

Application TP 3 PhD in Practice in Curating

Practice-Based Doctoral Programme

Attachment

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1. Letter of Commitment University of Reading

The letter of commitment is provided by Professor Berry, who is the most senior person within the University of Reading with oversight over all postgraduate research. In UoR terms she is the one who is best placed to guarantee continuation of the PhD programme. Only two others are more senior - deputy vice chancellor and vice chancellor- both of whom would defer to her judgement regarding PhD matters; see next page.

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To Whom It May Concern

The University of Reading is pleased to confirm our unreserved support for the application submitted by Zurich University of the Arts (ZHdK) to continue the running of, and to further develop, the doctoral programme Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme (now PhD in Practice in Curating), which the ZHdK is offering in cooperation with the Department of Art at the University of Reading.

As the partner university responsible for awarding the PhD degrees, we herewith confirm that doctoral students who have not completed their dissertation when federal funding expires at the end of 2020 will be able to do so within the period defined with our regulations.

Yours sincerely,



Professor Dianne Berry, *OBE*

Dean of Postgraduate Research Studies

THE ‘FLORENCE PRINCIPLES’ ON THE DOCTORATE IN THE ARTS

A publication by

European League of the Institutes of the Arts (ELIA)



Endorsed and supported by

- AEC - Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
- CILECT- International Association of Film and Television Schools (Centre International de Liaison des Ecoles de Cinéma et de Télévision)
- Cumulus - International Association of Universities and Colleges of Art, Design and Media
- SAR - Society for Artistic Research

Preface

This paper is intended as a position paper on the doctorate in the arts¹. It is formulated as a point of reference for policymakers, university leaders, curriculum designers and research funding agencies. It is addressed to universities of art and science alike, helping the former to secure recognition for their endeavours (with national funding bodies, legislature, etc.) and helping the latter to learn about the research developments within the art university sector. This paper is a consequence of the inclusion of “artistic research” in the OECD’s Frascati Manual, and it has the intention of further shaping understanding of research in the field of the arts and creating the necessary frameworks, environments and resources for early stage researchers (doctoral researchers) to develop their projects. Finally, this paper makes the point that all which holds true for doctoral research and the establishment of doctoral studies - as defined in the central papers “Salzburg Recommendations” (2005) and “Taking Salzburg Forward (2016) (both by the European Universities Association EUA) or “Innovative Doctoral Training” (European Commission) within the EU framework - is also valid for doctoral studies in the arts. As different as research results might appear to be, the processes, epistemological drive and consistency with which research projects in the arts are undertaken remain the same.

This paper has been developed by the Artistic Research Working Group established by the European League of the Institutes of the Arts (ELIA), which includes also delegates of both the Society for Artistic Research (SAR) and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). It was drafted by the members of this group², discussed with a working group of EUA’s Council for Doctoral Education³ and edited by the ELIA working group until the final draft. The paper was endorsed by the ELIA board of representatives on 4 November 2016 and presented at the ELIA Biennial Conference in Florence on 2 December 2016.

¹For simplicity, the term ‘doctorate in the arts’ is used in this paper to describe all formats of third-cycle programmes in art. The term is meant also to be inclusive of all artistic disciplines and areas (i.e. fine art, music, drama, performing arts, architecture, etc.).

²Andrea B. Braidt (chair), Giaco Schiesser (co-chair, SAR), Cecilie Broch-Knudsen, Anna Daucikova, Peter Dejangs (AEC), Lars Ebert (ELIA office), Henry Rogers, Johan Verbeke.

³In a workshop in Zurich in May 2016; EUA-members Melita Kovacevic, Edwin Constable, Thomas Jorgensen.

Part A: Context

Approximately 280 institutions around the world offer research degrees in the arts (fine art, design, music, architecture, dance, theatre, and all other art disciplines). The administrative structures of the institutions that grant such degrees vary widely, and the names of the degrees they offer (DCA, DPhil, PhD, DFA) also differ. All these institutions have special strengths, differences in assessment, funding, levels of international students and, of course, faculty and staff. Yet they share the same concern - to realise doctoral programmes that allow artists to ‘advance knowledge through original [using artistic and other methodologies] research’⁴.

Over the past four decades, the doctorate in the arts has been established to varying degrees and in various forms throughout the EU and beyond. For example, some countries (UK, Norway, Sweden, Spain) have ten or more years of experience of awarding doctoral degrees in the arts, and, whilst other countries have begun to introduce third-cycle studies over the past ten years, some have only recently decided to do so. As the legal conditions of national frameworks differ with respect to the introduction of artistic/arts/design-based doctoral research studies, we can speak of a Europe of multiple speeds in this regard. Whilst the legislature in Norway, for example, permitted the introduction of a third-cycle diploma in artistic research as early as 2003, in Austria the University Law was amended to include this only in 2015.

Art universities also vary with respect to their institutional status. Many countries have autonomous art universities with the same status (and legislative norms) as so-called comprehensive universities (e.g. Austria, Sweden); other countries organise art universities in the same way as universities of applied science (e.g. Fachhochschulen in Switzerland and the Netherlands) or as academies (Italy) or as faculties forming part of ‘classical’ universities (Spain, Croatia). As a consequence of this, the implementation of doctoral programmes in the arts is subject to varying processes and regulatory norms. While some countries have introduced doctorates in the arts as part of co-operative study programmes with scientific universities (e.g. Switzerland and, in parts, Belgium), art universities in other countries have been able to implement artistic doctorates in their own right, without the need for co-operation (e.g. UK, Norway, Finland, Austria, Czech Republic). Whatever the structural differences may be, discussions around the doctorate in the arts - led by ELIA, art universities and other organisations - have shown that there is a growing motivation to offer doctoral programmes all over Europe and beyond.

This growing motivation coincides with, and, to a certain degree, is a consequence of, the massive development of artistic research within the arts - across all artistic disciplines. At the same time, there exists an international community of artistic research, an international and Europe-wide group of artistic research organisations (e.g. EARN European Artistic Research Network, SAR Society for Artistic Research, EPARM European Platform Artistic Research in Music), a multitude of national organisations (e.g. PARSE Platform for Artistic Research Sweden), several peer-reviewed journals for the dissemination of artistic research results (e.g. JAR Journal for Artistic Research; PARSE Journal) and a wealth of

⁴Salzburg Principles on Doctoral Education, EUA publication, 2005. [http://www.eua.be/eua/jsp/en/upload/Salzburg_Report_final.1129817011146.pdf]

funding programmes for artistic research projects (e.g. PEEK Programme at the Austrian Science Funds, Norwegian Artistic Research Programme and the funding programme for artistic research within the Swedish Research Council). Tackling research questions with artistic methods and creating works of art that deal with the big challenges of European - and, indeed, worldwide - research and development has become a vibrant, innovative endeavour. In 2015, the OECD responded by including 'artistic research' as a classifier for research and development within the Frascati Manual, paving the way for the further inclusion of artistic research within the European research frameworks⁵. The European Research Council, for example, has incorporated artistic research into its funding schemes.

Looking at the development of artistic research and doctorates in the arts over the past 20 years, it is evident that a global debate has been taking place, and the development of common standards for art-based PhDs have begun to emerge.

A number of shared topics has been identified and become the subject of national and European discussion within the artistic research community and arts universities and one central commonality has been found within the artistic research community: a doctorate in the arts complies with the prerequisites for a PhD, as formulated in the sciences and humanities and as described, for example, by European position papers such as the Salzburg Recommendations (EUA) or the Principles of Innovative Doctoral Training (EU Commission).

