

# Venice Curatorial Course

September 2020

# Why?

Venice Curatorial Course is a one-month intensive curatorial program. We bring together professionals, students and researchers from all over the globe in a network of curators, artists, collectors, art dealers and experienced people related to the art world, who work independently or as part of both private and public institutions worldwide.

The course methodology ranges from specific theoretical lectures to a practical approach, composed by discussions and debates strongly focused on what the students need to know to develop in a professional way the role of curators.

We will work together in conceiving, structuring and setting up a real project, encouraging and reinforcing specific skills that have to be considered such as: structuring and developing concepts, writing and speaking in public, among other specific workshops. Relevant figures and technics as well as a financial approach to the work will also be considered, in order to cover a global vision of what a curator needs to take into account when curating a project.

The program includes studio visits and the chance of meeting relevant figures in the Venetian contemporary art reality. Venice Curatorial Course gives the students a chance to gain practice and theoretical knowledge to be able to face and respond with success to the opportunities of developing a career as a curator.



# Where?

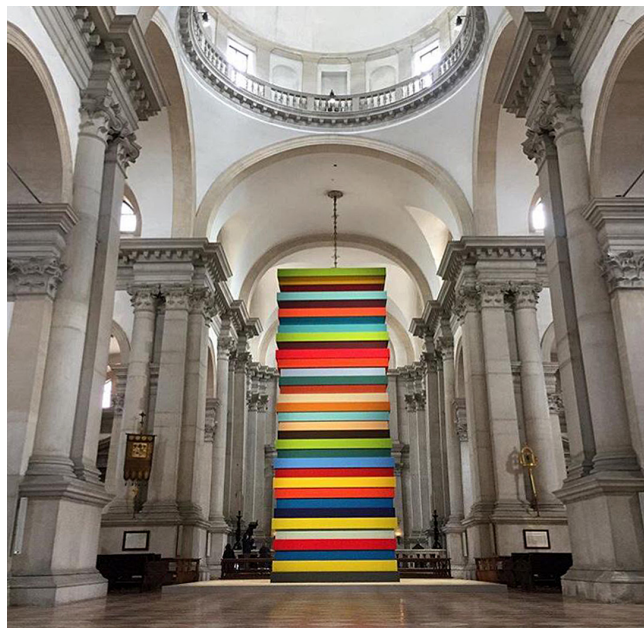
Venice is well known for its immeasurable beauty. The city of narrow dimensions, surrounded by canals and hidden treasures, is without a doubt, one of Italy's most beautiful and popular landmarks. The rhythm and human approach of Venice is special, somewhere between a village and a great city. The countless museums and frequent renowned international art events, like Biennale of Art and Architecture or Mostra del Cinema, make it a mecca for art lovers and professionals of the field.

Venice's diversity will allow students to build their network beyond the course itself. The city is compact and accessible and students can expose themselves to all the culture and opportunities that Venice has to offer, becoming locals for one month. The course will dialogue with the city and will give the students the necessary tools to experience events happening in Venice, interacting with the environment, attending openings, visiting exhibitions and enjoying the artistic scene of the city.

The next edition of the Biennial will be based on the title 'How we will live together'. The national pavilions and other collateral events will be guided by this notion, overseen by several curators who will rethink the spaces and conceptualize the exhibitions to be an ideal set for students to immerse themselves in. The course will encourage the students to get involved in the gallery ecosystem, foundations, associations and other cultural initiatives in the city.











Venice  
Curatorial  
Course

# Who is the course aimed at?

The program is designed for students who, engaging with art and contemporary culture, wish to take up the challenge of contemporary curating as an artistic, social and critical commitment. Students interested in cultural and artistic assets, aiming to develop their professional practice in this area. Graduate students or professionals who want to deepen their knowledge and improve their practical skills are welcome also.

Our program is aimed at 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, new media, architecture, interior design, photography, design, as well as university graduates in the cultural studies field. The program is also suitable for candidates who have acquired curatorial skills through practical experience.

# Duration and Structure

The course is structured in 4 weeks which will follow on different topics.

Duration: Four weeks from Monday to Friday.

Timetable from 9 to 6pm with two 30 min coffee breaks and 1-hour lunch break.

Every FRIDAY Afternoon: One to One meetings to follow up possible queries and additional support required.

