

Sotheby's INSTITUTE OF ART

SEMESTER STUDY: ART MUSEUMS, GALLERIES AND CURATING

Note: Details are subject to change.

OVERVIEW

This full-time program offers a rich, intense and comprehensive introduction to the fascinating world of art museums. It is designed for students considering future careers in art museums and art galleries. The program investigates a wide variety approaches to the subject, from the largest questions about art museums' and galleries' social and cultural roles, to issues concerning the presentation and interpretation of art objects within them. Students explore current debates about art museums and galleries in the context of the history of collecting, care and exhibition of works of art from the sixteenth-century onwards. Key components of modern art museum and gallery practice, such as acquisitions and collecting, collections management, display methods, exhibition planning, conservation, learning and interpretation are examined. The approach is practical, direct and hands-on.

Through the prism of historic and contemporary practice, the program also considers the position of the gallery curator at the centre of a complex and fluid network of professionals. It will explore the dynamic working relationships that are so fundamental within museums and galleries, and provide students with a window into these vital and otherwise unseen communities.



London, one of the world's great museum capitals, is our laboratory. Approaching the subject from the distinctive perspective of Sotheby's Institute, the program includes a series of on-site and behind-the-scenes visits to London art museums and galleries. These visits enable students to gain first-hand experience of exhibition spaces, which will be compared and contrasted with examples from Europe, the Americas, Asia and the Middle East. With a wide variety of guest speakers presenting talks on their own roles in museums and galleries, students will benefit from the knowledge and experience not only of curators, but also conservators, collections registrars, and exhibition project managers as well as those involved in interpretation, publication, audience research, development and marketing. The program requires no prior knowledge of the field.

STRUCTURE, TEACHING METHODS AND ASSIGNMENTS



The program is divided into two units taught consecutively across the semester. The first unit focuses on **Historic Museums and Galleries** and the second unit explores **Modern Galleries and Contemporary Exhibition Spaces**. Students are encouraged to take both units consecutively but are able to take one of the units only, if preferred, or to take both units across different semesters.

The **teaching approach** emphasizes **site-based learning** and is delivered through a series of lectures, seminars, practical workshops and visits which are fundamental elements of this program. Through the visits and the extensive contacts with curators and other professionals, students gain practical understandings in the analysis of museums and exhibition spaces.

Assessment is designed to test visual, analytical and critical skills as well as the particular skills valued in a variety of museum and gallery professions, including but not limited to curating. For example, students undertake a group project in which they take on different museum roles in order to curate and deliver their own imagined exhibition or display.

SAMPLE TOPICS

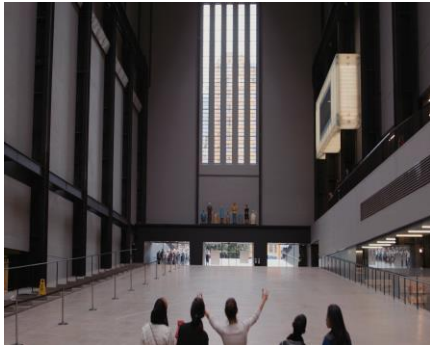
- Histories of art collecting and display
- Curating historic and contemporary art objects
- The modern art museum and gallery
- Professional roles in art museums and galleries
- Museum education
- Conservation in the museum and gallery
- Museum expansions and 'outposts'
- Working with contemporary artists
- Cultural property issues and repatriation claims
- Institutional partnerships, funding and sponsorship



VISITS AND FIELD TRIPS

First-hand encounters with art works and exhibition spaces are an integral part of the learning experience and key to this program. London is a major centre for art collections and art institutions alike, and faculty-led visits to museums and galleries are fundamental to the framework of the program. There are also day trips to venues such as the Pitt Rivers Museum, Ashmolean Museum and MAO in Oxford, Compton Verney in Warwickshire and Waddesdon Manor in Aylesbury.

A **European field** trip features visits to a large range of major art institutions. Currently this trip is scheduled to take place in **Amsterdam, Rotterdam and The Hague**, where students will visit the Rijksmuseum (recently opened after a ground-breaking, ten-year renovation project), the Stedelijk Museum, Witte de With Centre for Contemporary Art, Museum Boijmans van Beuningen and the Mauritshuis.