International debates within doctorates in the arts can be grouped around two poles. On the one hand, discussion has centred on practical, institutional questions concerning doctoral degree regulations (e.g. admission, examination, requirements of the PhD project, taught courses and the extent to which this should be mandatory) and the financing of PhD candidates (employment, grants). On the other hand, questions have been identified about what is at stake in relation to a series of strategic areas including⁶:

- The Bologna Declaration, in which the PhD was positioned, and its effects.
- The formats for presenting PhD outcomes and the significance of the discursive within this.
- The discussion of best practices⁷ and role models, without fixing a normative canon or becoming bogged down in loose descriptions of criteria.
- The role, quality and training of doctoral supervisors⁸.
- The organisation and structure of doctoral programmes in the arts (e.g. mixed graduate schools, research groups, individual PhDs)

⁵ OECD, The Measurement of Scientific, Technological and Innovation Activities. Frascati Manual 2015. <http://www.oecd-ilibrary.org/docserver/download/9215001e.pdf?expires=1476112197&id=id&accname=guest&checksum=A451260FDB07D04058B19D5A531AD1A2>

⁶ See, for example, Schiesser, Giaco: 'What is at stake - Qu'est ce que l'enjeu? Paradoxes - Problematics - Perspectives in Artistic Research Today'. In: Arts, Research, Innovation and Society. Eds. Gerald Bast, Elias G. Carayannis [= ARIS, Vol. 1]. New York: Springer 2015.

⁷ A compilation of 15 case studies, including comments, is presented in: SHARE Handbook for Artistic Research Education, Wilson, Mick / van Ruiten, Schelte (Eds.), Footnote 2, pp. 74-120.

⁸ See, for example, 3rd EUFRAD Conference (Vienna, September 2013) about »The Experience and Expertise of Supervisors in the Development and Realization of Doctoral Level Work in the Arts« (s. www.sharenetwork.eu/events/eufrad-vienna, checked March 22, 2014).

- Sustainability: Which adequate formats for dissemination of the results of doctoral work in the arts should be urgently developed?⁹
- Employability and different career perspectives of artistic PhD graduates: do doctoral programmes in the arts mainly serve the individual's development as an artist? In which ways do PhD graduates become integrated into the research environment of art universities?
- Internationalisation.

The next section (Part B: Relations) references position papers that are pertinent to our discussion. Following this, in section C of this paper, we focus on seven points that might serve as orientation pillars in the discussion. Descriptive, rather than normative, in their rhetoric, these points draw attention to that which matters for the development and further success of doctorates in the arts

⁹The peer-reviewed Journal for Artistic Research (JAR) offers a promising approach, simultaneously allowing for artistic research per se, documentation, peer reviewing and hybrid formats of dissemination of PhD results.

Part B: Relations

This section identifies the policy papers and strategic documents that have informed discourse around doctorates in the arts. They have shaped our discussion and, in varying degrees, form the substance and basis of our conception of the “points of attention” in the following section.

The publication of The Salzburg Principles in 2005¹⁰, laid the ground for discussing doctoral education as part of the Bologna process. This identified 10 principles for third-cycle degrees - doctoral training as the advancement of knowledge through original research; the embedding of doctoral training in institutional strategies and policies; the importance of diversity; the identity of doctoral candidates as early-stage researchers; the crucial role of supervision and assessment; attainment of a critical mass as an important aim of doctoral programmes; a study duration of three to four years; the promotion of innovative structures; the importance of mobility for doctoral researchers; appropriate funding for doctoral candidates as a prerequisite. These principles, formulated as intentions more than ten years ago, remain part and parcel of almost all discussions about doctoral education, although many of them have since become certainties.

In 2010, the EUA published the Salzburg II Recommendations¹¹, a paper building upon the 10 principles and intending to serve as a ‘reference document for those who are either shaping doctoral education in their country, or institution, or those who are involved in other aspects of the process of doctoral education reform’¹². The recommendations took account of changing university structures, emphasising the role of the institution within the doctoral process and steering away from the traditional one-on-one supervision model.

In 2011, the European Commission’s Directorate-General for Research and Development published a paper which would influence discussion on doctoral education and result in the position paper Principles for Innovative Doctoral Training¹³. Building on the Salzburg Principles, the Commission’s document added transferable skills training and quality assurance to the list of recommendations for third-cycle education. At the same time, a point about ‘exposure [of doctoral candidates] to industry and other relevant employment sectors’ was added, reflecting the much-discussed (and criticised) notion of ‘employability’ of the Bologna process.

¹⁰ Conclusions and Recommendations from the Bologna Seminar on ‘Doctoral Programmes for the European Knowledge Society’, Salzburg, 3-5 February 2005, http://www.eua.be/eua/jsp/en/upload/Salzburg_Report_final.1129817011146.pdf. The Principles resulted from the Salzburg Seminar, initiated by the Austrian Federal Ministry of Education, Science and Culture, the German Federal Ministry of Education and Research and the European University Association. The main aim and objective of the seminar was to identify the key challenges to be met in implementing the new Action line (during the period 2005-2007).

¹¹ Salzburg II Recommendations. European Universities’ Achievements since 2005 in Implementing the Salzburg Principles. EUA, 2010. http://www.eua.be/Libraries/publications-homepage-list/Salzburg_II_Recommendations

¹² Melita Kovacevic and S. Mihaljevic, ‘New Developments in Doctoral Education’, in Lucas Zinner (ed.), Professionals in Doctoral Education, Vienna 2016, 1-14. 5.

¹³ Principles for Innovative Doctoral Training, European Commission, DC Research and Innovation, Directorate B European Research Area, Unit B.2 „Skills’ http://ec.europa.eu/euraxess/pdf/research_policies/Principles_for_Innovative_Doctoral_Training.pdf

All of the above-mentioned papers - and certainly also the recently published Taking Salzburg Forward (EUA)¹⁴, which adds the dimensions of research ethos, global orientation and the necessity of engagement with non-academic stakeholders - provide crucial reference points for the framework of art/design doctorates.

The past five years have seen the publication of several position papers, white papers, and so on, emerging from the arts concerning artistic research and - as a consequence - doctoral studies. The European Association for Architectural Education (EAAE), for example, passed a Charter for Architectural Research in 2013, emphasising the need for specific and inclusive types of communicating knowledge within research, spanning artistic and scholarly projects¹⁵. In addition, the Association Européenne des Conservatoires, Académies de Musiques et Musikhochschulen (AEC) published a White Paper asserting the importance of the role played by artistic research in the field of musical arts. The White Paper affirms that ‘artistic research should aspire to the same procedural standards that apply across the whole research spectrum - replicability (especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice’¹⁶.

The most comprehensive publication on third-cycle studies and artistic research was produced by ELIA as part of the EU Lifelong Learning Programme project on Step-Change for Higher Arts and Research in Education (SHARE, 2010-2013). The SHARE Handbook contains an overview of the development of doctoral programmes in the arts in Europe, identifying numerous examples of best practice for PhD projects and doctoral programmes from all over Europe. It provides insight into the debate by featuring prominent representatives from the artistic research community, and it contains a toolkit for curriculum-building by providing reflections on methodologies employed by research in the arts as well as an in-depth study on the question of (new) disciplines¹⁷.

As the main aim (and success) of the SHARE project was to build a large network of institutions and people investing in doctoral education in the arts, the final publication reflects a major effort to bring together the relevant European research community, taking up and reflecting many different voices in the area.

The seven ‘points of attention’ in the next section build upon all the papers mentioned above. They attempt to extract the critical core of doctoral education in the arts and seek to provide orientation pillars for a field which has been developing over the past 20 years or so.

¹⁴ Taking Salzburg Forward. New EUA-CDE Recommendations on doctoral education. (2016) <http://www.eua.be/activities-services/news/newsitem/2016/04/28/taking-salzburg-forward-new-eua-cde-recommendations-on-doctoral-education>

¹⁵ http://www.eaae.be/wp-content/uploads/2014/05/2012-09-03_EAAE-Charter-on-Architectural-Research.pdf

¹⁶ Key Concepts for AEC Members. Artistic Research. An AEC Council White Paper (2015), <http://www.aec-music.eu/userfiles/File/Key%20Concepts/White%20Paper%20AR%20-%20Key%20Concepts%20for%20AEC%20Members%20-%20EN.pdf>

¹⁷ SHARE Handbook for Artistic Research Education, eds. Mick Wilson, Schelte van Ruiten (2013), <http://www.elia-artschools.org/userfiles/Image/customimages/products/120/share-handbook-for-artistic-research-education-high-definition.pdf>

Part C: Seven Points of Attention (“The Florence Principles”)

- Preamble

Doctoral studies (doctorates and PhDs) in the arts enable candidates to make an original contribution to their discipline. Doctoral study programmes in the arts aim to develop artistic competence, generate new knowledge and advance artistic research. They enable candidates to progress as both artists and researchers, extending artistic competence and the ability to create and share new insights by applying innovative artistic methods. The general principles for doctoral education elaborated in the Salzburg Recommendations II and in the Principles on Innovative Doctoral Training are largely held to be valid in the arts. The following points isolate criteria which are essential, and perhaps also particular, to doctoral studies in the arts.

