

Curating Contemporary Art

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2 – 6 July 2018, Monday – Friday from 10am to 4pm for 5 days

Chelsea College of Arts UAL 16 John Islip Street London SW1P 4JU

Booking via UAL [Critical Theory in Contemporary Art Practice](#)

Contact the Short Course Team ccwshortcourses@arts.ac.uk / +44 (0) 20 7514 6311

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 also 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.

Tutor

Sophia Kosmaoglou is an artist, tutor, curator and founder of [\[ART&CRITIQUE\]](#), an alternative art education network based in London. Her current practice blurs the boundaries between art, activism and education to question the ontology of art and its social and institutional functions. She has a practice-based PhD in Fine Art from Goldsmiths and her research interests include institutional critique and the relationship between art and politics, institutions and independent organisations and collective practices. She has previously taught Critical Studies and Studio Practice on BA Fine Art Practice and Joint Honours courses at Goldsmiths and is currently a Visiting Tutor at Chelsea College of Arts. For more information please see <https://videomole.tv>

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 after class in preparation for your presentation on the final day.

- DAY 1** 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** 10:00-11:00 Seminar 1. CURATOR: Curatorial roles and working methods.
11:15-12:30 Lecture 2. Context & Mediation. Current curatorial practices.
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** 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** 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** 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.

Reader

You will receive a copy of the reader on the first day of the course. Please allow 1 hour to familiarise yourself with each text in preparation for the corresponding reading seminar. This list is provided here as an example from a previous course and the texts may change.

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.

About us

[ART&CRITIQUE] is a London-based alternative art education network dedicated to practice, research, education and critical engagement with contemporary art. We foster alternative models of art education and bring artists, curators, researchers, writers and organisations together in a series of open-access public events and courses.

[ART&CRITIQUE] is independent, self-organised and self-funded. We employ collaborative, co-operative and collective models of pedagogy and organisation. Our website provides information on or regular events, workshops and courses, and information on opportunities and upcoming deadlines, education, professional development, support and resources for artists, curators, students and anyone interested in art practice, critical theory and research.

When we host our own courses we endeavour to offer affordable rates for everyone. As a non-profit organisation we aim to cover our expenses, including venue hire, tutors' salaries, insurance, booking fees etc. Free or affordable access to a venue helps keep our fees down.

If you have any questions please email info@artandcritique.uk