

Curating Contemporary Art

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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.

Upcoming Course Dates

4- 8 July 2022, Mon-Fri 10:00-16:00 for 5 days @Chelsea College of Arts UAL

This course runs from **4 to 8 July 2022**, every day from 10am to 4pm for one week at [Chelsea College of Arts UAL](#). If you have any questions please email sophia@videomole.tv or get in touch with the [Chelsea Short Course Team](#).

From	To	Time	Duration	Location	Fee	Actions
Monday, 4 Jul 2022	Friday, 8 Jul 2022	10:00–16:00	Five days (25 hours)	Chelsea College of Arts UAL 16 John Islip Street, London SW1P 4JU	£ 665	BOOK

Course Materials

Please bring the following materials with you:

- Notebook and Pen
- Ideas for exhibitions that you would like to curate

- A USB stick
- Money for travel and exhibition entry

You will also need access to a computer, laptop or iPad and internet access for assignments, research and preparation for your final project presentation.

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.

Tutor

Sophia Kosmaoglou is an artist, curator and tutor. 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. She is a founding member of the Radical Pedagogy Research Group and a former member of [ART&CRITIQUE], Exploding Cinema, The Field, Deptford Cinema and other collectives. For more information please see <https://videomole.tv>

Reviews

The course was brilliant - a great mixture of text-based theoretical discussions, lots of emphasis on practical issues and how to solve them, exhibition visits and continuous thinking throughout the week about one's own exhibition proposal - which has benefited a lot from the course. The course and working on my proposal has been truly inspiring, and I have pursued the idea further since. The course felt like a launchpad - and a lot of the credit goes to the course teacher Sophia!! —Anon

I decided on this particular course as felt it would help me understand more about how curating exhibitions can help one better appreciate works of art, art movements, artists and art history. — Alan Roe

Very intensive course with good readings and gallery visits. It is a very good starting point to explore curating. —Anon

It was well structured and really interesting and provided quite a good overview of the topic and I loved the lecturers they were great. —Anon