- Qualifications

Doctorates in the arts provide a research qualification that builds upon diploma/masters studies and requires the in-depth development of an artistic research project. Candidates are selected who meet formal requirements defined by institutions and as a result of their artistic qualifications and competences. Potential supervisors may be part of the selection process, to ensure the academic quality of the dissertation process.

- Career Perspectives

Holders of doctoral degrees in the arts may enter (or continue) an academic career at a higher education institution and/or enter (or continue) their career as artists. As a doctorate in the arts is usually undertaken when the candidate has completed graduate studies and produced a significant body of work, cohorts of doctoral programmes comprise established, internationally mobile artists. In bringing their academic and professional experience together, cohorts build valuable networks and accumulate key transferable skills that shape future perspectives for doctoral candidates in the arts. Upon completion, holders of doctoral degrees have the potential to combine their career as artists with a career in higher education.

- Doctoral Work

The doctoral work (the dissertation project) undertaken during doctoral studies in the arts includes the development of an original and concrete artistic research project. This project uses artistic methods and techniques, resulting in an original contribution to new insights and knowledge within the artistic field. The project consists of original work(s) of art and contains a discursive component that critically reflects upon the project and documents the research process. Internationalism, interdisciplinarity and interculturality are implicit in many artistic practices and can benefit from doctoral programmes in the arts.

¹⁸ A doctoral degree in the arts is not a prerequisite for obtaining and holding an academic position at a higher education institution in the arts.

- **Research Environment**

Artistic doctoral studies embedded within an appropriate research environment ensure the best possible (inter)disciplinary advancement of work. Appropriate research environments consist of a critical mass of faculty and doctoral researchers, an active artistic research profile and an effective infrastructure which includes an international dimension (co-operations, partnerships, networks). Doctoral research projects in the arts can advance discipline(s) and interdisciplinary work, by extending borders and establishing new cross- disciplinary relations. Artistic doctoral projects require adequate resources and infrastructure, in particular studio space and exhibition/performance environments. Funding for doctoral researchers in the arts is crucial.

- **Supervision**

Supervision is a core issue for good practice in doctoral education, and at least two supervisors are recommended. A doctoral agreement, outlining the supervision roles (candidate - supervisor - institution), triangulates this process and setting out the rights and duties of all parties.

Institutions establish a good supervision culture by precisely defining responsibilities in their guidelines which provide a basis for avoiding and resolving conflict. Supervision is to be separated (at least partially) from final evaluation (assessment, reviewers), and supervisors should focus on maintaining the quality of the dissertation project in relation to national and international standards. Doctoral programmes in the arts follow the standard quality assurance and evaluation procedures applicable in the relevant national and institutional context (accreditation, reviews, etc.).

- **Dissemination**

The results of doctoral work in the arts are disseminated through appropriate channels. For artistic work, exhibitions, performances, media installations and content, websites, and so on provide appropriate dissemination frames. A particular effort needs to be made to create adequate archives for the results of doctoral work. Wherever possible and under the provision of proper copyright regulations, open access is the guiding principle for dissemination of artistic research work and the documentation of artistic work (e.g. digital portfolios in institutional repositories). Peer-reviewed and/or externally validated contexts are to be prioritised (e.g. via exhibition programmes in museums or curatorial selection processes). The specificity of dissemination contexts should be clarified at the beginning of the doctoral studies (e.g. in the doctoral agreement).

Cooperation Partner and General Information

A co-operation of the Department of Art at the University of Reading (UK) with the Department of Cultural Analysis, Institute for Cultural Studies in the Arts (CH), and the Postgraduate Programme in Curating at the Zurich University of the Arts. Programme Directors: Prof. Susanne Clausen and Prof. Dr. Dorothee Richter

General Information

The Department of Art at the University of Reading in collaboration with the Institute for Cultural Studies in the Arts and Postgraduate Programme in Curating at the Zurich University of the Arts are offering a doctoral programme for research in and as curatorial practice. Research students are enrolled at the University of Reading. The ICS and Postgraduate Programme in Curating are hosting the research group and offering opportunities for teaching and lecturing in Higher Education. The PhD programme specializes in offering the critical framework for focusing on specific curatorial research topics in order to achieve a doctorate from the University of Reading through a combined theoretical and practical approach. Alumni of the masters' programmes of the ZHdK as well as curators and lecturers will benefit from the programme.

1. Description in Detail

The PhD in Practice in Curating is the first international doctoral programme that focuses on the combination of curatorial practice and theory. The notion of curating on which the programme is based expands traditional museum studies to contemporary curatorial practices, which include the public space, contemporary exhibition design, programming of music, performance, and theatre, and/or curatorial projects with a strong digital approach. It enables candidates to make an original contribution to their discipline. Doctoral study programmes in curatorial studies aim to develop curatorial competence, generate new knowledge, and advanced curatorial research. They enable candidates to progress as both curators and researchers, extending curatorial competence and the ability to create and share new insights by applying innovative curatorial methods. The general principles for doctoral education elaborated in the Salzburg Recommendations II and in the Principles on Innovative Doctoral Training are largely held to be valid in the arts and especially in this programme.

1.1. Qualifications

Doctorates from the PhD platform in Curating are provided with a research qualification that builds upon diploma/master's studies, one that requires the in-depth development of a curatorial research project. The candidates selected are those who meet formal requirements defined by the University of Reading, Department of Art, and the ZHdK, and as a result of their curatorial and theoretical qualifications and competences. Both heads of the programme and the staff who may also be potential supervisors, are part of the selection process, to ensure the academic quality of the dissertation process.

1.2. Career Perspectives

Holders of this specific doctoral degree in curating may enter (or continue) an academic career, as did Elke Krasny, who was appointed as professor of the Academy of Fine Arts in Vienna, and Allan Siegel, who was promoted to senior lecturer at the Art Academy in Budapest, and/or continue their careers as curators. An outstanding example is Omar Kholeif, who was appointed as senior curator at the Museum of Contemporary Art in Chicago after finalizing his PhD in Practice in Curating on the shared platform.

1.3. Doctoral Work

The doctoral work (dissertation project) undertaken during the doctoral studies in curating includes the development of an original and concrete curatorial research project and a written component. This project uses curatorial and artistic methods and techniques, resulting in an original contribution of new insights and knowledge within the recently developed field of curating. The project consists of original curatorial work and contains a discursive component that critically reflects upon the project and documents the research process. Internationalism, interdisciplinarity, and interculturality are implicit in many artistic and curatorial practices and different fields in arts, applied arts, and writing, which benefit from this doctoral programme in curating.

See all relevant links at the Graduate School, University of Reading

<http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gc-staff-policies-and-procedures.aspx>

1.4. Research Environment

The PhD in Practice in Curating is embedded within an excellent research environment that ensures the best possible (inter)disciplinary advancement of work. Appropriate research environments consist of a critical mass of faculty and doctoral researchers and an active curatorial research profile. With the start of the programme in 2012, three permanent advisors were involved, (see also supervision) and eight doctoral candidates. Three have already finalised their PhD. The effective infrastructure includes an international dimension (collaborations, partnerships, networks). The programme cooperates and partners with the Migros Museum für Gegenwartskunst, Zurich, the ICA London, the Museum für Gegenwart, Basel, and the Rural Museum in Reading. As a permanent resource, the Curating Degree Zero Archive, as part of the library of the ZHdK, is available. In the planning stages is a digital video archive on curatorial practice, which will also provide an absolutely new approach for a database.

The doctoral research projects in curatorial studies on our platform can advance discipline(s) and interdisciplinary work, by extending borders and establishing new cross-disciplinary relations. Curatorial doctoral projects require adequate resources and infrastructure, in particular studio space and exhibition/performance environments; at the University of Reading, an exhibition space has been established, and at the ZHdK different gallery spaces are available. At the moment, various funding options are available at the University of Reading. Additionally, one PhD researcher gets funding from a foundation based in Germany. The heads of the programme support PhD students in their applications for funds.

