

School for Curatorial Studies Venice

The School for Curatorial Studies Venice is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking. The main goals are to spread knowledge in the field of visual arts and to introduce the students to the professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology. The School's activities are meant for all those interested and passionate of art, graduate students or professionals who want to deepen their knowledge and improve their practical skills. The staff is formed by Italian and international professionals, scholars, historians and art critics of recognized experience.

The School brings together students and researchers from all over the globe in a network of artists, curators, galleries and museums both in Venice and internationally. The school's methodology which aligns specific theoretical lectures to a practical approach. Conceiving, structuring and setting up of an event is one of the goals of the program.

Since 2004, those who have continued to operate in the arts are currently engaged in national and international institutions: Foundation Pinault (Venice), Foundation Prada (Venice/Milan), Venice Biennale, Mart (Rovereto), Galerie Perrotin (Paris), Beyond Entropy (London), Careof (Milan), Gagosian Gallery (NY), Palais de Tokyo (Paris), Independent Collectors (Berlin).

The intensive program is including visits of artist studio and the examination of specific art venues organized during the International Biennale all over the city of Venice, which is offering several case studies and it gives the opportunity to monitor the development of the contemporary arts, including tracking the trend of presenting art, theoretical discourse and the continuous development of art practices.

6th June – 1st September 2024.
Deadline to apply 1st March 2024.

We accept also early application in case you need to look for fundings or for Visa



Visit at Fondazione Querini Stampalia

1. To become an integral part of the international art scene that characterises Venice with the Biennale and the many public and private organisations active in the field of contemporary art.
2. For the solid theoretical preparation of the course put into practice with the conception, structuring and realisation of an artistic event, followed step by step with the school's tutors.
3. The school brings together students from all parts of the world and connects them with professionals in an international network of artists, curators, galleries and museums.
4. The figure of the curator emerges in connection with the most recent history of the visual arts, the social/economic and cultural context, and the most recent historical/critical and theoretical conceptions. Training in the field of visual arts is considered to be connected to knowledge of science and social history, philosophy, sociology, semiotics, economics.
5. The School combines a solid training in the field of visual arts production with the experience and professionalism of leading national and international figures, for a highly qualified curatorial programme. The conclusion of the Course sees the young curators engaged in the realisation of an exhibition event organised by them in all its phases: from the initial conception to the actual setting up, dealing transversally with marketing and communication aspects.
6. Since 2004, the School has seen its students collaborate with the Pinault Collection (Venice), Fondazione Prada (Venice/Milan), the Venice Biennale, Mart (Rovereto), Galerie Perrotin, Paris), Beyond Entropy (London), Careof (Milan), Gagosian Gallery (New York), Palais de Tokyo (Paris).

why attending?



duration and structure

Specific development of the professional figure of the curator, whose importance in the artistic-cultural field and its exhibition system is of growing importance.

— Development of contemporary art professionals who possess a specific training in the field of curatorial staging and organization of exhibitions as well as of international artistic and cultural events.

The history of exhibitions and the analyses of key exhibitions: Alexander Dorner, Harald Szeemann, Hans Ulrich Obrist.

Introduction to the activity related to the communication of an exhibition event, including the development of a press release and its accompanying social media strategy.

Interdisciplinary aspect: the course allows for the interaction with various professionals who are operational in the art world and relevant to the realization of an event: artists, curators, collectors, museum directors, galleries

Creation of an international network of contacts with institutions, galleries and museums with the objective of developing an international career for both curators and artists who work locally

In order to develop a high-quality curatorial program, the course brings a solid training in the field of visual arts production together with the experience and professionalism of figures of national and international relevance. The program culminates with the set-up of the exhibition.

Upon completion of the course, students will apply their acquired knowledge into a practical curatorial project (conception, management, and promotion) hosted by either the gallery space of the A plus A or presented at another exhibition space in the city.

Responsibility, professionalism, research and innovation in the cultural field represent the guiding values to operate in the contemporary arena.

The course has a duration of 450 hours. The participants will develop themes as well as concepts, organization, acquisition, communication and the concrete implementation of their skills together with the course director and international guests (artists, curators, architects, critics, fine arts scientists and publishers of art journals). The course is divided in three modules, held by different professional figures.

First module — June 5th - August 7th 2024

We will discuss history of the art exhibitions, exhibition design and display and exhibition management. The program will consider how the specific forms of exhibition and curating practices have evolved; how exhibitions engender forms of spectatorship, reception, and transmission; and how exhibitions and curators participate in the development of various theoretical art-historical and sociopolitical contexts.

