

**Development and organisation of a Curated Event I, TVEVEI, AN, 7.5 hp, VT 2023**

**Course Literature**

A documentary “Private Life of a Masterpiece“: <http://www.infocobuild.com/books-and-films/art/PrivateLifeMasterpiece/episode-12.html>

Bennett, Susan, *Theatre and Museums*, Palgrave Macmillan, 2013. (excerpt in Athena: 1-23)  
Marstine, Janet, “An Introduction”, Janet Marstine (ed.) *New Museum Theory and Practice*, John Wiley & Sons, Incorporated, 2005, pp. 1-36.

Hansen, Louise Ejgod, “Behaviour and attitude: the Theatre Talks method as audience development”, *International Journal of Cultural Policy*, Vol. 21, No. 3, 2015, pp. 344–59

Kubiak, Daria, Skjoldager-Nielsen, Kim, “The Museum as a Repository for Local Identity and Social Capital: Audience development in performing the exhibition – two cases from Łódź”, *Sztuka i Dokumentacja/Art and Documentation*, No. 12, 2015, pp. 87-94.

Mattsson, Erik, “Company of Contrasts“, Eva-Sofi Ernstell, Karin Helander, Charlotta Nordström, Erik Mattsson, Karen Vedel (eds.), *Dancers, artists, lovers : Ballets Suédois 1920-1925*, Arvinius+Orfeus Publishing, 2020, pp. 15-29

Mattsson, Erik, “‘It was like a circus’— The Ballets Suédois’ Female Dancers“, Eva-Sofi Ernstell, Karin Helander, Charlotta Nordström, Erik Mattsson, Karen Vedel (eds.), *Dancers, artists, lovers: Ballets Suédois 1920-1925*, Arvinius+Orfeus Publishing, 2020, pp. 150-75.

Tranders, Cara, “Cara Tranders's reveries: the autobiography of Cara Tranders, ballet girl at the Empire Palace of Varieties, 1892-99“, Lorraine Nicholas, Geraldine Morris (eds.), *Rethinking Dance History*, Routledge, 2017, pp. 69-79

Please note that shorter texts or articles may be added.

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