1.5. Supervision

Supervision is a core issue for good practice in doctoral education, and actually every PhD student has two supervisors. The doctoral agreement follows the regulation of the University of Reading, a highly ranked University in the UK, outlining the supervisory roles (candidate – supervisor – institution). This triangulates the process and sets out the rights and duties of all parties. The students have annual reviews; they analyse their working needs together with the main supervisor every year, and their progress is reviewed while they are evaluating the advisors. These institutions establish a good supervisory culture by precisely defining responsibilities in their guidelines, which provide a basis for avoiding and resolving conflict. Supervision is separated as standard from final evaluation, and supervisors should focus on maintaining the quality of the dissertation project in relation to national and international standards.

The doctoral programme in Practice in Curating follows the standard quality assurance and evaluation procedures applicable in the relevant national and institutional context (accreditation, reviews, etc.). Up to now, Prof. Dr. Richter (ZHdK and University of Reading) has been the main supervisor for the PhD projects, and Prof. Susanne Clausen and Prof. Alun Rowland are the second supervisors. The group has now 8 participants and will be developed to provide 14 PhD positions. Therefore, we will include more professors from both universities to act as first and as second supervisors: ZHDK: Dr. Jochen Kiefer, Prof. Dr. Sarah Owen;

1.6. Dissemination

The results of our doctoral work in the programme are disseminated through appropriate channels. For the practice component of the PhD in Practice in Curating, exhibitions, performances, media installations and content, websites, projects in public spaces, and so on provide appropriate dissemination frameworks. Accompanying the programme, we produce a series of conferences. We therefore open up the possibility of a public discussion of doctoral works through our symposia, which we produce alongside the programme. We are going to make special efforts to create adequate archives for the results of doctoral work. A special collaboration provides the online publication www.on-curating.org, with which we cooperate continuously. Through the online publication, every researcher – as well as any interested member of the public – can access the content; additionally the publications can be ordered as print-on-demand in a proper book format. Special issues developed in the context of the PhD in Practice in Curating are peer-reviewed. This specificity of dissemination contexts will be clarified at the beginning of the doctoral studies and will form part of the official offerings.

2. Activities and Structure

2.1. Structure of the PhD in Practice in Curating

The following table shows the structure of the PhD in Practice in Curating; the exams with links to the PhD regulations of the University of Reading are marked in yellow.

meeting Nov.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English • Digital library systems • Public symposia in collaboration (with an art institution)
meeting Feb.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
meeting June	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
July/ Aug.	<ul style="list-style-type: none"> • ZHdK summer school for doctoral students: : modules on writing, structuring, timing doctoral work
1 st Year 2 nd Year Annual Review	Re-written concept (abstract) Examples of recent curatorial work Chapter outline (content list) Year-end reporting form: http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gs-staff-policies-and-procedures.aspx
meeting Nov.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English • Digital library systems • Public symposia in collaboration (with an art institution)
meeting Feb.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
meeting June	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
July/ Aug.	<ul style="list-style-type: none"> • ZHdK summer school for doctoral students: modules on writing, structuring, timing doctoral work
2.Year	Re-Written Short concept (abstract)

3.Year Confirmation of Registration (Upgrade to PhD candidate status)	Chapter outline, (content list) Bibliography/Literature review One chapter 10,000 words (which may incorporate literature review) Presentation of relevant practice Confirmation of Registration form: http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gs-staff-policies-and-procedures.aspx
meeting Nov.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English • Digital library systems • Public symposia in collaboration (with an art institution)
meeting Feb.	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
meeting June	<ul style="list-style-type: none"> • Personal mentoring sessions • Colloquium with a group of advisors and PhD students • Working need analyses • Cultural English
July/ Aug.	<ul style="list-style-type: none"> • ZHdK summer school for doctoral students : modules on writing, structuring, timing doctoral work
3.Year 4.Year Final Submission	<p>University regulations`: http://www.reading.ac.uk/web/FILES/exams/Rules for Submission of Theses.pdf</p> <p>The exams office needs to be informed of the submission of the candidate's intention to submit (see regulations above) three to four months in advance.</p> <p>In discussion with the supervisor, an internal and external examiner is approached.</p> <p>The candidate must submit 3 copies of the thesis to the exams office (see regulations above)</p> <p>Practical work (for example: documentation, film, dossier, presentation, event, catalogue) to be submitted in negotiation with the supervisors and Director of Postgraduate Studies</p>

See all relevant links: Graduate School, University of Reading
<http://www.reading.ac.uk/graduateschool/>

2.2. Activities

In conjunction with the programme, a series of symposia and publications have been organised (see attachment). Conceptualisation and organisation of workshops and symposia are part of the programme and closely linked to the topics of the dissertations.

Symposia of recent years include

- May 2013 Who is afraid of the public? ICA London
- Nov. 2013 Third, fourth, and fifth space. Curatorial practices in new public and social (digital) spaces, Migros Museum, Zurich
- Nov. 2014 Curating: Glittering Myth, Social Symptom, Revolutionary Force? A Conference on Curatorial Knowledge Production ZHdK
- Jan. 2015 Transcurating. Center-Periphery-Perspectives, Museum Bärengasse Zurich
- March 2015 Curating Everything (Curating as Symptom) Migros Museum Zurich
- May 2016 CURATING in Feminist Thought, Migros Museum Zurich, and ZHdK
- Sept. 2016 Work, Migration, Memes, Personal Geopolitics, ZHdK

Upcoming

- June 2017 De Colonizing Art Institutions, Kunstmuseum Basel

3. Actual doctoral students

From the beginning, the commission has chosen the most promising students from multiple applications; to date, three students have finalized a PhD (marked in yellow) and are already in prominent positions, and eight students are working on their PhDs (in turquoise).

Omar Kholeif

Towards a New Language

Re-Defining the Frameworks of Regionally Focused Curating of the Arab World

Omar Kholeif is Curator at Whitechapel Gallery, London. Recent curatorial projects include curating the Cyprus Pavilion at the 56th Venice Biennale, Focus: Middle East, North Africa and the Mediterranean at the Armory Show, New York, and the 2015 Abraaj Group Art Prize, Art Dubai. Recent publications include, *You Are Here: Art After the Internet* (2014), *Jeddah Childhood Circa 1994* (2014), and *Moving Image* (2015).

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

Elke Krasny

Suzanne Lacy's International Dinner Party in Feminist Curatorial Thought

Elke Krasny is professor at the Academy of Fine Arts Vienna. She co-edited the 2013 volume *Women's: Museum. Curatorial Politics in Feminism, Education, History, and Art*.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

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Allan Siegel

“Rubbing Along”

Food, Politics and Public Space

Allan Siegel is a filmmaker, visual artist, and teacher. He was one of the founding members of the documentary film collective Newsreel and later a co-director of Third World Newsreel. His films have been presented at major international festivals and on public television throughout the United States, Europe, and Asia.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

Avi Feldman

Imagine the law – Law and the Legal System in Contemporary Art (temporary title)

Among Avi Feldman's most recent curatorial and writing projects are the exhibition *Set in Motion* at the Petach Tikva Museum of Art (May-September, 2014); and the publication *Extremum – Reflections on the Work of Yasmeen Godder* (Petach Tikva Museum of Art and Asia Publishers, 2014), which he also edited.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

Katerina Valdivia Bruch

Contacta: Participatory Art, Politics and Social Change

Katerina Valdivia Bruch is a Berlin-based independent curator and art critic. She has curated exhibitions and organised talks and lectures for a number of institutions, including ZKM-Center for Art and Media Karlsruhe, Bielefelder Kunstverein (Bielefeld). Currently, she works as web editor for Goethe-Institut's cultural magazine *Humboldt*.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Susanne Clausen

Sarah-Luise Spies

Curating Collectivities: Expanded Choreography Beyond Dance and Choreo-curatorial Practices.

Sarah Spies is a Senior Lecturer in Contemporary Dance at the University of Chester (UK)

Supervisors: Prof. Dr. Dorothee Richter, Prof. Susanne Clausen

Heidi M. Aishman

Curating Online Collective Space in the Experience Economy

Heidi M. Aishman is an independent curator originally from the northeast area of the United States; she is currently based in London.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Susanne Clausen

Maayan Sheleff (started 2016)

Preaching to the Choir

The Performative Human Voice and the Politics of Participation

Maayan Sheleff is a curator based in Israel, working there with major museums (Science Museum in Jerusalem and worldwide.)

