



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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info@eina.cat www.eina.cat

ARTISTA CURADOR

Maria Garcia Ruiz

Supervising Teacher: Maria Garcia Ruiz

Group: 1

Code: 105750

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject: Design Culture

Schedules:

Group	Schedules	Teacher
1	Dimecres 08:30 - 11:30	Maria Garcia Ruiz



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Subject Presentation

Brief Description:

This elective course offers an introduction to the world of curatorship and exhibitions, whether related to art, design, or architecture. Exhibitions are collective activities that bring together multiple stakeholders from the fields of design and art. Through visits, readings, and conversations with curators and artists, you will be encouraged to reflect on the exhibition process and the many ways to participate in it.

Likewise, the introduction to curatorial thinking will allow students to develop a critical design methodology through the establishment of unique relationships and genealogies based on their own work and interests.

Training Objectives:

To know the main exhibition trends in art and design, as well as the discourses that generate them

Recognize the cultural institutions and agents that shape an exhibition

Develop an analytical and critical capacity for specific case studies

Propose an exhibition project

Recommendations

Aimed at all students regardless of major. It is recommended, but not required, to have completed the third-year course Contemporary Design and Art.

Contents and Methodology

Brief Description:

This course will unfold a situated constellation of contemporary curatorial practices. It will begin with current exhibitions in Barcelona, exploring the lines of interest, trends, and discourses that run through them and go beyond the local context. Relevant historical cases that once redefined curatorial conditions in relation to art and design will also be studied.

Teaching methodology:

The teaching methodology is developed along three lines that will be intertwined throughout the course:

1. Theoretical approach. Texts will be read, group activities will be held, discussions will be held with external guests, etc. This approach aims to provide an introduction to contemporary curatorial practices.
2. Practical case studies. Visits to exhibitions will be conducted, and analytical and critical thinking skills will be encouraged, both through the presentations and through the spatial and graphic displays.
3. Carrying out an exhibition project in different phases, which applies what has been learned in the other two lines and in turn is articulated with the interests of the participating students.

Training activities:

Presentation of content with visual and audiovisual support, encouraging participation

Student research, presentation and discussion of case studies

Reading and discussions on selected texts

Visits to exhibitions, related analysis and criticism activities

Realization of an exhibition project in its multiple dimensions

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The continuous assessment system will be implemented through the following tests:

TEST 1/

40% Participation in the course: attendance, participation in debates and proposed activities, readings, presentations, etc. Individual and group work. Due to its practical nature and ongoing application throughout the semester, this exam will not be re-evaluated.

TEST 2/

40% Exhibition project. Groups of up to 3 people can participate. The exam can be re-evaluated.

TEST 3/

20% Written test. Critical thinking essay on the content covered in the course. Re-evaluable test.

The final grade will be the weighted average of the three assessment tests. Students must have obtained at least 3 out of 10 in all tests to calculate the average.

Review process

It will be carried out within the timeframes provided for in the current course

Learning outcomes of the subject

Knowledge

Describe the social groups and agents involved in cultural industries, defining their functions and interactions in their different contexts. (KT01)

Distinguish the characteristics and functions of the main institutions operating in the field of design culture and cultural industries. (KT06)

Skills

Apply basic concepts of design history and theory by critically analyzing objects, discourses, and practices using bibliographic sources. (ST10)

Critically discuss the canons and evaluation criteria established in design culture, with particular attention to the gender perspective. (ST12)

Competencies

Write an essay based on a well-founded research question related to design culture, integrating argumentative skills, structured content, and appropriate use of references. (CT06)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal

dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

Competencies

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

Bibliography and Resources

General bibliography:

Altshuler, B. (2013). Biennials and beyond. 1962–2002. Phaidon.

Badovinac, Z. (2022). Unannounced Voices. Curatorial Practice and Changing Institutions. Sternberg Press

Bassas, X. (Ed.). (2016). Curatorial genealogies. 26 curators in dialogue. Casimiro.

Bismarck, B. von, Schaffaff, J., & Weski, T. (2012). Cultures of the curatorial. Sternberg Press.

Canela, J., & Calvo Ulloa, Á. (2021). From the curatorial perspective. Conversations, experiences, and affections. Consonni.

Filipovic, E. (2018). The artist as curator: An anthology. Walther König.

Gardner, A., & Green, C. (2016). Biennials, triennials, and Documenta: The exhibitions that created contemporary art. Wiley-Blackwell.

Greenberg, R., Ferguson, B., & Nairne, S. (Eds.). (1996). Thinking about exhibitions. Routledge.

Guasch, AM (Ed.). (1997). 20th-century art in its exhibitions. 1945–1995. Serbal Editions.

Hoffmann, J. (Ed.). (2013). Have fundamental questions of curating. Mousse Publishing.

Hoffmann, J. (2014). Show time: The 50 most influential exhibitions of contemporary art. DAP/Distributed Art Publishers.

Hoffmann, J. (2015). (Curating) From A to Z. JRP | Ringier.

Jeffery, C. (2016). The artist as curator. Intellect Ltd.

Foster, H. (2011). The art-architecture complex. Turner Publishing House

Obrist, H. U. (2008). A Brief History of Curating. JRP | Ringer's and Les Presses du Réel

Obrist, HU (2010). A Short History of Curating (Trans.). Exit.

Obrist, H. U. (2015). Ways of healing. Penguin Random House.

O'Neill, P. (2016). The culture of curating and the curating of culture(s). The MIT Press.

Soh Bejeng Ndikung, B. (2023). Pidginization as Curatorial Method. Messing with Languages and Praxes of Curating. Sternberg Press

VV.AA. (2008). Impasse 8. The exhibition as a device. La Panera Art Centre.

Resources:

MACBA Study and Documentation Center:

<https://www.macba.cat/es/aprender-investigar/centro-estudios-documentacion>

Dhub Documentation Centre - Design Museum:

<https://ajuntament.barcelona.cat/museudeldisseny/es/centredoc>

Manifesta Publications:

<https://manifesta.org/publications>

E-Flux Magazine:

<https://www.e-flux.com/>