

Curating and Psychology course of lectures (online, 30 Apr–11 Jun 24)

Zoom, Apr 30–Jun 11, 2024

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The interdisciplinary course of lectures on psychology and curating presented by lecturers from Goldsmiths, University of London and Courtauld Institute of Art.

Length: 7 sessions of 1.5 hrs, over 7 weeks, starting 30 April.

Times: Evenings 6-7:30 (UK time) – to make it easier for people in many countries to take the course.

Curating and the Psychology of Perception are very closely interlinked. In the organisation of exhibitions, museums and galleries, the viewer's sensory and immersive experiences are of great importance. Yet, psychologists and curators rarely discuss the influence of colours and arrangements of works of art on the viewer. This course will aim to fill this gap. For more info and to book see

<https://technotruth.co.uk/training-and-courses/psychology/curating-the-experience-psychology-of-art-and-exhibitions/>

Combining lectures on the history of the most important exhibitions of modern art with the psychology of perception, this course aims to answer the following questions:

What makes exhibitions and gallery displays memorable and atmospheric, and how do sensation and perception play as much of a role in this as the information and stories we interpret on panels and labels?

In curating, museum, and gallery work, we increasingly hear about sensory and immersive experiences, but what does this mean in practice?

What are the functions and interplays of taste, smell, sound, touch and sight?

The course begins with an introduction to psychological and art historical perspectives on the topic of curation. You will be invited to bring your own questions to these diverse perspectives. We'll then address three broad themes in a series of paired lectures:

We'll begin by looking at seminal exhibitions of the 19th century and consider audience responses to artworks of this era, drawing on theory in the psychology of perception and considering the role of colour, light and form.

We'll consider the evolution of curatorial practice to more independent, intimate spaces and examine the role of the gallery context on responses to artworks and how curatorial principles shape audience experience.

We'll conclude by exploring the historical role played by specific art collectors and consider the

ways in which individual differences between different audience groups shape our experience with art and how curatorial choices maintain the relevance of historical periods of art in the present day.

In the final session, you are invited to rise and discuss any ideas and thoughts that have come up throughout the course, and the course leader will reflect on their own understanding of art historical and psychological perspectives on curating.

Reference:

ANN: Curating and Psychology course of lectures (online, 30 Apr-11 Jun 24). In: Arthist.net, Feb 19, 2024 (accessed Sep 7, 2025), <<https://arthist.net/archive/41252>>.