Supervisors: Prof. Dr. Dorothee Richter, Prof. Susanne Clausen

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Antonio Cataldo (started 2016)

The Portable, the Dissolvable, the Transmissible: Migratory Practices of Exposition

Antonio Cataldo is working as programmer at the Office for Contemporary Art in Norway

Supervisors: Prof. Dr. Dorothee Richter, Prof. Susanne Clausen

Katalin Erdodi (started 2016)

Undermining: Visual Prospects in the 21st Century Desert

Katalin Erdodi is working as a curator of public art projects in Hungary.

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

Isabella Burrevans (started 2016)

Visual and creative political art activism in times of change.

The curator and capturing the moment.

A Berlin-based cultural producer and curator,

Supervisors: Prof. Dr. Dorothee Richter, Prof. Alun Rowland

4. Development of Staff and Student Numbers

The programme consists of international curators and lecturers. The programme is designed for lecturers at ZHdK, Master's students (Master in Design, especially Exhibition Design, Master in Transdisciplinary Studies, Master in Art Education), and Alumni of the Master of Advanced Studies in Curating. It is also well suited to provide a possibility for curators of the Museum of Gestaltung (which is a sub-department of the ZHdK) to develop their professional skills.

Different collaborations are planned with all parts of the ZHdK, for which curating as a meta-discourse, exhibition design, and programming play a role. Specific interest was expressed by the Department of Design (Prof. Dr. Sarah Owens), the Departement Darstellende Künste und Film (Dr. Jochen Kiefer), and the Master of Transdisciplinary Studies (Prof. Patrick Müller) to increase the number of PhD students from the ZHdK. An important aspect of the PhD programme is the international network in which the PhD students are involved.

Currently, 8 students are enrolled, (3 have already completed their PhD); plans for 2017 foresee 11 students, and 14 students for 2018.

5. Entry requirements

Requirement for admission to the PhD programme in Practice in Curating are: a degree from a recognised university (Magister, MA or diploma with good =C, very good= B, or excellent= A), the submission of a portfolio, and a written project proposal of a minimum of 5 pages. Applicants with a track record or who are already curatorial or academic professionals are especially encouraged to apply.

6. Areas of Research

Transfer: contemporary discourses of exhibition practice / undertaking a critique of ideology through the medium of exhibition-making / everyday culture to high culture / media in relation to curating

Display: the practices and power relations within modes of display; modes and discourses of audience address

Context: Sites/discourses of space and body politics / review of political missions / (post)colonial perspectives / re-interpretations of collection policies

Contemporary Practices: artistic and curatorial projects / paradigm shifts concerning the production, distribution, and reception of exhibitions, curating as cultural practice, performative curating

The main practical areas for a curatorial approach are:

Exhibitions and exhibition architecture; Design / scenography; Production of books and catalogues; Installations; Digital projects; Transdisciplinary practices; Art Mediation; Art in public spaces; Art education projects / communication projects; Sound-specific projects; Film programming; Performance programming

The areas of research are closely related to research at the Institute for Cultural Studies in the Arts, ZHdK, the Institute for Contemporary Arts Research, ZHdK, the Institute for Art Education, ZHdK, as well as Curatorial Research in the Department of Design and the Department of Performing Arts and Film and the Department of Art and Media.

7. Theoretical Perspectives

Exhibitions as media compounds ask for a diversity of combined theoretical perspectives, grounded in

- Cultural Studies
- Art History
- Theory of Aesthetics
- Gender Studies
- Cultural Analysis
- Pedagogy related to the Field of Visuality
- Postcolonial Studies

8. Partner Institutions for Symposia

Migros Museum für Gegenwartskunst, Zurich

ICA, London

Rural Museum, Reading

Kunsthalle Zürich

Neuer Berliner Kunstverein, Berlin

Museum Belvedere, Vienna

Zentrum für Kunst und Medien, Karlsruhe

Centre for Contemporary Art, Tel Aviv

Kunstmuseum Basel

Short Biographies of Supervisors / Staff

> rules and regulations see Graduate School University of Reading
<http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gS-staff-policies-and-procedures.aspx>

Current:

Professor Susanne Clausen, Professor in Art

Head of Department, Co-Director of the Joint Research Platform in Curating, Study Abroad Coordinator, Areas of Interest: Video, Installation, Experimental Performance, Performative Curating.

Her art practice involves performances, videos, and multi-media installations, incorporating new uses of performative and interactive media practices and text. In these works the performance and the exhibition are a site for post- or meta-production in which the stream of film and performance images becomes redirected into the realms of critical thought. Installations resonate theatrical film sets and stages, where the development of the work can be experienced. Performers and actors are choreographed within these sets, enacting movements and text, thus generating a structure of social, cultural, and political references and associations within the work.

Clausen works and publishes predominantly under the name Szuper Gallery, often in collaboration with the artist Pavlo Kerestey. Initially running Szuper Gallery as a tool to develop formal vocabularies that extend and define the concept of the gallery as institutional critique, she has since moved to larger sites for curation concerned with placing and siting art practice within a post-1989 condition and, now, post-2008 she continues to address the anxieties embedded in a capitalist fantasy. Szuper Gallery's ambivalent multimedia approach, which spans video, performance, installation, and paintings, responds to art world and global contexts, grappling with changing definitions of the social.

She has collaborated with institutions, artists, and museums both internationally and in the UK. Previous exhibitions and performances include Perm Museum of Contemporary Art, Russia (2012); Kunstmuseum Thun, Switzerland (2012); The MacKenzie Art Gallery, Canada (2011); Curtain Razors, Regina, Canada, 2008; 4'33'', Kunstverein Bregenz, 2007; Kunsthalle Helsinki, 2006; Set Project, Western Front Vancouver, 2005; Play without a Stage, Shedhalle Zurich, 2005; Künstlerhaus Bremen, 2002; Temporary Accommodation, Whitechapel Art Gallery, 2001; Para/Site Art Space, Hong Kong, 2005; Lenbachhaus Museum, Munich, 2002; Televisions, Kunsthalle Vienna, 1999.

More details can be found on www.szuper.org

Prof. Dr. Dorothee Richter

Professor in Contemporary Curating

Since 2005, she has been head of the Postgraduate Programme in Curating (MAS/CAS), www.curating.org, at the University of the Arts Zurich (ZHdK). She also co-founded with Susanne Clausen the "Research Platform for Curating, Practice-Based Doctoral Programme" a collaboration of the Postgraduate Programme in Curating and the Department of Fine Arts, University of Reading, now the PhD in practice in curating. From 1999 to the end of 2003, Richter was artistic director of the Künstlerhaus Bremen, where she curated a discursive programme based on

feminist issues, urban situations, power relation issues, and institutional critique. She has worked as a curator ever since.

Since 1998, Richter has held lecturing posts at the University of Bremen, the Merzakademie Stuttgart, the École des Beaux Arts in Geneva, and the University of Lüneburg alongside the travelling Exhibition / Archive "Curating Degree Zero Archive". She has co-curated numerous symposia, like "Re-Visions of the Display" 2009, with Jennifer Johns, Sigrid Schade, Migros Museum in Zurich; "Institution as Medium. Curating as Institutional Critique?" in 2010 with Rein Wolfs; the symposium "Who is Afraid of the Public?" at the ICA London in 2013, with Elke Krasny, Silvia Simoncelli and the University of Reading; and the symposium with the Manifesta Journal and the Institute of Contemporary Art of the ZHdK "Third, fourth and fifth spaces: Curatorial practices in new public and social (digital) spaces" at the Migros Museum in 2013. One of her 90 publications is her PhD, *Fluxus. Kunst gleich Leben? Mythen um Autorschaft, Produktion, Geschlecht und Gemeinschaft*, and the new Internet platform www.on-curating.org, which presents current approaches to critical curatorial practice, with 32 Issues of *OnCurating*, both in print and online. In 2013, she released a film together with Ronald Kolb: *Flux Us Now! Fluxus explored with a camera*, which was screened for the first time at the Staatsgalerie Stuttgart in April 2013, at the Migros Museum in Zurich, and different European art academies. In September 2013, she was appointed as mentor for POOL, (Collection of Hoffmann and Ringier) Zurich. In 2014, the Cultural Department of the city of Zurich appointed her as the curator/ programmer of half of Gasthaus zum Baeren / Museum Baerengasse, where she ran a programme together with young curators under the title "Curate Your Context". As a collaborative project with the Centre of Art and Media (ZKM) Karlsruhe, Dorothee Richter and Ronald Kolb are working on a video archive of interviews with contemporary curators. The working title is "CURATING politics of display, politics of site, politics of transfer and translation", with 52 detailed video interviews with internationally acclaimed curators, such as Peter Weibel, Hans Ulrich Obrist, Stella Rollig, Rein Wolfs, Beatrix Ruf, and Daniel Baumann.

