | Written exam, quiz | | |

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| | Analyze the relationship between concept, venue, and artist through selected exhibition examples. | Analyzing | Visual analysis of exhibitions and lecture-based case studies | Written Assignment / Essay |
| | Differentiate and evaluate traditional and innovative curatorial approaches in historical and contemporary contexts. | Analyzing/Evaluating | Comparative lecture presentations and seminar discussions | Artwork analysis paper, presentation |
| | Understand and critically discuss the role of marketing, galleries, and collecting practices in the contemporary art system. | Understanding / Analyzing | Critical reading, comparative analysis, debate | Research paper, oral presentation |
| | Examine the influence of collectors, museums, biennials, and triennials in the global art world. | Analyzing / Evaluating | Presentation, research assignment, workshop | Presentation, portfolio, written assignment |
| Course Content | <p>This introductory course is designed to expose students to the range of practical and theoretical concerns that define the curatorial profession and teach art management. By the end of the semester, students should be able to analyze and critique arts policy, local and international arts cultures, and they should develop skills in discerning trends in artistic creation. This course will focus on both art management; discussing organizations, marketing, funding, collecting as well as curating art pieces while considering subjects like; audience, censorship, etc.</p> | | | |

COURSE OUTLINE/SCHEDULE

| Week | Topic | Implementation (theory/practice) | Required Reading, Preliminary preparation |
|-------------|--------------|---|--|
| 1 | Introduction | T | |

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| 2 | What is Art Management? What is Curating? What are their roles? | T | |
| 3 | Relation between concept, venue and artist (examples of some interesting exhibitions) | T | George A., . (2015). The curator's handbook. New York: Thames & Hudson. N4395 .G46 2015 |
| 4 | Traditional curating methods (Painting and sculpture exhibitions) | T | George A., . (2015). The curator's handbook. New York: Thames & Hudson. N4395 .G46 2015 |
| 5 | Innovative curation methods (Contemporary art) | T | George A., . (2015). The curator's handbook. New York: Thames & Hudson. N4395 .G46 2015 |
| 6 | Marketing and the Arts (Galleries and the act of 'collecting')- Part 1 | T | George A., . (2015). The curator's handbook. New York: Thames & Hudson. N4395 .G46 2015 |
| 7 | Marketing and the Arts (Galleries and the act of 'collecting')- Part 2 | T | Willard L. Boyd, "Museum Accountability: Laws, Rules, Ethics, and Accreditation," Curator: The Museum Journal (34:3, July 1991), 165-177. William J. Byrnes, Management and the Arts, 4th edition, Focal Press, Taylor & Francis Group, NY and London, 2008. |
| 8 | MIDTERM WEEK | T | |
| 9 | Important collectors and collections (Museums related to these collections) | T | Reilly M., Lippard L. R., . (2018). Curatorial activism. New York: Thames & Hudson. Heritage in the Post-Modern World (London: Routledge, 1992), 7-38. N72.S6 R44 2018 |
| 10 | Biennial and Triennial culture, important examples in the world | T | Reilly M., Lippard L. R., . (2018). Curatorial activism. New York: Thames & Hudson. Heritage in the Post-Modern World (London: Routledge, 1992), 7-38. N72.S6 R44 2018 |

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| 11 | How to visit a museum? | T | PPT |
| 12 | Training: Visiting a Museum or an Art Gallery | T | Reilly M., Lippard L. R., . (2018). Curatorial activism. New York: Thames & Hudson. Heritage in the Post-Modern World (London: Routledge, 1992), 7-38. N72.S6 R44 2018 |
| 13 | Discussion: A critical discussion on the museum visited. | T | Reilly M., Lippard L. R., . (2018). Curatorial activism. New York: Thames & Hudson. Heritage in the Post-Modern World (London: Routledge, 1992), 7-38. N72.S6 R44 2018 https://www.youtube.com/watch?v=3AM-1qK5ZOW |
| 14 | Project: Creating an online exhibition | T | |
| 15 | Project: Creating an online exhibition | T | |
| 16 | Summary and Course Review | T | PPT |
| 17 | FINAL | T | |
| Required Course Material(s) / Reading(s)/ Text Book(s) | <ul style="list-style-type: none"> • George A., . (2015). The curator's handbook. New York: Thames & Hudson. N4395 .G46 2015 • Reilly M., Lippard L. R., . (2018). Curatorial activism. New York: Thames & Hudson. Heritage in the Post-Modern World (London: Routledge, 1992), 7-38. N72.S6 R44 2018 | | |
| Recommended Course Material(s)/ Reading(s) /Other | Miller S., . (2018). The Anatomy of a Museum. Hoboken, NJ: Wiley Blackwell. AM5 .M627 2018 | | |

