



MA

Curatorial Practice

The Master of Arts degree

in Curatorial Practice is a two-year program that focuses on professional training with a thorough grounding in the relevant study of history, research and theory, and with an emphasis on hands-on work with experts in the field, professional networking and the foremost goal of placing graduates of the program in curatorial jobs. The program takes full advantage of the vast number of arts institutions and professionals on the doorstep of the School of Visual Arts in Chelsea and throughout New York City, which provides countless opportunities for study, mentoring and professional development. Our faculty members work as curators, directors or in other professional capacities at major New York institutions. Our weekly guest lecturers are curators, artists, conservators, writers, architects, critics and theorists who come to the program from around the world to talk about their exhibitions, programs, projects and events.

There has never been a moment so potent in the explosive growth of venues for curatorial work across the globe, while the political urgencies we now see around the world are a call to curators everywhere to turn their attention toward the intersection of social and cultural concerns. Our program in Curatorial Practice (MACP) is predi-

cated on the fact that the global enterprise of the art world—including museums, Kunsthallen, commercial and nonprofit galleries, private collections, alternative spaces, biennials, art fairs, online art sites, and a vast number of other publicly and privately supported art platforms—has increased the number of curatorial ventures for programming on local, national and international stages that seek to effect change.

To emphasize the deeply entwined nature of education and professional engagement, MACP considers itself a hub for practitioners in the global field, not an academic cloister. What this means in real terms are exhibitions, performances, panel discussions, workshops and ample time in the city for one-on-one encounters with artists and professionals in the field on a continual basis for our students. They have the opportunity to create, curate and collaborate with leading professionals and institutions from New York, with further opportunities in projects and internships, including research, exhibitions and publications that span the globe. These events and collaborations, along with all of the New York art scene, give the students daily access to artists and professionals who become the basis of their own networks for the future. Nothing can beat the proximity of these encounters in the everyday life of New York's teeming, international art scene.

The space that MACP occupies, close by the galleries in Chelsea and within reach of museums and other exhibition venues in Manhattan,

Brooklyn and the other boroughs, affirms our programmatic approach, which fluidly mixes practice, research and theory. Our facilities have been designed from the ground up specifically for us by Charles Renfro of the world-renowned architectural practice of Diller Scofidio + Renfro, in association with the design firm Leong Leong. Their mission was to create a dynamic space in which discussion, study, professional visits, critical encounters, research and production take place in an immensely flexible, technologically sophisticated and comfortable work environment. Our beautiful facilities fit within the exceptional network of studios, workshops for every creative practice, libraries, labs and galleries that make up the School of Visual Arts. The faculty and artists of SVA's other programs offer still more possibilities for collaboration.

No other curatorial program in the world brings more extraordinary resources, more creative enterprises, more curators, artists and experts as faculty and visitors, and more opportunities for hands-on work and professional networking than our Master of Arts in Curatorial Practice at the School of Visual Arts in New York.

—Steven Henry Madoff, chair

About the Program

The MA in Curatorial Practice offers a preliminary boot camp that begins in late summer as part of its first semester, introducing fundamentals of research methodologies, canonical history and theory texts in the field, and conceptual thinking, followed in the full four semesters of the program with rigorous practical and intellectual training. The course work is designed to offer macro and micro views of the field, with the study of different curatorial practices and histories, constant practical exercises in curatorial craft, and engagement with working curators and other experts across disciplines and from around the world.

The curriculum is founded on a series of case study seminars; writing workshops; practicums in every aspect of exhibition-making and other forms of curatorial presentation; and programmatic engagements with curators, artists and experts who will meet with the students as a group and on an individual basis. Students will also take a semester of art practice in their first year to have a hands-on experience of what it is to engage in the production of art. Students may draw from the resources of SVA's other undergraduate and graduate programs, as well as its workshops, labs and libraries.

During the summer between the first and second years, students enter into an internship/mentorship program, while they

begin work on their curatorial plan for a final curatorial project. Internships take place at major institutions around the world, as well as at national and New York institutions, with mentors who are internationally renowned. The final projects take many forms and are often fully interdisciplinary, as befits the expanded field of curatorial work today. These projects are exhibited in public spaces in New York City and in virtual space, replete with catalogs and documentary online presence.