Sample site visits in London:

- British Museum
- Victoria and Albert Museum
- The Wallace Collection
- Sir John Soane's Museum
- The Geffrye Museum
- Estorick Collection
- Florence Trust
- Blythe House
- Tate Modern and Tate Britain
- The Courtauld Gallery
- The Whitechapel Gallery
- Institute of Contemporary Arts
- The Design Museum
- Guildhall Art Gallery
- The Queen's House and Royal Museums, Greenwich

- National Gallery
- National Portrait Gallery
- Government Art Collection
- Frieze Art Fair, London



CREDITS AND VALIDATION

The program is validated by The University of Manchester, one of the UK's leading universities. Students who complete the program successfully will gain 60 University of Manchester undergraduate credits.

This generally translates to 16 undergraduate credits or 12 graduate in the US system and 30 credits in the European (ECTS) system. Students currently enrolled at other colleges or universities should be aware that transfer of credit is always made at the discretion of the accepting institution. Therefore, applicants should confirm the feasibility of credit transfer with faculty advisors at their home school in advance of registration.



FACULTY

Dr Lilian Cameron – Course Leader

Lilian holds a PhD from the University of Melbourne, Australia and has worked in galleries and museums throughout London and the UK, including Tate Modern and Britain and the Sainsbury Centre for Visual Arts, University of East Anglia. Her research speciality is in gallery and museum memory environments and she has a particular interest in the ways modern and contemporary artists intervene in and converse with historic or traditional gallery spaces. She also has extensive experience in museum and gallery education and a research interest in socially engaged and participatory art practice. Her BA (Hons) is in history of art, literature and museum studies. She has taught at the University of Melbourne and University of East Anglia.

VISITING LECTURERS HAVE INCLUDED:

Susanna Avery-Quash – Senior Research Curator at the National Gallery.

Michael Eldred – Deputy Director of Development, Royal Academy of Arts in London.

Martin Barnes – Senior Curator of Photographs at the Victoria and Albert Museum.

Penny Bendall – Ceramics Conservator.

Emma Cousin – Artist and curator.

Adrian George – Deputy Director and Senior Curator, Government Art Collection.

Rachel Jacobs – Curator at Waddeson Manor, Aylesbury.

Carmen Holdsworth-Delgado – Curator at the Garrick Collection, formerly Assistant Curator at the Wallace Collection.

Bernard Horrocks – Intellectual Property Manager, Tate.

Carol Jacobi – Curator of Nineteenth Century Art, Tate.

Christine Lalumia – Lecturer, curator and specialist on twentieth century design.

Maria Marro-Perera – Public relations and social media consultant.

Francis Marshall – Senior Curator at the Museum of London.

Julie Molloy – Managing Director of the National Gallery Company.

Marianne Mulvey – Curator of Public Programmes, Tate.

Katie Nairne – Exhibition Co-ordinator, The Forgiveness Project.

Alice Odin – Oak Foundation Young People's Programme Coordinator, The Courtauld Institute of Art.

Katty Pearce – Curator, Guildhall Art Gallery.

Renée Pfister – Founder of Art & Gallery Consultancy.

Helena Pickup – Lecturer, specialist in French Decorative Arts.

Jenny Powell – Head of Collection and Programme, Kettle's Yard University of Cambridge.

James Ratcliffe – Director of Recoveries and General Counsel at the Art Loss Register.

Hannah Redler – Freelance curator of digital art and Associate Curator in Residence at the Open Data Institute.

Anna Reynolds – Curator of Paintings at the Royal Collection Trust.

Alyson Rolington – Exhibitions and Collections Manager for ARTIST ROOMS

Eliza Tan – Lecturer, specialist in contemporary, Japanese and East Asian art.

Alis Templeton – Consultant, curatorial and visitor evaluation.

Pierre Saurisse – Lecturer, specialist on performance art.

Minnie Scott – Curator of Interpretation at Tate.

Penelope Sexton – Curator, Compton Verney

ADMISSION TO THE PROGRAM

There are no formal admission requirements except a good level of English language competence (a minimum IELTS score of 6.0 or TOEFL score of 78 IBT). Although no prior knowledge is required, the Institute offers places to motivated students with a passion for art and the art world. Applicants are interviewed in person or by phone. Our students are of all ages and come from a wide variety of educational and professional backgrounds. The international make-up of the student body at Sotheby's Institute of Art generates a rich and dynamic learning environment.

