



FOR IMMEDIATE RELEASE

## V-A-C Foundation presents the 4th Moscow Curatorial Summer School

**Theme: *'Simple Twists and Complex Turns: Curating, educational turn and thereafter'***

The fourth edition of the Moscow Curatorial Summer School will take place from 6 July to 25 July 2015. This year's programme is developed by V-A-C Foundation in collaboration with Paul O'Neill, Mick Wilson and Janna Graham. The three-week course is devoted to the 'educational turn' in curating, prompted by consideration of the recurrent mobilisation of pedagogical models within various curatorial strategies and critical art projects. The term was actualised by Paul O'Neill and Mick Wilson in the anthology, *Curating and the Educational Turn*, published by Open Editions and De Appel in 2010. It refers to the ways in which educational formats, methods, programmes, models, terms, processes and procedures have become pervasive in contemporary curating, art practice and their attendant critical frameworks. From free schools to counter-universities, from the exhibition-as-school to self-organised study groups, 'education' is enacted and contested in many different ways across contemporary art.

Russian and international professionals contributing to the Moscow Curatorial Summer School include **Felicity Allen, Ilya Budraitskis, Binna Choi, Cosmin Costinas, Anselm Franke, Marina Grzinic, Sven Lutticken, Marion van Osten, Sarah Pierce, Caterina Riva, Simon Sheikh, Anton Vidokle, Arseny Zhilyaev, Olga Zhitlina, Tirdad Zolghadr**, among others. Together with them, participants will investigate the 'educational turn' in curating and examine the methodological similarities and differences of 'the school' and 'the exhibition'.

All classes at the Moscow Curatorial Summer School are in English.

Participants are selected from an international call for applications.

Some classes are open to general public.

The venue for the 4th Moscow Curatorial School will be GES-2 – a former power station in the centre of Moscow. Having served as a power source for the city since 1907, GES-2 is now changing its status from an industrial site to a cultural institution. Discussion about the future educational and exhibition strategy of this nascent institution is something to which the Moscow Curatorial Summer School is delighted to contribute.

[For enquiries about the Moscow Curatorial Summer School or the application process please contact v-a-c@v-a-c.ru.](mailto:v-a-c@v-a-c.ru)

## Notes to Editors

**Paul O’Neill** is a curator, artist, writer and educator. He is Director of the Graduate Program at the Center for Curatorial Studies, Bard College, New York. Paul has co-curated more than fifty exhibition projects across the world, including ‘The Curatorial Timeshare’, Enclave, London (2013); ‘Our Day Will Come’, part of ‘Iteration: Again’, Hobart, Tasmania (2011); ‘We Are Grammar’, Pratt Institute, Manhattan Gallery, New York (2011); ‘Coalesce: Happenstance’, SMART, Amsterdam (2009); and ‘Making Do’, The Lab, Dublin (2007), among others. Paul is a regular contributor to *Art Monthly*, reviews editor for *Art & the Public Sphere Journal* and an editor of Afterall’s ‘Exhibition Histories’ series. He is on the editorial board of *The Exhibitionist* and the *Journal of Curatorial Studies*. He edited the agenda-setting *Curating Subjects* (Amsterdam and London: de Appel/Open Editions, 2007), and co-edited with Mick Wilson the curatorial anthologies *Curating and the Educational Turn* and *Curating Research* (Amsterdam and London: de Appel/Open Editions, 2010, 2014). He is the author of *Locating the Producers: Durational Approaches to Public Art* (Amsterdam: Valiz, 2011) and *The Culture of Curating and the Curating of Culture(s)*, (Cambridge, MA: MIT Press, 2012). Paul O’Neill lives and works in New York and Bristol.