Degree candidates must successfully complete 50 credits, including all required courses, while maintaining a high level of academic and practical performance, as judged by faculty and mentors. Applicants with a prior background in curatorial work are especially encouraged, as are art historians and artists whose enterprises are relevant to advanced work in the curatorial field. Our students and faculty come from Australia, Belgium, Canada, China, Colombia, Germany, Iran, Iraq, Mexico, Puerto Rico, Portugal, Spain, Sweden, Turkey, the UK and the United States, and it is intrinsic to the program that we continue to develop our global network of connections that serves our graduates in all of their future curatorial work, while affirming our belief in the free movement of knowledge without regard to borders.

From Lisbon to NYC to Singapore, a Curator's Journey

Ana Salazar is assistant curator of exhibitions

at the NTU Centre for Contemporary Art Singapore, one of that country's premier spaces for exhibiting art from around the globe. Ana was initially introduced to the center by way of an internship she completed while getting her master's in the MACP program. The program requires that students enter into an internship/mentorship program ahead of their second year. How did Ana find this internship? "I tried to figure out a ►

Ana Salazar at her thesis presentation in 2016.





strategy and decided to research curators and find people that I identified with. So instead of looking for the place I looked for the person. I discovered that Ute Meta Bauer was directing this newly established institution in Singapore and I thought it sounded interesting! So I just reached out.” The director, who was a longtime friend of MACP chair Steven Henry Madoff, welcomed Ana enthusiastically. So, Ana booked a flight, rented a room and headed off for a three-month sojourn in Singapore. It was her first time in Asia. “I interned in the Research and Education department, and was assisting with all matters related to the visiting research fellows and their activities at the center.”

Did the full-time position come up while she was interning? “No, nothing of the sort was discussed. I actually had other plans for after graduation. What happened was that shortly before I graduated, Ute wrote to me, saying that CCA might have an opening in September and that I should apply. So I waited for the posting and applied. I interviewed via Skype in August, received the offer in September and started working in November.”

Ana grew up in Portugal and was a musician before finding a calling in curatorial work. She had an undergraduate degree in piano, but had also always been interested in the visual arts. In Lisbon, she had been working at Frame Colectivo, an art and archi-

tecture collective, and started thinking about going back to school: “My main goal was to be able to do this shift from musician to curator. I wanted to learn as much as possible about curating and visual arts.” Why did she ultimately choose the MACP program? “I was drawn to it because of the careful language used (she liked that it was called curatorial practice, not curatorial arts) and the structure of the program seemed relevant in today’s context.”

How does Ana define the role of a curator? “For me the curator is the good friend of the artist. She is a person who appreciates and understands or at least wants to understand the artists and their practices and is keen to share the experience of the artwork with a public. It’s about curiosity and learning together and wanting to share and connect with each other. The role of the curator is often a mixture of a co-conspirator and facilitator, researcher and conceptualizer, mediator and producer, thinker and educator.”

Ana explains her role as assistant curator at CCA: “I assist the curators on all the exhibition projects. We usually put together four exhibitions a year. There is a lot of administrative and production work involved, as well as research and content development, delving into each project and being able to convey this to our public.”

What upcoming exhibitions is she working on now? “I’m currently working on the next two exhibitions, both very exciting! One is a solo show by the German artist Ulrike Ottinger and the other will focus on different rituals and beliefs in the region. The latter is called ‘Ghosts and Spectres’ and it will include four artists working in film.”

LEFT AND BELOW: Images of the Centre for Contemporary Art Singapore, where Ana Salazar works.



Curriculum/ Sample Program

While the program makes incremental changes every year to reflect new issues and the interests of new faculty, this sample curriculum indicates the main subject matter and the narrative development of the courses, as well as the essential organization of the program into practicums, case study seminars and workshops.

