

General background

Stockholm University offers a two year Master program in Curating Art. The program is based at the Department of Art History and managed through a systematic collaboration with affiliated curators, mainly at Magasin 3 Stockholm Konsthall. For the academic year 2009-2010 the staff responsible for the program are Professor Margaretha Rossholm Lagerlöf and Senior lecturer Magdalena Holdar of the Department of Art History, Director David Neuman of Magasin 3, affiliated professor at Stockholm University (and initiator of the education), Bo Nilsson, independent curator and affiliated professor at Stockholm University, and Chief curator Richard Julin of Magasin 3, affiliated researcher at Stockholm University. A network of connections with the Stockholm art scene and its international extensions provide good opportunities for internships and contacts for the student group of a maximum of seven to nine persons per year.

Steering Group

The continuous planning of the program is managed by a steering group, which meets once a month. This group consists of the head teachers and the coordinator of the program. The members are:

Magdalena Holdar, senior lecturer Stockholm University, **Richard Julin**, chief curator Magasin 3 Stockholm Konsthall, **Katja Lindqvist**, senior lecturer Växjö University, **David Neuman**, director Magasin 3 Stockholm Konsthall, **Katarina Renman Claesson**, copyright lawyer, Operations Mgr. The Swedish Artists' National Organization, **Margaretha Rossholm Lagerlöf**, professor Stockholm University, **Birgitta Trobrandt Åkerström**, program coordinator

Consultant curators, external teachers and guest lecturers

We consult curators as tutors, for evaluations of the final exhibition and for judgment on models and sketches presented by the students. Furthermore, we engage external teachers representing various professional fields for teaching in all course modules.

Among the curators and teachers for the academic year 2009-2010 are:

Miriam Andersson-Blecher, curator Botkyrka Konsthall, **Carl-Filip Brück**, PhD student Philosophy, Stockholm University, **Petra Holmberg**, curator Östasiatiska museet, **Sara Källström**, curator Magasin 3 Stockholm Konsthall, **Elisabeth Millqvist**, curator Magasin 3 Stockholm Konsthall, **Ia Modin**, lawyer, **Håkan Nilsson**, senior lecturer Konstfack and Södertörn University College; art critic Dagens Nyheter, **Mikael Pettersson**, PhD student Philosophy, Stockholm University, **Tessa Praun**, curator Magasin 3 Stockholm Konsthall, **Franziska Prechtel**, PhD student Theatre studies, Stockholm University, **Anna-Sofia Rossholm**, senior lecturer in Film studies, Växjö University, **Jens Setzman**, set and light designer, **Anna Tellgren**, curator, Moderna Museet.

In addition, some of the guest lecturers and teachers who have previously contributed to the program are:

Sara Arrhenius, **Thomas Bay**, **Ruth Bereson**, **Karl-Fredrik Björklund**, **Håkan Borgenhäll**, **Hans-Henrik Brummer**, **Charlotte Bydler**, **Bino Catasús**, **Görel Cavalli Björkman**, **DeFyra design group**, **Marta Edling**, **Silvia Eiblmayr**, **Linus Elmes**, **Lars O Ericsson**, **Ulf Eriksson**, **Magnus Fiskesjö**, **Andreas Gedin**, **Jårg Geismar**, **Pierre Guillet de Monthoux**, **Carina Gunnars**, **Maria Görts**, **Peter Hagdahl**, **Maria Hirvi**, **Karl Hansson**, **Helena Holmberg**, **Ronald Jones**, **Yacouba Konaté**, **Camilla Larsson**, **Marysia Lewandowska**, **Maria Lind**, **Anna Livion-Ingvarsson**, **Dan Karlholm**, **Rodrigo Mallea Lira**, **Ylva Ogland & Jelena Rundqvist**, **Magdalena Malm**, **Åsa Nacking**, **Simon Njami**, **Marianne Nilson**, **Christian Nilsson**, **Renée Padt**, **Frantzeska Papadopoulou-Zavalis**, **Gunnar Persson**, **Marie-Louise von Plessen**, **Celia Prado**, **Birgitta Rubin**, **Paula Röhss**, **Martin Rössel**, **Jonathan Schroeder**, **Marja Soila Wadman**, **Maja Spasova**, **Mikael Strandänger**, **Clemens Thornqvist**, **Sven-Olov Wallenstein**, **Cecilia Widenheim**, **Annica Wik**, **Sanna Wolk**, **Erica Wänelöf**, **Tirdad Zolghadhr-Fehr**, **Robert Zwijnenberg**, **Björn Öberg**, **Niclas Östlind**

Advisory Board

A selected group of advisors and consultants, with important positions in the cultural field, add to the planning and development of the program in cooperation with the steering group. The members of this group take part in seminars and inspire changes and other ideas important for the issues relevant for the program. The members of the advisory board are:

Karin Mamma Andersson, Artist, **Cilène Andréhn**, Gallery Mgr., Galleri Andréhn-Schiptjenko, **Sara Arrhenius**, Director, Bonniers Konsthall, **Håkan Borgenhäll**, Lawyer, Rydin & Carlsten AB, **Pierre Guillet de Monthoux**, Professor, School of Business, SU, **Tom Hedqvist**, Principal, Beckmans College of Design, **Sara Källström**, Curator, Magasin 3 Stockholm Konsthall, **Hans Lepp**, Counsellor for Cultural Affairs, Swedish Institute, **Ia Modin**, Lawyer, VINNOVA, **Bo Nilsson**, Independent curator, **Håkan Nilsson**, Senior lecturer, Konstfack, Södertörn University College, **Lars Nittve**, Museum Director, Moderna Museet, **Henrik Orrje**, Curator, the National Public Art Council, **Anna Tellgren**, Curator, Moderna Museet, **Louise Wallenberg**, Director, assistant professor, Centre for Fashion Studies SU

Aims of the program

This program is planned to provide an excellent grounding for students who desire a future career as curator, producer or project manager in the contemporary cultural field. It is also highly suitable as advanced training for persons who are already active as curators. The name of the program reflects the curator's internationalised, professional role and job market.

The aim of the program is to focus on the presentation and understanding of art and art exhibitions, including themes connected to management, organization, institutional frameworks, and legal aspects such as contracts and immaterial rights. We want to stress the interrelations of these issues. Thus, the courses within the program are integrated with each other in terms of aims and focus. Cognitive aspects from one course reappear in another as a reflective resource. Art management and law recur continually in the program as formative elements. This means that we want to cross borders between the philosophy of art and the understanding of parameters for exhibiting art; theory and practice are considered as interdependent in the curator's work; conceptual ideas are thought of as influenced by experiential, and vice versa.

Structure of the program

The program runs for two academic years (four terms) and includes twelve courses. In the first year the students take eight courses:

1. Curatorship

This is an introduction to curatorial work, including management and law, departing from four curators' work. The students work out a model exhibition to apply the themes of the course module.

2. Historicity: art and negativity

The idea of the modern and the mechanism of "negation" in the art world are investigated. The way art currents tend to replace other currents, in sequences, is examined and discussed, as well as the way art currents adopt earlier thinking, re-phrasing history.

3. Art management and law I: organizations, economy and law

Central concepts relevant to economies of art institutions and exhibition practices are introduced, as well as norms and rules pertaining to exhibition work.

4. Audience and audiences

The address to viewers is analyzed from different angles. Catalogue essays, presentations and text labels are discussed, as well as presentations to the general public or to special audiences. Art criticism is analyzed as instances of reception.

5. Theorizing art I: some fundamental issues

Central ideas and philosophies concerning the concept of "art" and "artwork," value and interpretation are analyzed and discussed.

6. Curatorial tools and parameters

Fundamental challenges for the curator's creative work are analyzed and discussed: in what ways does the ontological status of an artwork determine the choices of the curator; how can different art forms determine the choices of an exhibition or a presentation; how can the curator work with the parameters light, sound and movement in relation to space?

7. Art management and law II: specializations

The concepts and ideas presented in Art management and law I are thematized through various cases.

8. Thesis work and sketch or model for an exhibition

The main accomplishments in the program are the Master thesis and final exhibition. The idea of the program is to keep a thematic link between the two works: the thesis should be an investigation and analysis of a topic or theme within or connected to the material of the exhibition. In this course module at the end of the first year, the students prepare and test ideas for the next year's final examination work. A number of study visits will be scheduled in order to prepare for the thesis and exhibition.

Second year:

9. Theorizing art II: art philosophy, interpretations and applications

The second year starts with a course module that runs through the whole term half time, while the other half is intended for internship. The students thus address practical issues related to their internship, along with studying philosophical questions in the study schedule.

For the academic year 2009-2010 five philosophical themes, chosen by the external teachers Mikael Pettersson and Carl-Filip Brück, are presented and discussed: The sublime and the beautiful; Gender issues; Critical theory; Political and economic basis for understanding art; Unstable meanings. In addition to these mainly Western strands of philosophical meaning (although largely applicable to a globalized art scene), a sixth theme on non-Western sets of concepts and expectations is studied in the program. For the academic year 2009-2010, this part will deal with Chinese and Japanese ideologies on referents comparable to those of the Western expression "art". Curator Petra Holmberg is in charge of this theme.

The students are asked to choose one or two of the studied themes for a more developed comprehension and use the chosen ways of thinking as a source for creative ideas in an exhibition sketch. The aim of this exercise is to handle conceptual, experiential and physical parameters in a conscious and well argued way.

10. Internship

This course module runs half time, parallel to course 9.

11. Art management and law III: implementation

Ideas from the earlier courses and cases in Art management and law are applied on the students' examination projects.

12. Thesis and Exhibition

In addition to the courses, a series of seminars runs through the whole program. Approximately eight seminars on current issues and art exhibitions, visited and inspired by people from the Advisory board, are installed by the students (two students work together on each occasion). There will furthermore be a similar series of seminars dedicated to specific art works and art exhibitions of seminal importance, both from earlier periods (primarily from the 1960s and onwards) and in present time (21st Century).

Mentorship

Each student has access to the guidance of a mentor, who would be one of the head teachers of the steering group. The student will have the opportunity to meet with the mentor once a month to discuss all aspects of the education.