

# Art Coordination Workshop: from subjective narration to material translation

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## Course description

Nowadays we are immerse in a cultural dynamic in which professional roles get diversified and reality progressively shows us that it is not possible to work at only one field anymore. Roles and formats are currently changing, and that makes us understand that the art space has become an environment where enquiries are constantly made.

Therefore, in order for a good development of artistic and exhibition projects to exist, we need specific professionals who thoroughly know their work area, who can manage the codes and the methodology typical of a profession which is constantly in contact with artworks, artists and institutions; in short, someone who understands art and mediation as part of their job.

The aim of this workshop is to approach and analyse a profession which is key to the development of plastic arts and, more importantly, of the public's understanding of artistic manifestations. We will therefore examine the state of the profession and its responsibilities in order to lay the foundations of efficient art coordination.

## Objectives

- Approaching curatorial practice in all its complexity.
- Establishing a work methodology bound to good professional practice.
- Dealing with the different parameters which interrelate in a job bound to continuous collaboration (with artists and institutions).
- Transmitting the need and usefulness of a professional network in order to create exhibition proposals linked to critical approaches.
- Reinforcing dialogue among art works - discourse and use of the curator as a correspondent or a transmitting vehicle.
- Improving the creator's artistic message through the insertion of metalinguistic codes.
- Activating this knowledge through practical exercises which bring the participants closer to the professional world.

## **Contents**

### **Block 1. Profiles, mutability as a driving force for change**

- Defining curatorial practice: multilateral and multifunctional relationships.
- Training and education: all the facets of the curator.
- The curator's roles. Let us talk about: professional intrusion?
- Ethics and good practice. The role of associations in demanding critical and independent professionals.

### **Block 2. Concentric orbits: artists, curators, managers and cultural institutions**

- Walking together: the importance of teamwork. The curator as a correspondent.
- The importance of mediation and professionalisation when activating critical positioning in order to transmit artistic concepts.
- Networking: the use of communication channels in order to create a community and productive synergies.
- The exhibition as a flexible space. The place where everything occurs (not only the exhibition).

### **Block 3. Another age, another poetry. The exhibition project.**

- What is an exhibition? Concept, transformation and types. New contexts and processes where messages can be improved and layers can be mixed.
- Perspectives: what kind of approach do we seek. Possible narratives and readings.
- The project, thinking about the exhibition. Investigation and inquiry phase.
- Making the invisible visible: organising information (discursive positioning, preparing a conceptual memory, project's objectives).
- Artists and artworks selection: the dialogue begins.
- Proposals regarding space: project design on physical or virtual space.

#### **Block 4. The moment of truth: taking part in an arts call**

- Independent curatorial practice: the freelance world and hiring.
- Current state of calls. Analysis of the different types of calls. Specific and common features.
- How to prepare a draft memory: presentation models. Practical examples

#### **Methodology**

This workshop combines theory and practice, both always applied in a gradual and linear way.

During the **first part** of the workshop we will go deeply into theoretical aspects related to the curator's functions and scope of action, as well as their relationship with other professionals and the reality of the sector's professionalisation.

The **second part** will combine theoretical knowledge with a more practical part understood as a curatorial work approach and related to current call models. Below are some of the aspects to work on:

- Discursive approach and theoretical grounds.
- Space and conditioning analysis.
- Artist and artwork selection.
- Museographic approach (technical aspects).
- Schedule.
- Detailed budget (materials, already produced or newly produced artwork, transport, insurance, packaging, graphic elements).
- Catalogue and other formats.
- Parallel activities to the exhibition.

Workshop participants will have to suggest an exhibition message and project following the generic points stated in these calls in order to achieve an approach as close as possible to the starting of curatorial work.

## HOUR BREAKDOWN

- From 07 March to 06 April 2017
  - Tuesdays and Thursdays from 4 to 7 p.m.
  - 10 sessions
  - 20 hours – 2 Credits
  - 20 ESI hours
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- March: 7, 9, 14, 16, 21, 23, 28 and 30
  - April: 4 and 6

VENUE: To be established

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### PLEASE NOTE

#### IN ORDER TO OBTAIN THE COURSE CERTIFICATE, STUDENTS MUST:

\*ATTEND AT LEAST 80% OF TOTAL COURSE HOURS

\*HAVE PAID FOR COURSE FEES

\*PASS LECTURER'S ASSESSMENT TEST

\*COMPLETE COURSE SATISFACTION SURVEY

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