- History of Curatorial Practices
- Exhibition Design
- Aesthetics and Cultural Theory
- Contemporary Art History
- Cultural Events Management and Organization
- Curating Exhibitions
- Fine Arts Management.
- Fundraising and Marketing/Workshop
- Communication Strategies and Artistic Events Promotion
- Critical Writing
- Artist Studio Visits and Visits of the International Biennale Venice/Prada Found./Pinault Found./MuVe

Trip to a European art capital (optional) — August 8th - 12th

Visit of an art city with many opportunities: private galleries, collections. We will visit artist studios and public galleries and Museums of contemporary art.

Second module August — 17th - 23rd 2024

The second module is dedicated to individual researching and finalizing the final project. During this period of time the students will have to face practical duties, such as coordinating the artists, managing transportation and insurance policies, promoting and curating the promotional material.

Third Module August 24th – September 1st 2024

The last part of the course lies in the production of the event. During this period of time all the work concerning the final event will take place. The students will coordinate the arrival and the display of the works of art and supervise all the different aspects related to the event, such as promotion, organization, last details about the publication, opening. After the presentation to the public, the student will be given the tools to professionally document the event.



Visita a Skulptur Projekte Münster

who is the course aimed at?

The course is particularly tailored for those who are interested in joining professions that valorize cultural and artistic assets, as for those who would like to find stimulating and innovative professional outlets that engage with art and contemporary culture.

The School's activities are intended for all those interested in and passionate about art, graduate students or professionals who want to deepen their knowledge and improve their practical skills.

We would like to remind you that our program is designed for people with a study background in any of the following areas of contemporary art: curatorial studies, theory and philosophy of art, art history, art management and art production, visual arts, fine arts, arts and new media, architecture, interior architecture, photography, interior decoration, installation, design, theater, scenic design and music, as well as university graduates in the cultural studies field and literary studies.

The program is also suitable for candidates who have acquired certain curatorial skills through practical experience.

To apply it is necessary to submit the application form together with a CV and a short resume explaining the reasons you are applying to the Course.

The staff is made up of Italian and international professionals, scholars, historians and art critics of recognized experience. Each Summer school we invite a range of people to give talks, presentations, and workshops. These events are organized with galleries, museums, or projectspaces.

Among the lecturers who have participated in previous courses: Matt Williams (Camden Art Centre - London); Louise Mckinney (a-i-r - London); Aaron Cesar (Delfina Foundation, London); Sara Piccinini (Collezione Maramotti, Reggio Emilia); Alexia Boro (The Home of The Human Safety Ney, Venice); Julianne Lorz (Haus der Kunst, Munich); Edoardo Bonaspetti (Ordet, Milan); Chiara Barbieri (Collezione Peggy Guggenheim, Venice, Carlos Marsano (art collector); Chiara Bertola (Found. Querini Stampalia, Venice); Andrea Goffo (Found. Prada, Milan); Antonio Dalle Nogare (ADN collection, Bolzano); Nicola Lees (Aspen Art Museum); Filippo Lotti (Sotheby's Italy); Saim Demircan (curator); Alain Servais (collector); Alessandro Rabottini (curator), Lorenzo Mason Studio (Venice); Valentina Tanni (Artribune); Marta Papini (writer and curator), Stefano Mudu (researcher), Antonio Grulli (curator), Grazina Subelyte (Collezione Peggy Guggenheim, Venice); Edoardo Monti (Palazzo Monti, Brescia), Laura McLean-Ferris (writer and Curator).

guest lecturers

exhibitions curated by the students

School for Curatorial
Studies Venice

E: info@corsocuratori.com
W: www.corsocuratori.com

Each exhibition is the result of work realised over the course of six months in which intense research activity alternates with work carried out directly in the field.

The exhibition takes place in Venice, in the spaces of the A plus A gallery or in venues chosen for their specific connotation: here, works by local and international artists are combined in the exhibition itinerary.

The School for Curatorial Studies exhibitions receive excellent responses from the press and the public (Repubblica, Il Sole 24 Ore, Inside-Art, Artribune, Monopol, Arforum, l'Officiel Domus, Atp Diary, etc.).

Previous course projects and exhibitions: (last 10 years)

2023 — Sophie Jung e Maeve Brennan (agosto 2023)
2023 — Punto Zero. Un oggetto che voleva cambiare il mondo
2022 — SupaVenezia
2022 — Non Playable Character
2022 — G21: What the %\$K is Prosperity
2021 — Unlikely
2020 — Whatever it takes
2019 — Anecdotes on origin
2019 — Handle with Care
2018 — All'estero & Dr. K takes the waters at Riva. Version A
2018 — What is more Contemporary then Contemporary
2017 — How Much is Too Much
2017 — Command, Alternative, Escape
2017 — Breakfast Pavilion
2016 — Good bye, and Good Night
2016 — From the city
2015 — Symphony of Hunger
2015 — Rob Pruitt Flea Market

T: +39 041 277 0466



project curated by the students



project curated by the students



Visit, Collezione Maramotti.