Prof. Alun Rowlands

School Director of Teaching and Learning, Department of Art, University of Reading, Alun Rowlands is a curator and writer living in London. Curatorial projects and publications include *Vendor: Broadsheet #1* (ICA, London), *3 Communiqués* (Bookworks), *Barefoot in the Head* (Article Press, Performa), and *The Dark Monarch* (Tate St Ives). He is co-editor of *Novel*, a journal of artists' writing that manifests itself through exhibitions, readings, and events such as 'Novel at Dépendance', Brussels, 'Time Again', Sculpture Centre, New York, and 'Millennium Magazine', MoMA, New York. He is Professor of Art at the University of Reading and contributes to the Research Platform in Curating, University of the Arts Zurich and Reading.

Over the last ten years, he has established a distinctive position as a curator and academic through a series of acclaimed exhibitions with high-profile international institutions and museums including Tate and Institute of Contemporary Art in London, and Sculpture Centre and Performa, both in New York. Rowlands curated *The Dark Monarch* at Tate St Ives, a highly acclaimed exhibition that manifests a number of Rowlands' distinctive research interests. Developing curatorial methods that exploited the ruses of fiction, the exhibition allowed for a significant re-

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examination of modernist British art history, juxtaposed with contemporary artists' commissions, in forging new narratives and understanding. Rowlands' research centres on the interstices between curatorial and editorial paradigms, through which, as he identifies, practice-based research traces the migration between the spaces of the page and the exhibition. It is within this distinctive terrain that Rowlands' is a leading voice, developing a progressive enquiry with considerable theoretical sophistication. Rowlands' commissioned book sits amongst other significant Bookworks publications, with artists such as Tacita Dean, Jeremy Deller, Susan Hiller, Joseph Kosuth, and Adrian Piper amongst others. Rowlands' *Communiqués* adds considerably to the canon of artist's books, which may be recognised as art forms in their own right.

Dr. Rachel Garfield

Associate Professor, School Director of Postgraduate Studies, Studio Tutor, Programme Director of Art and History of Art, PhD Supervision visiting Research Fellow Newcastle University in Art and Geography Departments, 2013-2015

Areas of Interest: Lens-based media, primarily video and experimental film.

Formation of subjectivity in relation to race/class/gender. Performativity. Narrative. Positionality. Psychoanalysis. Politics. Excess.

Research: In addition to her art practice, her published writing typically explores the positioning of artists; processes of exclusion; hierarchies of victimhood; documentary practices and the politics of the subject; performativity; the encounter and the look in video; indeterminacy in the visual field often through the example of Diasporic communities; Landscape painting and the formation of Englishness in the 20th Century. She exhibits nationally and internationally. She has been writing about Lisa E. Bloom, Dave Burrows, Amelia Jones, Matthew Shaul, Pam Skelton, Pauline de Souza, and Juliet Steyn.

She is on the editorial board for the peer-reviewed journal *Jewish Film & New Media: An International Journal*. In addition, she has been peer reviewer for the DAAD fellowship, examined externally in the Fine Art Dept. at Brighton University for their periodic review; the MFA at Byam Shaw; the Digital Film and Screen Arts BA at Farnham, UCA. She has been invited to teach at the University of Wisconsin at Madison in the Fine Art Dept.; the University of Texas at Austin in the Art and Art History Dept.; University of California, San Diego in the Communications Dept., as well as many universities in the UK.

With the expansion of the PhD programme in Practice in Curating, we will include the following supervisors and therefore guarantee the implementation in different departments of the ZHdK.

Prof. Dr. Sarah Owens

Head of Field of Excellence Communication, Department of Design, Zurich University of the Arts,

Communication designer and design theoretician.

She studied communication design at the Fachhochschule Augsburg, 2001-2002. She was corporate designer at Strichpunkt, Stuttgart, 2002, designer for the magazine of *Süddeutschen Zeitung*, 2006; she obtained a Master of Arts, Design History at Royal College of Art, London, 2005-2008, was scientific researcher for Prof. Jeremy Aynsley at the Royal College of Art, London, 2006-2007, lecturer for

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design theory and design history at the London Metropolitan University and the University College for the Creative Arts, Rochester, 2009, a was awarded a stipend at the Akademie Schloss Solitude, Stuttgart, 2012 PhD at the University of Reading, typography and graphic communication; she has completed publications about typography, graphic design, history and theory of visual communication, popular and subcultures, lay design and amateur aesthetics, and given talks and workshops in London, Leeds, Delft, Stuttgart, Thessaloniki, Nicosia, Reykjavik, Palo Alto, Berkeley, and New York.

Dr. Jochen Kiefer

Head of pathway in Dramaturgy at the BA of Arts in Theatre, Department of Performing Arts and Film, ZHdK.

He studied cultural science at the University of Hildesheim, (Theatre, Music, Philosophy,), was researcher for the project “Die Puppe als Metapher den Schauspieler zu denken”, supported by the German DFG, reader for theatre practice at University of Hildesheim, dramaturge at Lofft in Leipzig, chief dramaturge and artistic advisor for the theatre director of Kulturinsel Halle. Production dramaturge for *Allein das Meer*. He was responsible (in cooperation with Jos Houben) for “Stadtverführungen”, a part of the festival “Theater der Welt 2008” in Halle (Saale). Together with Heike Hennig, he worked for the music and theatre production *Alcina – Fragments of a Language of Love*, Halle, 2008. Productions such as RITALE and MARIA, artistic director of HEIKE HENNIG & Co.

External examiner

Prof. Dr. Sabine Gebhardt Fink

Head of the Master's Programme in Fine Arts, Lucerne School of Art and Design, studied art history, philosophy, theatre sciences, and new German literature at the Universities of Basel and Munich. PhD at University of Basel, researcher for projects like "Perform Space", "The Situated Body", "Das Verhältnis der Künste", "Ausstellungsdisplays", "Hermann Obrist im Netzwerk der Künste und Medien um 1900", and the "Art goes Poetry" (Pro Helvetia grant), as well as Performance Chronik Basel (Pro Helvetia support for publications).

Professor for Contemporary Art and Head of Master of Arts in Fine Arts - Art in Public Spheres & Art Teaching since 2011. Before this, she held a post-doc position at the Institute for Cultural Studies of the Arts at ZHdK and was guest professor at Ruhr-Universität Bochum for modern and contemporary art. She is also working as author, curator, and editor for contemporary art at, for example, the Performance Chronik Basel with Muda Mathis and Margarit von Büren.