First Year

FALL	CREDITS
Practicum 1: Research Methodologies	1.5
Practicum 2: Logic and Rhetoric	1.5
Case Study Seminar 1: 20th- and 21st-Centuries Exhibition History	1
Case Study Seminar 2: Curating Digital Art—From Network and Gallery to Public Space	1
Philosophy and Social Thought Seminar: Phenomenology and Object Studies	2
Curatorial Roundtable 1: Visiting International Curators Program	3
Workshop in Critical Writing 1: Curatorial Analysis	1
Art Practice	0
Workshops in Professional Practice	1

SPRING	CREDITS
Case Study Seminar 3: Models of Thinking—Curating a Program	1
Case Study Seminar 4: Creative Class Warfare	1
Case Study Seminar 5: History as Commodity—On the Contemporary	1
Case Study Seminar 6: Curating the Interdisciplinary	1
Practicum 3: Exhibition-Making	3
Curatorial Roundtable 2: Visiting International Curators Program	3
Workshop in Critical Writing 2: Curatorial Analysis	2

Second Year

FALL	CREDITS
Case Study Seminar 7: Performance and Institutions	1
Case Study Seminar 8: The Expanded Space of Art	1
Artist Roundtable	3
Practicum 4: Other Disciplines and Formats	3
Independent Curatorial Plan	3
Internship and Fieldwork Program	3

SPRING	CREDITS
Curatorial Roundtable 3: Visiting International Curators Program	3
Workshop In Critical Writing 3: The Catalog Essay	3
Final Exhibition/Curatorial Project	6

As part of a special series of panel discussions, Johannesburg-based Gabi Ngcobo (left), the curator of the 2018 Berlin Biennial, speaks with Adrienne Edwards, curator of performance at the Whitney Museum of American Art.





Course Offerings

A sample of our course descriptions follows. All course descriptions can be found online at sva.edu/macp/curriculum and macp.sva.edu/courses.



PRACTICUM 1: RESEARCH METHODOLOGIES

This two-week intensive is held directly prior to the beginning of the first semester. It is dedicated to instruction in research methodologies that are crucial to the formulation of exhibitions, catalogs and other curatorial ventures. Research exercises focus on curator and exhibition histories, with training in the use of online resources, bibliographical information and physical archives at a major New York museum. At the end of this practicum, students will be better prepared to develop exhibition concepts and texts of various kinds, from wall texts to catalog essays, related to curatorial projects.

PRACTICUM 2: LOGIC AND RHETORIC

This second two-week intensive prior to the first semester is a formal introduction to training in logic and rhetoric, founded in the classical canon. It is commonplace in art practices to talk about “conceptualism” and the concepts that are the basis of works of art, particularly in the post-Duchampian era. However, the foundational ideas of what concepts are and the way logical structures and rhetorical arguments undergird the formation and expression of a concept are largely unexamined. Through readings and exercises in logic and rhetoric, this course will provide a background that will help curatorial practitioners rigorously address the practice of concept formation as it relates to artists’ works and to their own formulations of exhibitions and other curatorial expressions.

Students at work in the spaces of the MACP program in Chelsea in New York City.



CASE STUDY SEMINAR 1: 20TH- AND 21ST-CENTURIES EXHIBITION HISTORY

This weekly seminar focuses on curatorial innovation through an historical examination of the work of a number of significant curators during the previous and the current century, using as texts curators' writings, images of installations, the reception of their exhibitions in contemporaneous critical assessments and related socio-historical readings. Attention is paid to work in the fields of design, film, performance and new media, as well as the traditional visual arts. This close examination of particular curators will not only touch on the intellectual shape of their oeuvres as curators but also on the specific formats they deployed to present work and ideas. This will be a means to develop the students' broader and deeper understanding of curatorial craft.