The course will be developed by the organizers/tutors and supported by special guests from different fields:

Curator, Art Dealer, Collector, Artist, Gallery Director, Press Office Manager, Exhibitions Coordinator.

# Program

## **WEEK 1. THEORY. KEY FIGURES.**

Guests: International curator, art dealer, collector, gallery director.

Curator: Role and responsibilities of contemporary art curator

History of curatorial practice: Origins, historic development and current status.

Relevant and key figures within the art world who work or collaborate with the curator.

History of exhibition making.

Curatorial projects: exhibitions, biennials, festivals, art fairs, artistic residencies, external commissions etc.

Art Dealer, Collector, Gallery owner: competences and relationship with curators.

## **WEEK 2: EXHIBITION STRUCTURE. PRODUCTION.**

Guests: Curator, Exhibitions coordinator, Fundraiser.

Exhibitions structure, concept, research and selection of artists, conceiving an exhibition project. Dossier

Fundraising, grants: open calls, private support and public subventions, crowdfunding.

Logistics: shippings. Setting up an exhibition.



### **WEEK 3: COMMUNICATION.**

Guests: Communication manager and project manager.

Promotion: press release, press articles, magazine features.

Research: how to research on a concept, bibliographic references,  
key notes, footnotes.

Projects: how to present a project, how to speak in public, how to structure a presentation, forms of speech. Adapt the format to the audience.  
How to make interviews and give a structured speech.

### **WEEK 4: FINAL PROJECT**

Presentation of concept for the final project.

Research of existing open calls and exhibition spaces in which sending or applying the  
final project.

Selection of the space, selection of artists.

Presentation of Final dossier.

# Co-organisers and tutors



## Miguel Mallol

Miguel is currently International Independent Curator, Director of Enclave Land Art Residency, Art Critic and works at the Spanish Pavilion for Venice Biennale. Having graduated in History of Art, he finished his studies at Lancaster University (UK). He extended his formation in Venice at Fondazione Querini Stampalia and Venice Biennale among other professional experiences in Italy and UK. He curated projects independently in cities as London, Milan, Rome and Venice in which he has collaborated with private and public institutions. As an Art Critic he is member of Valencia Art Critics Association and he has written articles, essays and texts for catalogues in newspapers, blogs and contemporary art specialised websites in different languages.



## Julia Terzano

Julia is currently co-founder of Curate for Change, a start-up dedicated to work on site specific, innovative and participative installations, aiming to raise awareness and mobilize action on social issues. Having graduated from Law School, Julia has completed her education in the art field, in London, Barcelona and Venice. She has freelanced for different brands both as content curator and photographer in Buenos Aires, London and Barcelona; and has worked for Side Gallery in Barcelona as an associate curator and communication manager. She has also major knowledge in art production, having worked in renowned art fairs as Art Basel, PAD London, Frieze London and the Venice Art Biennale.

# Guests

Eleonora Antoniadou (Architect, design researcher and practitioner)

Daniele Capra (Independent Curator & Art Critic)

Martina Cavallarin (Independent Curator & Art Critic)

Vanesa Cejudo Mejias (Contemporary Culture Researcher)

Valeria Diaz Granada (Art Director at Beowulf Asia)

Alessandra Donati (Art Market Legislation)

Monica Iglesias (Communications consultancy in art, culture, design)

Mario Leandro Maccarini (Collector)

Alberta Pane (Gallery owner)

Anna Pirri Valentini (Art Market Legislation)

Roberta Usai (Fair Manager & Exhibitor Liaisons at Nomad St. Moritz & Venice)





### **Eleonora Antoniadou**

Eleonora is an architecture educator, design researcher and practitioner. She holds a Degree in Architecture (Aristotle University Thessaloniki, 2008), as well as an MA from Architectural Association, London, 2009. She also holds a diploma in Fashion Design (Frederick Institute of Technology, Nicosia, 2015). Since 2012 she is a tutor at the Architecture Department of Frederick University teaching Architecture Design and Communication Skills. Her main field of research as well as her proposal for a PhD title at Royal Academy of Arts, London, is based on the emerging design practices as an interdisciplinary approach towards a new hybrid pedagogical methodology for design education. She has organized and participated in several workshops, conferences and architectural competitions in Cyprus and abroad with various distinctions. She is the founder of the architecture firm “superside studio” undertaking public and private projects. Eleonora lives and works between London and Cyprus.