Publications since the beginning of the collaboration with the University of Reading 2012:

- Nkule Mabaso, ed., “In this Context: Collaborations & Biennials”, www.oncurating.org #32, Zurich 2016, **ISBN-13:** 978-1539605461
With contributions by Ntone Edjabe, Justin Davy, Elvira Dyangani Ose, Misheck Masamvu, Marcus Neustetter, Smooth Nzewi, Daudi Karungi, Iolanda Pensa, Gregory G. Sholette
Interviews conducted by Nancy Dantas, Valeria Geselev, Abongile Gwele, Nkule Mabaso, Olga Speakes.
- Jonas Becker, Benjamin T. Busch, Matthew Hanson, Penny Rafferty, Paul Stewart, (eds.), “Spheres of Estrangement: Art, Politics and Curating”, www.oncurating.org #31, Zurich 2016, **ISBN-13:** 978-1535019224
With contributions from Joesphine Baker-Heaslip, Jonas Becker, Franco ‘Bifo’ Berardi, Benjamin T. Busch, Dan Bustillo, Lilian Cameron, Joey Cannizzaro, Carson Chan, Jeni Fulton, Ken Gonzales-Day, Matthew Hanson, Anke Hennig, Alistair Hudson, Alison Hugill, Suzana Milevska, Jared Pappas Kelley, Penny Rafferty, PUNK IS DADA, Claire Ruud, Jack Schneider, Adrian Shaw, Paul Stewart, Sam Thorne.
- Dorothee Richter, Tanja Trampe, Eleonora Stassi (eds.), “Work, Migration, Memes and Personal Geopolitics”, www.oncurating.org #30, Zurich 2016, **ISBN-13:** 978-1533448392
Contributions by Giorgio Agamben, Sadou Bah / Alternative Schule, Zürich, Anne-Julchen Bernhardt, Esther Eppstein, Grandhotel Cosmopolis, Martin Krenn, Fany Flores, Maurizio Lazzarato, Philipp Lutz, Migrafona, Melanie Muñoz / Lysistrada, Rayelle Niemann, Roberto Nigro, Marion von Osten, Katharina Morawek, Almut Rembges, Mathias Rodatz, Bea Schwager / SPAZ, Vreni Spieser, Petra Tomljanović, Erol Yildiz, Želimir Žilnik, Tim Zulauf.
- Elke Krasny, Lara Perry, Dorothee Richter (eds.), “Curating in Feminist Thought”, www.oncurating.org #29, Zurich 2016, **ISBN-13:** 978-1532873386
Contributions by Nanne Buurman, Laura Castagnini, Susanne Clausen, Lina Džuverović and Irene Revell, Victoria Horne & Kirsten Lloyd & Jenny Richards & Catherine Spencer, Amelia Jones, Elke Krasny, Michaela Melian, Gabrielle Moser and Helena Reckitt, Heike Munder, Lara Perry, Maura Reilly, Dorothee Richter, Hilary Robinson, Stella Rollig and Juliane Saupe, Sigrid Schade.
- Avi Feldman (ed.), “Imagine Law”, www.oncurating.org #28, Zurich 2016. **ISBN-13:** 978-1523491612
Contributions by: Tzion Abraham Hazan, Sabine Mueller-Mall, Jonas Staal, Zoltán Kékesi, Szabolcs KissPál and Máté Zombory, Michal Heiman, Lawrence Abu Hamdan, Avi Feldman, Hila Cohen-Schneiderman, Milo Rau, and Avidgor Feldman.
- Dorothee Richter, Maja Widmer (eds.), “Ephemera, Invitation cards, press releases, inserts and other forms of artistic (self-)marketing”,

www.oncurating.org #27, Zurich 2015. **ISBN-13:** 978-1522801894
Contributions by: Daniel Baumann Michael G. Birchall, AA Bronson, Martin Jäggi, Anne Moeglin-Delcroix, Marianne Mueller, David Senior, Barbara Preisig; New (Self) Advertisements by: AES+F., åyr, Peter Aerschmann, Beni Bischof, Maja Cule, Critical Art Ensemble, DullTech™, Karl Holmqvist, Marcus Kraft, Juan López, Meier & Franz, Modeling Agency (Janus Hom & Martyn Reynolds), Helena Hernández and Rafael Koller aka The Niñxs, Sarah Ortmeyer, Angki Purbandono, PUNK IS DADA, Rosalie Schweiker & Maria Guggenbichler, Stipan Tadic, Britta Thie, Valentin Hauri, Valerio Pellegrini, Eva Vuillemin + Ruth Erdt.

- Dorothee Richter, Barnaby Drabble (eds.) “Curating Degree Zero Archive, Curatorial Research”, www.oncurating.org #26, Zurich 2015. **ISBN-13:** 978-1517453367
With contributions by Felix Ensslin, Sabeth Buchmann, Sergio Edelsztein, Elke Krasny, Avi Feldman, Brian Holmes, Ellen Blumenstein, Dorothee Richter.
- Dorothee Richter, Michael Birchall (eds.), “Social Sculpture Revisited”, www.oncurating.org, # 25, Zürich 2015. **ISBN-13:** 978-1512330809
With contributions from Grandhotel Cosmopolis Augsburg, Marina Belobrovaja, Søren Berner, Ursula Biemann, Michael Birchall, Dario & Mirko Bischofberger, Fabrizio Boni & Giorgio de Finis, Eyal Danon, Altes Finanzamt, San Keller, Beta Local, Oliver Ressler, Planting Rice, Dorothee Richter and Martin Schick , featuring works by Jeanne van Heeswijk, San Keller and Szuper Gallery.
- Michael Birchall, Philipp Sack (eds.), “After the turn: art education beyond the museum”, www.oncurating.org, #24, Zurich 2014. **ISBN-13:** 978-3837625691
With contributions from the Vagabond Reviews, Megan Johnston, Lena Seik, Amanda Cachia, WochenKlausur, Yet Chor Sunshine Wong and illustrations from Dan Perjovschi.
- John Canciani (ed.), “The Future of Short Film”, www.oncurating.org, #23, Zurich 2014. **ISBN-13:** 978-1499275391
with contributions by Robert Cambrinus, Lars Henrik Gass, Maike Mia Höhne, Peter van Hoof, Jukka-Pekka Laakso, Laurence Raymond, Anna Veilande-Kustikova.
- Nkule Mabaso, Dorothee Richter (eds.), *Politics of Display*, www.oncurating.org, #22, Zurich 2014. **ISBN-13:** 978-1499275216
With contributions by Dorothee Richter, Marco Scotini, Paul O’Neill, Elena Filipovic, Manon Slome and Joshua Simon, Anke Hoffmann and Yvonne Volkart, Mirjam Varadinis, Rainer Ganahl, René Block, Rein Wolfs, Anton Vidokle, Sasa Nabergoj
Interviews conducted by: Garance Massart-Blum and Milena Brendle-John, Katharina Schendl and Ingela Johansson, Nkule Mabaso, Lindsey Sharman, Sylvia Ruttimann and Karin Seinsoth, Jill Keiser, Melanie Buechel and Jeannine Herrmann, Garance Massart-Blum and Amber Hickey.

- Lucie Kolb, Gabriel Flückiger (eds.), “(New) Institution(alism)”, www.oncurating.org, #21, Zurich 2014. **ISBN-13:** 978-1494846947
With contributions by Liesbeth Bik (Bik Van der Pol), Jonas Ekeberg, Charles Esche, Alex Farquharson, Lucie Kolb & Gabriel Flückiger, Maria Lind, Rachel Mader, Vanessa Joan Müller & Astrid Wege (European Kunsthalle), Felix Vogel.
- Dorothee Richter, Silvia Simoncelli (eds.): “Total Abstraction”, www.oncurating.org # 20, Zürich 2014. **ISBN-13:** 978-1495943157
With contributions by Liam Gillick, Goldin+Senneby, Wade Guyton, Amber Hickey, Maria Lind, Damian Navarro, Roberto Nigro, Véronique Ribordy, Dorothee Richter, Meyer Shapiro, Lindsey V. Sharman, Silvia Simoncelli, Tommy Støckel, Stefan Wagner.
Interviews conducted by Melanie Büchel, Marina Lopes Coelho, Silvia Simoncelli.
- Michael Birchall (ed.): “On Artistic and Curatorial Authorship”, www.on-curating.org #19, Zurich 2013. **ISBN-13:** 978-1492170808
With essays by Marc James Léger and Dorothee Richter, and interviews with Artur Żmijewski, Kristina Lee Podesva, Mary Jane Jacob, Raqs Media Collective, Valerie Smith, Gavin Wade, "F**king Good Art", Ute Meta Bauer & Yvonne Doderer, Winfried Stürzl, Tania Bruguera and Marion von Osten.
- Olga Stefan and Catalin Gheorghe (eds.): “Social Curating and its Public”, www.on-curating.org #18, Zurich 2013. **ASIN:** B00LI6PCG2
With contributions by Larissa Babij, DeLve (Ivana Bago & Antonia Majaca), Marina Grzinic, h.arta, Cristian Nae, Marton Pacsika, Rena Radle and Vladan Jeremic, Stefan Rusu, and a photo project by Yelena Vorobyeva and Viktor Vorobyev.
- Z+, Dorothee Richter (ed.), “In Transition, Darstellungsformate im Wandel”, Zürich 2013. **ISBN-13:** 978-1482730425
With contributions by Marie-Luise Angerer, Felix Baumann, Helmut Draxler, geheimagentur, San Keller, Gertud Lehnert, Lucie Kolb, Sven Lütticken, Angelika Fitz, Milo Rau, Dorothee Richter, Andrea Roca, Vera Ryser, RELAX, Ruth Schweikert, Schaulplatz International.
- Burkhard Meltzer, Tido von Oppeln and Sarah Owens (eds.): “Design Exhibited”, www.on-curating.org #17, Zurich 2013. **ISBN-13:** 978-1489537294
Contributions by Jan Boelen, Konstantin Grcic, Urs Lehni, Tobias Madison, Burkhard Meltzer, Tido von Oppeln and Sarah Owens, as well as an artistic intervention by Mamiko Otsubo.
- Zoran Erić, Stevan Vuković (eds.): “Precarious Labour in the field of Art”, www.on-curating.org #16, Zurich 2013. **ISBN-13:** 978-1482365146
Texts by Andrew Ross, Anthony Davies, Adrienne Goehler, Carrotworkers'