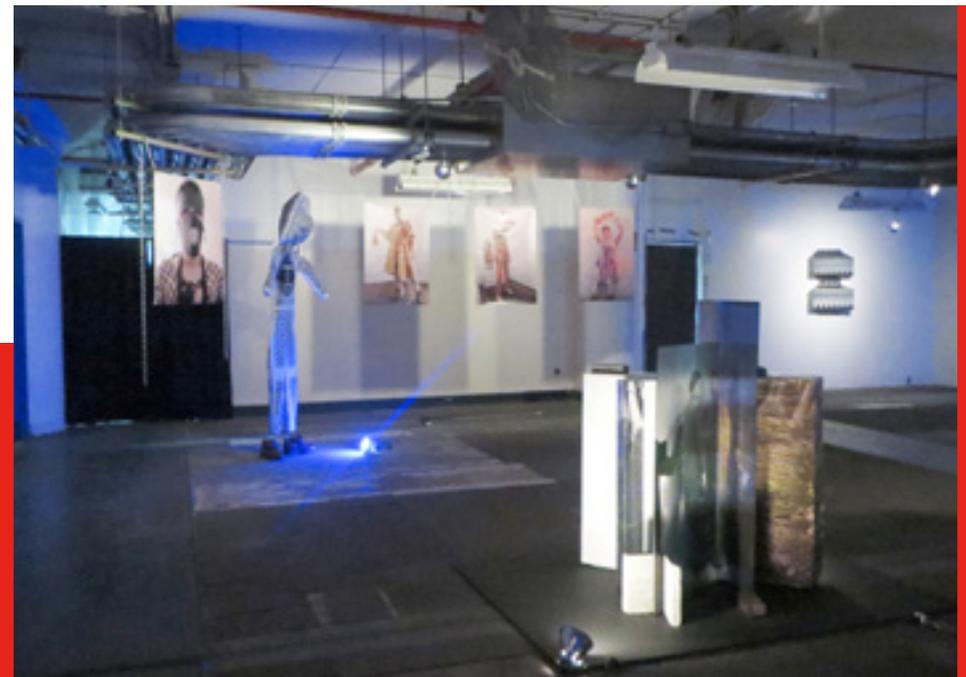
CURATORIAL ROUNDTABLES 1-3

Every week a curator visits with the students and faculty to discuss a current project. The curators are from all over the world, work across all disciplines, and represent different kinds of institutions and practices. The format is informal and intimate, with the curator's presentation followed by questions and answers and a reception that allows students to interact with guests and develop a growing professional network. This is augmented by the in-house availability of space for invited institutions whose curators can use our facilities for brief periods of time while they are in New York, giving students further access to working professionals from across the globe. The Curatorial Roundtable is an integral part of the program throughout its two years. Because these roundtables cultivate relationships with curators and other professionals from New York institutions, as well as national and international colleagues, a substantial network for professional development is acquired that augments the internship program and leads to future opportunities.

Various images from exhibitions held in the MACP gallery. This innovative space's walls slide and rotate so that students are constantly challenged in making their exhibitions.

PHILOSOPHY AND SOCIAL THOUGHT SEMINAR: PHENOMENOLOGY AND OBJECT STUDIES

As it is a common task of curators to use objects to develop narratives, this weekly seminar focuses on an in-depth survey of philosophical investigations of objects, with an emphasis on phenomenology, object-oriented ontology and the school of speculative realism. The relationship of the body to objects in space, investigations of subjectivity, and concepts of autonomy and agency will be investigated using texts by Husserl, Merleau-Ponty and Heidegger, among others. This thinking will be toward the goal of engendering a deeper philosophical thoughtfulness in the use and reception of objects in curatorial work.





ART PRACTICE

The Curatorial Practice program intends to fully immerse its students in the world in which they will advance their careers as professional curators. Central to this world are of course the artists whose works provide the content of exhibitions and other curatorial projects. In order to fully value this work, students have the opportunity to try their hands as art practitioners for a full year. They will be enrolled in an art course of their choosing at the undergraduate level, across all disciplines, taking advantage of the training and facilities that the School of Visual Arts offers. Students will receive ongoing reviews and critiques from their instructors and peers. At the end of the course, students will have a deeper understanding of the techniques, materials, conceptual challenges and risks of being a working artist. This will contribute directly to their curatorial practices and collaborations with artists.

