



Direzione Ricerca,
Innovazione e
Internazionalizzazione

**UNIVERSITÀ
DI TORINO**

ID

VP_183_STO

Visiting Professor Program Academic Year 2025/2026

TEACHING COMMITMENT: 16 hours

COURSE TITLE

Exhibition History, Theory, and Practice (1960s to Present)

TEACHING PERIOD

II semester

SCIENTIFIC AREA

History of Contemporary Art

LANGUAGE USED TO TEACH

English

COURSE SUMMARY

The course will provide an overview of the history of art exhibitions from the 1960s to the present. Through case studies, it will explore how exhibitions have become increasingly global and transcultural, covering various genres such as blockbuster shows, biennials, periodic exhibitions, all-women exhibitions, and temporary rehangs of museum collections. Beyond this historical perspective, the course will look at the diversification of exhibition practices, focusing on changes in institutional dynamics and the emergence and critique of the curatorial role. These discussions will be framed by theoretical approaches from art-historical exhibition history, new museology, and curatorial studies—fields that have developed in response to these shifts.

LEARNING OBJECTIVES

Students will develop an understanding of key exhibition case studies from the 1960s to present days, learning to categorize them by genre and within a broader geographical context. They will become familiar with the practices, key figures, institutions, and processes involved in curating

exhibitions. By the end of the course, students will also have gained proficiency in the terminology, analytical methods, and theoretical frameworks essential for the study of exhibitions from the most recent decades.

OTHER ACTIVITIES BESIDE THE COURSE

A seminar will be held as part of the annual art history conference series for PhD students. Additional seminars may be arranged in collaboration with colleagues (Prof. Fabio Belloni).

VISITING PROFESSOR PROFILE

The chosen candidate shall be a specialist in the field of exhibition history and theory. Among the many universities now offering instruction in this area, certain research centers stand out for their established tradition of integrating curatorial practices into an academic context, their dedicated chairs in Museological Practice, their research on exhibitions as an autonomous field of study, and, in some cases, their outstanding art collections. Ideally, the candidate will be a faculty member at one of these distinguished research institutions.

CONTACT REFERENT

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