**Mick Wilson** is an artist, teacher and researcher. He became the first Head of the Valand Academy of Arts, University of Gothenburg, Sweden in 2012. Trained as an artist, educator and art historian, Mick completed his doctoral thesis on the subject of ‘Conflicted Faculties: Rhetoric, Knowledge Conflict and the University’ and has been developing doctoral education and research across the arts through his work as Chair of the SHARE Network (2010–14); as a member of the European Artistic Research Network, EARN (since 2005); and as Editor-in-Chief of the *PARSE – Platform for Artistic Research Sweden Journal* (since 2015). He co-edited the curatorial anthologies *Curating and the Educational*

*Turn and Curating Research* with Paul O'Neill (Amsterdam and London: de Appel/Open Editions, 2010, 2014) and the *SHARE Handbook for Artistic Research Education* with Schelte van Ruiten (Amsterdam: ELIA, 2013). He has participated in numerous projects, including 'Aesthetics Jam', Taipei Biennial, Taiwan (2014); 'Joyful Wisdom', Rezan Has Museum, Istanbul (2013); 'The Judgement Is the Mirror', Living Art Museum, Reykjavík (2013); 'Our Day Will Come', part of 'Iteration: Again', Hobart, Tasmania (2011); besides the solo show 'some songs are sung slower', The Lab, Dublin (2013), among others. Mick Wilson lives and works in Gothenburg.

**Janna Graham** is an writer, organiser, educator and curator who has initiated community, pedagogical, artistic and research projects in and outside of the arts for many years. Until recently Graham was a curator at Serpentine Gallery, where she worked with others to create The Centre for Possible Studies, an artistic residency, community research space and popular education programme in the Edgware Road neighbourhood. There, artists and local people developed 'studies of the possible' in response to social inequalities of urban space. She also ran a three year programme of artists working in care contexts culminating in the recently published *Art+Care: a Future*. Graham has been an artist/researcher and educator at institutions such as the Art Gallery of Ontario (Toronto), the Whitechapel Gallery (London), Vanabbemuseum (Eindhoven), Plymouth Art Centre (Plymouth). She is currently Head of Public Programmes and Research at Nottingham Contemporary and a member of the 12 person international sound and political collective Ultra-red.

**Moscow Curatorial Summer School** was conceived by the V-A-C Foundation in 2012 as an annual programme running for three weeks every July. While the intensive development of the contemporary art system in Russia has turned the curator into one of the most important and at the same time problematic figures within the Russian cultural context, the School aims to foster discussion around questions such as: What are the professional boundaries and competences of a curator? What are the author's rights and professional duties? What levels of knowledge and skill define this new sphere of professional activity? How should this specialised experience be applied professionally? Students selected to take part in the summer school are chosen on the basis of their applications. Students are involved in the preparation of curatorial projects and seminars, while the lectures are open to the public.

# V — a — C

**1st Moscow Curatorial Summer School** was held at the Russian State University for the Humanities and focused on the theme 'Doing Exhibitions Politically'. The programme was developed by Viktor Misiano and curated by What, How and for Whom/WHW (Croatia).

**2nd Moscow Curatorial Summer School** was held at the Presnya Historical Memorial Museum. Under the heading, 'This is the Show, and the Show is Many Things', the school's programme was curated by Raqs Media Collective (India) and developed by Viktor Misiano.

**3rd Moscow Curatorial Summer School** took place at the Museion Educational Centre at the Pushkin State Museum of Fine Arts and was entitled 'On the Museum's Ruins: The History Channel'. The theme was conceived by Dieter Roelstraete and the programme designed by Viktor Misiano.

## About V-A-C

**V-A-C** is dedicated to the international presentation, production and development of Russian contemporary Art – across a multitude of forms and within the framework of invigorated and informed exhibition, education and publishing programmes. Particularly important to the new generation of artists in Russia, V-A-C's focus is on practically supporting and expanding the platform for home-grown talent, giving artists the opportunity to experience, engage with and interrogate international cultural practices whilst developing an authentic and autonomous artistic language. It is deservedly considered as one of the key proponents in opening out contemporary Russian culture to the wider world, and practically supporting and developing emerging artists through finding new international platforms for exhibition and opportunities for commissions as well as ways of encouraging cross-cultural exchange - especially important in the current climate.

## For all further information:

Helen Weaver PR

[helweaver@gmail.com](mailto:helweaver@gmail.com) / [helweaver.office@gmail.com](mailto:helweaver.office@gmail.com)

Tel. +44 (0)7772 159219