### **Daniele Capra**

Daniele is an art critic and independent curator. He has curated over one hundred shows in Italy, France, Czech Republic, Belgium, Austria, Croatia, Albania, Germany and Israel. He has collaborated with important institutions as Villa Manin in Codroipo, Royal Palace of Caserta, Ca' Pesaro Museum of Modern Art of Venice among many others. He has given lectures and seminars about contemporary art topics at Wizo NB School of Design of Haifa, Fine Arts Academy of Venice and Verona. Daniele has worked as a curator for Onufri Prize at National Gallery of Tirana, Trieste Contemporanea Award in 2008, 2009, 2013 and 2017, and is member of scientific board of Rave Residency. He wrote over three hundred and fifty articles on magazines and newspapers and is editor of Il Manifesto, Artribune and Gruppo Espresso newspapers.



### **Martina Cavallarin**

Martina is an independent curator, essayist and art critic. She has curated international exhibitions and published books and catalogues distributed in Italy and abroad. Her research focuses on the investigation of relational and social systems through art that involve contemporary culture and the human sphere. In 2009 she founded scatolabianca, an association of which she is president and director, mainly dedicated to Contemporary Visual Art. She participates in juries and scientific committees within private and public institutions. In addition to analytical writing and curating exhibitions, she conducts training workshops at the Academy of Fine Arts in Bologna, Venice, associations and private galleries. Her attention is directed to young artists, critics and curators, working on ways of insertion and growth within the system of contemporary art. Martina lives and works in Italy.



### **Vanesa Cejudo Mejias**

Vanesa is Co-Founder of PENSART and Experimento Limon and Vice Principal at Brit Es Magazine. After finishing her studies in Sociology at UPSAM, she trained as technician of fine arts and design in the Applied Arts of Sculpture, in the School of La Palma (Madrid). She works as a teacher at UPSAM and has created together with Experimento Limon's platform, different workshops approaching to art and creativity. She is an expert in fund seeking for cultural projects. Vanesa currently lives between London and Madrid.



### **Valeria Diaz Granada**

Born in Colombia, and having graduated from Université Paris 1 Panthéon-Sorbonne in Paris, Valeria is currently Art Director at Beowulf Asia collection in Tokyo. She has worked for renowned fashion brands and currently works as an independent curator worldwide having major projects in Venice coming this next Art Biennale 2021. Valeria lives between Paris and Tokyo.



### **Alessandra Donati**

Alessandra is a Lawyer dealing with legal issues related to art law. She lectures in Comparative Bonds and Contract Law at Milano-Bicocca University, and Art Market Legislation at the Master in Contemporary Art Markets at the New Academy of Fine Arts in Milan - NABA. She is the director of the training course for Curator of artist archives organized by the Italian Association of Archives of Artist (AitArt). She is vice-president of the AitArt Scientific Committee and member of the Board of Careof - non-profit organization for contemporary artistic research and member of the Commission on Literature and Art of the Milan Bar Association.

She is director of the series of legal studies "Comparative Law of Art" ESI and member of the Editorial Board of the International Review Art and Law, Brill Research Perspectives Publisher and of the magazine Sciampi. She oversaw the drafting of the PACTA, Protocols for Authenticity, the Care and Protection of contemporary works of art adopted by MIBACT in July 2017 as a new tool for authenticating contemporary works. Alessandra is member of PAIAM - Professional Advisors to the International Art Market -, of SIRD, of the Italian Association of Comparative Law, the Association Henri Capitant, Amis de la Culture Juridique Française, the Art Law Foundation of Geneva and of the Association for Filippo de Pisis.





### **Monica Iglesias**

Monica Iglesias is a leading communications specialist in the arts. Prior to founding By Studio Mónica Iglesias, she directed international campaigns for exhibitions and institutions across Italy. She has collaborated with Fundación Telefónica, Instituto Valenciano de Arte Moderno - IVAM and NMAC Foundation. Monica has a degree in Journalism from Universidad Complutense in Madrid and a Masters in Cultural Institutions and Companies Management from Universidad de Barcelona. She has a background in Art History, having taken postgraduate courses in Scuola Normale Superiore di Pisa and Università degli Studi di Firenze. Monica lives and works between Italy and Spain.