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Collective, Rosalind Gill and Andy Pratt, Free art collective, Pascal Gielen, Marc James Léger and Angela McRobbie.

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Contributions by Boris Buden, Eda Čufer, Clémentine Deliss, Charles Esche, Charles Harrison, Mike Hentz, Oliver Marchart, Suzana Milevska, Saša Nabergoj and Dorothee Richter, Nora Sternfeld and Luisa Ziaja, WHW, Miha Zadnikar.
- Dorothee Richter, Rein Wolfs (eds.), “Institution as Medium. Curating as Institutional Critique?”, www.on-curating.org #13, Zurich 2012. **ASIN:** B008S7YHLU
Contributions by Giovanni Carmine, Maja Ciric, Neil Cummings, Helmut Draxler, Beryl Graham, Damian Jurt, Hassan Khan, Marysia Lewandowska, Isin Onol, Dorothee Richter and Yael Eylat Van-Essen.



Concept: PhD in Practice in Curating

Practice-Based Doctoral Programme

In 2012, the University of Reading and the Postgraduate Programme in Curating, Zurich University of the Arts launched the “Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme“, now “PhD in Practice in Curating”. The practice-based PhD Programme provides participants with the opportunity to pursue their individual research projects in a collective learning environment characterized by transdisciplinary approaches, as well as postdisciplinary, and postcolonial perspectives on transnational and international issues. The programme is lead by Prof. Dr. Dorothee Richter (Head of the Postgraduate Programme in Curating and publisher of OnCurating.org) and Prof. Susanne Clausen (Professor of Art and Head of the Department of Art at the University of Reading). In conjunction with the programme, we launched a series of symposia and publications including: “Who is afraid of the public?” at the ICA London, and “Third, Forth and Fifth Space, Curatorial practices in new public and social (digital) spaces” at the Migros Museum für Gegenwartskunst, in Zurich.

The Programme

The PhD in Practice programme understands curating or the curatorial not as a philosophical concept but as a practice that is deeply involved in politics of display, politics of site, politics of transfer and translation and regimes of visibility. It is based on a concept of critical research that takes as its starting point the investigation of what is often the overly simplistic understanding of the curator as a new agent in the fields of art and culture. The programme understands the curatorial as a multi-authored approach to the production of meaning that is intrinsically linked to transformations of contemporary societies, the reorganization of labour, cultural policies, politics of inclusion/exclusion, and issues poised by points of intersection.

The programme has been developed in the context of cultural analysis, theories of power, theories of communities based on feminist, queer, postcolonial, ecological, post-Marxist and other political and emancipatory positions. Many of these positions emerge out of political struggles or social movements. The Practice-Based PhD Programme sees curatorial knowledge production as a space for the negotiation of social, political, cultural, and economic conflicts. It understands curating as agency from which new constellations emerge. These could be represented in the format of an exhibition but equally in other forms of meaning production through a context-related media conglomerate. This involves a critical review of contemporary curatorial practices and theories and the critical reflection

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of the rise of a so-called curatorial class. By engaging with these trajectories, the conditions and the foundations of knowledge production in the curatorial field become the subject of critical research leading to their re-positioning.

Structure

The Practice-Based Doctoral Programme is both practical and theoretical. The writing should adhere to academic standards both in the development of an innovative argument and the theorization of its claim.

The thesis and the projects are to be developed in close dialogue with the Director of Programme Dr. Dorothee Richter; the second supportive and supervisory function is provided by members of the faculty group.

The Research Platform understands the group of PhD students and faculty as a supportive environment of shared knowledge production. Therefore participants develop their research and writing skills in conceiving and organising documents, as well as carrying out independent and/or collaborative research in a research environment that is dedicated to trans- and post-disciplinary, international exchange, and shared knowledge production.

Entry requirements

Requirements for admission to the Practice-based PhD programme are: a degree (Magister, MA, or diploma) from a recognised university, the submission of a portfolio, and a written project proposal of a minimum of 5 pages. Applicants with a track record or who are already curatorial or academic professionals are especially encouraged to apply.



PhD in Practice in Curating

Practice-Based Doctoral Programme

Handbook

The Practice-Based Doctoral Programme offers an avenue for both practical and theoretical research. It is expected that PhD projects contribute to new knowledge by developing innovative arguments grounded in and complimented by in-depth theoretical analysis and debate.

The writing should adhere to academic standards both in the development of an innovative argument and the theorization of its claim.

Both of these aspects define the PhD; the minimum number of words for the theoretical component is 40,000, while a sustained theory-based writing project could be submitted with up to 80,000 words. The expected average word count is **60,000 words** of academic writing. The practical research may result in what is conventionally regarded as an exhibition, but also in many other cultural articulations. The programme is designed for a period of three (full-time) or five (part-time) years of study. During this time the participants will undergo annual reviews on their progress from a group of faculty members, and after the first year of full-time studies (or in the second year for part-time studies) receive a confirmation of their status as PhD candidates.

The thesis and the projects are to be developed in close dialogue with the Directors of the Programme. The second supportive and supervisory function is provided by the faculty group, Prof. Susanne Clausen and Prof. Alun Rowlands and other invited faculty members or experts (in the future, Prof. Dr. Sarah Owens and Dr. Jochen Kiefer). This faculty contributes to three group seminars scheduled to take place each year. The programme is further supported by Dr. Rachel Garfield who, as Department Director of Postgraduate Studies, oversees the University's regulations and examination requirements.

The Research Platform understands the group of PhD students and faculty as a supportive environment of shared knowledge production. Participants will be supported in developing their writing skills and in framing, organising, and documenting their independent and/or collaborative research projects.

Progression Requirements

Annual Review	Re-written concept (abstract) Examples of recent Curatorial work Chapter outline (content list) Year report form: http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gs-staff-policies-and-procedures.aspx
Confirmation of Registration (Upgrade to	Re-Written Short concept (abstract) Chapter outline, (content list) Bibliography/ Literature review One chapter 10 000 words (which may incorporate literature review)

<p>PHD candidate status)</p>	<p>Presentation of relevant practice Confirmation of Registration form: http://www.reading.ac.uk/graduateschool/supervisorsandresearchstaff/gs-staff-policies-and-procedures.aspx</p>
<p>Final Submission</p>	<p>University regulations` : http://www.reading.ac.uk/web/FILES/exams/Rules_for_Submission_of_Theses.pdf</p> <p>The exams office needs to be informed in advance of submission of the candidates intention to submit (see regulations above) three to four months.</p> <p>In discussion with the supervisor an internal and external examiner is approached.</p> <p>The candidate must submit 3 copies of the thesis to the exams office (see regulations above)</p> <p>Practical work (for example: Documentation, Film, Dossier, Presentation, Event, Catalogue) to be submitted in negotiation with the Supervisors and Director of Postgraduate Studies</p>