Talk, Uzbekistan pavilion. La Biennale di Venezia.



project curated by the students



Visit Berlin Biennale.

“One of my ultimate purpose to apply this course was to master proficient skills on curating. Especially, I really wanted to get variousnotional knowledge related to pick up a subject of a project. Itis totally different with practical things such as transportation, installationor insurance above the exhibition. This course serves us a lot of chance to face significant exhibition and take it into account as a critical way. We can talk and have a frank exchange of opinions with various curator from all over the world. It was such great time to make a relationship with them, and anticipate our continuous connections. I would like to deliver my great gratitude to Aurora Fonda, Sandro Pignotti and Francesca Fialdini. They gave their full material and emotional support in order to develop our abilities. I strongly suggest this course if you want to harden your convictions at curatingprocedure”

Jimin Lee, South Korea

After graduating in 2006 in Communication Sciences at the University of Padua, he specialized in the cultural and artistic fields. In 2007, after attending the School for curatorial studies Venice, he has worked for theAplusAGallery, taking care of the promotion of the Slovenian pavilion of the Venice Art Biennale. Between 2008 and 2011 he worked at the press office of the Venice Biennale following the relations with the media for the Art Biennale curated by Daniel Birnbaum and Bice Curiger and for the Architecture Biennale directed by Aaron Betsky and Kazuyo Sejima. Since 2009 he has collaborated art magazines and such as Arte, Vogue.it and Pig. After working for a year at the Galerie Perrotin in Paris at the press office, from February 2013 he is responsible for the press and communication of the Prada Foundation in Milan. Andrea Goffo, Italy

“I am still thankful for the opportunity of taking the program and connecting with the tutors and co-participants that I now call friends. It is an experience that will remain with me far longer than I anticipated.

former students

Through the program, I have found answers to some of my questions and learned among other things that a curatorial career requires having lots of guts and being aware of past and present events in the world".
Bukola Oyeboade (Nigeria)

Works as exhibition coordinator at the ADAM

Brussels Design Museum. She is in charge of the production of temporary exhibitions (sometimes she has co-curated projects). The course gave me a general idea of how the development of a project takes place and allowed me to understand a little in which phase and field I could use my skills. Although the course was focused on contemporary art and I have always been more interested in design, I had an initial contact with a methodology that is more or less the same. Banally, without the course I would never have been able to start the internship that led me led to being hired.

Bruna João (Brazil) Works in the contemporary art gallery Anita Shwartz. She organises participation in international and national fairs and gallery exhibitions. The course helped me a lot! I understood the necessary steps to set up an exhibition - not only the curatorial aspects but also the practical ones. Besides having an extraordinary experience in Venice during the Biennale, I had the opportunity to make good friends and collaborators from all over the world.



TUITION AND OTHER INFORMATION

The total amount of the fee is 4800,00€

To formalize your enrolment upon acceptance, you will be asked to make an initial registration payment of 1800€ by April 1st, 2024.

The fees are payable in full at time of the registration.

The fees can also be paid in installments.

Initial registration fee of 1800,00€ (paid upon acceptance).

The deadline to pay the remaining amount (3000€) in full payments is: June 5th, 2024

Accommodation and living expenses are not provided by our school. But we give you a support in finding apartments and rooms in Venice. Visa or other travel documents necessary for Italy should be worked out in time by the student.

The school is providing invitation letter which are helpful to get the visa. At the end of the course the student receives a Certificate of advanced studies in curatorial practices.

HOW TO APPLY

The application form must be sent by regular mail or e-mail before the deadline of the Curatorial Program to (March 1st, 2024) to:

School for Curatorial Studies Venezia
San Marco, Calle Malipiero 3073, 30124 Venezia
Email: info@corsocuratori.com
School for Curatorial Studies Venezia
San Marco, Calle Malipiero 3073, 30124 Venezia
Tel/Fax: +39 041 2770466

The applicant will be personally contacted and will receive the confirmation by e-mail that his application form has been accepted. Once the candidate has been accepted for the Summer Course in Curatorial Practice should fill in the official subscription form.

The fee includes all the tickets for the institutions and exhibitions we will be visiting during the program.

The registration fee must be transfer by April 1st 2024. The applicant has no obligations if the cancellation is communicated minimum 45 days before the beginning of the course. If the cancellation occurs after the given deadline, the Applicant will repay the School for Curatorial Studies, as penalty, the registration fee of the individual foreseen payment. A full repayment will be required in cases in which the applicant will fail to communicate the cancellation, or in cases in which the applicant will stop attending the course.

Full Payment of the tuition fees must be effectuated by the 5th of June 2024.

Founder Directors: PhD Sandro Pignotti, PhD Aurora Fonda

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