### **Mario Leandro Maccarini**

Mario is an Argentinian architect and collector. He got his degree in architecture at U.N.N.E and has a Masters in interior design at Fondazione Rafael Leoz. He has obtained a second degree in architecture at Politecnico di Milano in 1998. He arrived in Italy in 1987 where he worked in different both in private and public projects. In 1997 he co-funded his own studio together with E. Guzzetti and F. Gaidano. Mario is an expertise in contemporary art and has built along the years his own collection based mainly in artists from the last decades. He has a vast network among artists, curators, dealers and art directors. Mario lives and works in Milan.



### **Anna Pirri Valentini**

Anna Pirri Valentini is a research fellow at the University of Political Sciences LUISS Guido Carli in Rome. She was a visiting student at the London School of Economics and Political Science in London (September-December 2018) and the Ecole Normale Supérieure Cachan in Paris (April-July 2018). In December 2015 she graduated with honors in a master's degree in Law at the Sapienza University of Rome. She has held Teaching Assistant positions at the LUISS Guido Carli University of Rome and is a professor of Art Market Legislation at NABA -New Academy of Fine Arts Milan - within the second level of the Master in Contemporary Art Market.



### **Alberta Pane**

Graduated from IUAV University of Venice, Alberta Pane has always worked in the art field. During a twenty-year period spent in Paris in museums and art galleries, she was the director of the Mayer Guide (auction catalogue) and since 2008, when she opened her Galerie Alberta Pane in the Marais, her activity as a gallerist has aimed at spreading internationally the work of the artists she supports. With the Parisian gallery she is part of the Comité Professionnel des Galeries d'Art and Paris Gallery Map. In May 2017 she opened the gallery's Venetian venue, in a 350m<sup>2</sup> space. In her hometown, Alberta Pane is also one of the main initiators of Venice Galleries View, a project aiming to create a network of collaborations between contemporary art galleries to enhance the Venetian cultural proposal. The gallerist collaborates with international artists whose works have been exhibited in the most important epicenters of the contemporary art scene and in cultural institutions such as the Solomon R. Guggenheim Museum in New York, the Centre Pompidou, La Monnaie de Paris, Documenta, the Venice Biennale, Manifesta, and the Istanbul Biennale.



### **Roberta Usai**

Roberta Usai began her career as an architect and landscape designer and has collaborated with many in Italy and Lebanon as consultant and communication manager in the design field. She is currently Exhibition Manager at NOMAD, an international showcase for collectible design and contemporary art. Roberta lives in Milan.

# How to apply

Applications for Venice Curatorial Course are constantly open but we have deadlines for each edition.

**The deadline this year is July 31, 2020**

(Classes begin on Monday August 31, 2020)

**To apply it is necessary to submit via email to [info@venicecuratorialcourse.com](mailto:info@venicecuratorialcourse.com) the following:**

- i) application form
- ii) CV
- iii) Personal statement explaining the reasons why you are applying to the Course. (max 500 word)
- iv) Short abstract/concept of an exhibition you would like to undertake. (max 100 words).

For no-EU students: As soon as you receive and accept the formal invitation to participate, you must start the visa procedures if needed. Students bear all costs involved in the visa procedure. An invitation letter will be provided if needed by the organisation for grants and/or visa requests.



# Fees, Terms & Conditions

The total amount of the fee is **1750 €** <sup>\*</sup>(including deposit)

Submissions/**application deadline**: July 31, 2020

The registration will be completed with the payment of the course fee according to the rates for the year and to the deadlines established by the regulations. Applications are not considered complete until the fee has been paid.

**\*Deposit:** A **deposit of €250** upon acceptance is required to secure your place in the program.

Full **remaining amount of €1500** must be paid by latest **August 7, 2020**.

<sup>\*</sup>fees and deposits are non refundable in case of cancellation by the student

Other information: Accommodation and living expenses are not provided by the program. However we are able to provide a full support and options in finding apartments and rooms in Venice. Due to the high season period in which the course is taking place, we strongly recommend to apply in advance and sort out housing and accommodation as soon as possible.

We will provide all information needed, tips and support, and help you become a Venetian for one month!

# We are supported by

In collaboration with  
Accademia di Belle Arti di Venezia

 Museo Universidad de Navarra  
MASTER IN CURATORIAL STUDIES

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# Venice Curatorial Course

Thank you!

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[www.venicecuratorialcourse.com](http://www.venicecuratorialcourse.com)