CASE STUDY SEMINAR 8: THE EXPANDED SPACE OF ART

Taught by an architect, this course uses historical and contemporary examples to examine the expanded field of exhibition-making in the 21st century. The complex, dynamic and productive relationships between exhibitions and their sites will be explored as the class tackles the challenges and opportunities of found or made space, site specificity, site neutrality, object specificity, temporality and media. Using images, videos and texts, students will conduct independent research on exhibitions and their sites, and visit shows, performances and events throughout the New York area. Guest lecturers will include artists, curators,

Final exhibitions and performances for the program, at the end of the second year, are held in public spaces in Brooklyn, Manhattan and online. Here, performances by Jaimie Warren (top) and Vangelina of the Vangelina Theater/New York Butoh Institute.

exhibition designers and other architects. Curatorial exercises dedicated to the reconciliation of space and art using conventional artworks, design pieces, time-based works and performance, as well as consideration of the virtual exhibition space, will be an essential element of the course.

WORKSHOP IN CRITICAL WRITING 1 AND 2

Each week students attend museums, galleries and alternative venues in New York City, ranging across mediums and disciplines. They are then expected to write short reviews with specific reference to the curatorial aspect of the project being analyzed. These reviews are critiqued in a workshop setting, refining the students' writing and analytical skills. As one of the goals of the program is to make its candidates highly professional explicators of their ideas, this workshop will improve the students' writing fluency and refine the author's voice, while making them more attentive to curatorial craft as practiced in the city's immensely varied spaces and forms of presentation and deepening their knowledge of methodologies as well as execution.

Faculty

To learn more about the faculty members and to read their biographies, visit: sva.edu/macp/faculty. Faculty at large noted with asterisks.

Steven Henry Madoff
chair, MA Curatorial Practice;
curator; art historian and
critic; poet

Daniel Birnbaum*
director, Moderna Museet,
Stockholm, Sweden

Ivy Blackman
managing librarian, Whitney
Museum of American Art

Rebecca Clark
associate director,
SVA Library

Joshua Decter
writer, curator, art historian

Thierry de Duve*
Evelyn Kranes Kossak
Professor and Distinguished
Lecturer, Hunter College,
New York

Clémentine Deliss*
independent curator, Berlin

Sarah Demeuse
curator, writer,
co-founder of Rivet

Álvaro Rodríguez Fominaya*
artistic director, Center of
Contemporary Creation of
Andalusia, Córdoba, Spain

David Frankel
former editorial director,
Department of Publications,
Museum of Modern Art, New
York; contributor, Artforum

Tim Griffin
executive director, chief
curator, The Kitchen, New
York; former editor in
chief, *Artforum*

Hou Hanru*
artistic director of MAXXI,
National Museum of
21st-century Art, Rome

Sofía Hernández Chong Cuy*
curator of contemporary art,
Colección Patricia Phelps de
Cisneros, New York

Brian Kuan Wood
founding editor, *e-flux journal*

Daniel Kunitz
executive editor,
Sculpture Magazine

Maria Lind*
director and chief curator,
Tensta Konsthall,
Stockholm, Sweden

Chus Martinez*
director, Institute of
Aesthetic Practice and
Theory, Academy of Arts and
Design, Basel, Switzerland

Laurel Ptak
executive director, Art in
General, Brooklyn, New York

Sara Reisman
artistic director, Shelley &
Donald Rubin Foundation,
New York

Charles Renfro
principal-in-charge, principal
designer, Diller Scofidio +
Renfro, New York

David A. Ross
chair, MFA Art Practice,
School of Visual Arts, New
York; former director,
Whitney Museum of
American Art; former
director, San Francisco
Museum of Modern Art

Roddy Schrock
director, Eyebeam, New York

Terry Smith*
Andrew W. Mellon Professor
of Contemporary Art History
and Theory, Department
of the History of Art and
Architecture, University of
Pittsburgh, Pennsylvania

