

SHORT COURSE TIMETABLE

Course Title	Curating Contemporary Art
Tutor	Sophia Kosmaoglou
Dates of Course	Sample Schedule Summer School 2018

Course Description

We'll get this five-day course off to a start by giving you an overview of the history of curating and 21st century curatorial developments. We will survey the main trends, institutions and concerns of contemporary curatorial practices. We will visit exhibitions in London, from DIY project spaces to established museums. The course will also provide you with important practical information about funding, promotion, installation and other professional aspects of curating. Then we'll move you on to building your practical skills by encouraging you to devise exhibition themes and proposals. As you prepare your final presentation, you'll consider everything from funding to PR. Don't miss your chance to gain valuable and practical insights into curating contemporary art in both gallery and alternative spaces. Please note that you'll be expected to complete reading and research in your own time during the course.

Course Outcomes

You will gain vital understanding of professional standards of practice in curating, knowledge of structures and institutions of the art world in London and beyond and have the tools to write an exhibition proposal, organise a show and apply for funding. It could mean moving on to curatorial projects, assistantships, partnerships or internships in the future.

Who Should Attend

Anyone with an interest in curating exhibitions of contemporary art. You may be looking to make proposals to venues, apply for gallery internships, follow a career in arts administration or apply for a BA or MA degree in Curating. The course could also provide anyone with a non-professional interest in contemporary art with new insights into the structures and concepts that underpin the field.

Course Level

Beginner

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Sample Course Schedule

This sample timetable will give you a sense of the course content and pace, but the schedule may change. You will receive a detailed timetable on the first day of the course. Please allow time for research out of class in preparation for your presentation on the final day.

Date	Objectives
DAY 1 3 JUL	10:00-11:00 Introductions, overview of course components and guidelines. 11:15-13:00 Discussion: What does a curator do? 13:00-14:00 LUNCH BREAK 14:00-15:00 Lecture 1. A History of Curating: Curatorial Roles & Histories. 15:00-16:00 Project briefing: Translating ideas into proposals.
DAY 2 4 JUL	10:00-11:00 Seminar 1. CURATOR: Curatorial roles and working methods. 11:15-12:30 Lecture 2. Context & Mediation. Current curatorial practices, spaces and ways of working. 12:30-13:00 Project development & Review of resources for curators. 13:00-14:00 LUNCH BREAK 14:00-16:00 GALLERY VISIT
DAY 3 5 JUL	10:00-11:00 Seminar 2. EXHIBITION: Contextualising your practice. 11:15-13:00 Project development. Taking your proposals to the next stage. 13:00-14:00 LUNCH BREAK 14:00-16:00 GALLERY VISIT
DAY 4 6 JUL	10:00-11:00 Who is your project for? Public/ity and the press release. 11:15-13:00 Partnerships, funding, timetables and calculating budgets. 13:00-14:00 LUNCH BREAK 14:00-15:30 GROUP TUTORIALS 15:30-16:00 Pitching your project: how to present ideas.
DAY 5 7 JUL	10:00-11:00 Seminar 3. DISCOURSE: Curatorial practice and discourse. 11:15-13:00 GROUP TUTORIALS 13:00-14:00 LUNCH BREAK 14:00-16:00 STUDENT PRESENTATIONS.

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Sample Reading List

You will receive a copy of the reader on the first day of the course. Please allow 1 hour to familiarise yourself with the texts in preparation for the reading seminars.

1. CURATOR

Sheikh, Simon (2007). Constitutive Effects: The Techniques of the Curator. In *Curating Subjects*, O'Neill, Paul ed. London: Open Editions, pp. 174-185.

2. EXHIBITION

O'Doherty, Brian (1999/1976). Context as Content. In *Inside the White Cube: The ideology of the gallery space*. California: University of California Press, pp. 65-86. Originally published in *Artforum*, November 1976, pp. 38-44.

3. DISCOURSE

O'Neill, Paul (2007). The Curatorial Turn: From Practice to Discourse. In *Issues in Curating Contemporary Art and Performance*, Rugg, Judith & Sedgwick, Michele eds. Bristol: Intellect, pp. 13-26.

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