ASSESSMENT

| Learning Activities | NUMBER | WEIGHT in % |
|---|--------|-------------|
| Mid-Term | 1 | 40 |
| Project | | |
| Contribution of Final Examination/Final Project/ Dissertation to the Final Grade | 1 | 60 |
| TOTAL | | 100 |

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES

| No | PROGRAMME LEARNING OUTCOMES | Level of Contribution (1- lowest/ 5-highest) | | | | |
|----|--|--|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| 1 | Explains the fundamental knowledge of art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts. | | | | | |
| 2 | Applies the basic elements and principles of art and design, considering color theory and color relationships in two- and three-dimensional visual compositions | | | | | |
| 3 | Represents objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light–shadow. | | | | | |
| 4 | Uses different materials, techniques and studio methods in accordance with occupational health and safety rules and sustainable production approaches, and produces original artistic works. | | | | | |
| 5 | Analyzes works of art through a critical perspective within aesthetic, cultural, social and ethical contexts and evaluates them in relation to contemporary art discussions. | | | | | |
| 6 | Conducts research in artistic production processes and integrates conceptual thinking into creative practice. | | | | | |
| 7 | Develops both independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes. | | | | | |
| 8 | Communicates artistic works effectively using written, oral, and visual presentation methods. | | | | | |

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| 9 | Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes. | | | | |
| 10 | Develops interdisciplinary approaches in art production and establishes relationships with different artistic fields. | | | | |
| 11 | Prepares a portfolio as part of professional development, gains awareness of the professional functioning of the art world and copyright issues, and follows current developments in the field. | | | | |
| 12 | Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive manner. | | | | |












| ECTS / STUDENT WORKLOAD | | | | |
|---|--------|------|------|------------------|
| ACTIVITIES | NUMBER | UNIT | HOUR | TOTAL (WORKLOAD) |
| Course Teaching Hour (X weeks * total course hours) | 15 | | 3 | 45 |
| Preliminary Preparation and self- study | 15 | | 3 | 45 |
| Mid-Term | 1 | | 10 | 10 |
| Final Examination/ Final Project/ Dissertation | 1 | | 13 | 13 |
| Other | | | | |
| TOTAL WORKLOAD | | | | 113 |
| TOTAL WORKLOAD / 25 | | | | 4.52 |
| ECTS | | | | 5 |

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

| | | |
|---|--|---|
|  | SDG 1: No Poverty | |
|  | SDG 2: Zero Hunger | |
|  | SDG 3: Good Health and Well-Being | |
|  | SDG 4: Quality Education | X |
|  | SDG 5: Gender Equality | X |
|  | SDG 6: Clean Water and Sanitation | |
|  | SDG 7: Affordable and Clean Energy | |
|  | SDG 8: Decent Work and Economic Growth | |
|  | SDG 9: Industry, Innovation and Infrastructure | |
|  | SDG 10: Reduced Inequalities | X |
|  | SDG 11: Sustainable Cities and Communities | |
|  | SDG 12: Responsible Consumption and Production | |
|  | SDG 13: Climate Action | X |
|  | SDG 14: Life Below Water | |
|  | SDG 15: Life on Land | |
|  | SDG 16: Peace, Justice and Strong Institutions | |
|  | SDG 17: Partnership for the Goals | |

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Mandatory attendance rate

The attendance requirement for all our courses is 70% regardless of health reports. Reports will only be valid in

case of not being able to attend the exams. Students who cannot take the exam due to health reasons must submit a report to the faculty secretary within three working days following the exam. Therefore, students who miss 30% or more of the class will automatically fail the class.

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| PREPARED BY | Öğr. Gör. Dr. Ahu Neşe Güven Uludağ |
| UPDATED | 12.4.2026 |
| APPROVED | Approved by the Departmental Board on 28.4.2026 |