Lumi Tan
curator, The Kitchen,
New York

Wendy Vogel
writer and independent
curator, New York

Keith Whitmoyer
philosopher

Mick Wilson*
director, Valand
Academy, University of
Gothenburg, Sweden

International Advisory Council

Marina Abramovic
performance artist, New York

Defne Ayas
former director, Witte de
With, Rotterdam

Ute Meta Bauer
director, NTU Centre for
Contemporary Art, Singapore

Daniel Birnbaum
director, Moderna Museet,
Stockholm

Okwui Enwezor
director, Haus der Kunst,
Munich

Thelma Golden
director, Studio Museum in
Harlem, New York

Madeleine Grynsztejn
director, Museum of
Contemporary Art, Chicago

Hou Hanru
artistic director, MAXXI,
National Museum of
21st-Century Art, Rome

Udo Kittelmann
director, National Gallery,
Berlin

Suzanne Landau
director, Tel Aviv Museum
of Art, Tel Aviv

Lars Nittve
former executive director,
M+, Hong Kong

Lisa Phillips
director, The New Museum,
New York

Paul Schimmel
independent curator

Olga Viso
former executive
director, Walker Art
Center, Minneapolis

Sheena Wagstaff
chairman, Modern and
Contemporary Art,
Metropolitan Museum of Art,
New York

Internship Institutions

Each year, students spend from six weeks to three months during the summer between their first and second years in for-credit internships at major institutions around the world, learning the day-to-day workings of these institutions from the inside. Many students also intern in New York during their second year.

Art in General, Brooklyn

Asia Contemporary Art Week, New York

Bold Tendencias, London

Brooklyn Museum, Brooklyn

Center for Creative Photography, Tuscon

Collección Patricia Phelps de Cisneros, New York

FLORA ars + natura, Bogotá

Haus der Kulturen der Welt, Berlin

International Studio & Curatorial Program, Brooklyn

The Kitchen, New York

Kunst-Werke Institute for Contemporary Art, Berlin

MAXXI Museo nazionale delle arti del XXI secolo, Rome

Museum of Modern Art, New York

NTU Centre for Contemporary Art, Singapore

La Panacée, Montpellier

Performa, New York

Queens Museum, New York

Solomon R. Guggenheim Museum, New York

The 9th and 10th Berlin Biennales, Berlin

The 11th Gwangju Biennale, Gwangju

The Shed, New York

Tensta konsthall, Stockholm

Whitney Museum of American Art, New York

Witte de With, Rotterdam

Application Process

APPLICATION REQUIREMENTS

For detailed instructions, visit: sva.edu/grad/howtoapply

- Online Application and \$80 Application Fee: sva.edu/apply
- Statement of Intent/Personal Statement
- Résumé
- Letters of Recommendation
- Official College Transcript

Some applicants may be required to submit the following:

- Proof of English Proficiency
- Copy of Permanent Residency Card
- Declaration of Finances
- Verification of Finances
- Foreign Transcript Evaluation

DEPARTMENTAL REQUIREMENTS

For specific guidelines about these requirements, visit: sva.edu/grad/deptreq

- Writing Sample (Proposal)
- Interview

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit

Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a department tour or sign up to attend an Information Session. For more information and to register, go to: sva.edu/grad/visit.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

Steven Henry Madoff, chair
Michael Severance, director of operations
Brian Kuan Wood, director of research
Deirdre Nolan, administrative assistant

Tel: 212.592.2274

Fax: 212.592.2555

Email: macp@sva.edu

Site: sva.edu/macp

Department site: macp.sva.edu

 facebook.com/pages/sva-ma-curatorial-practice/518153451586360

 instagram.com/svacuratorialpractice

 twitter.com/svacuratorial

“The exponential growth of the global arts enterprise—museums, galleries, alternative spaces, biennials, art fairs, expositions, online art sites, and the sheer number of publicly and privately supported art venues—has greatly increased the need for curatorial knowledge and production.”

—Steven Henry Madoff, chair

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the programs in Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Art Writing; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of the programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography. Data required by the U.S. Department of Education on “Gainful Employment” for each of the above programs may be found on each individual program page at sva.edu/ge.

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The School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design (nasad.arts-accredit.org).

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The Master of Arts in Teaching in Art Education program is accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

CREDITS

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Executive creative director:

Anthony P. Rhodes

Creative director: Gail Anderson

Design: Ryan Durinick

Editorial: Sheilah Ledwidge, Abby Kreh

Case study writer: Sheilah Ledwidge

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School of Visual Arts

209 East 23rd Street, NYC
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