

Twelve Month Curatorial Fellowship

With the Contemporary Art Society

Developed for The Centenary Programme

The Bursary for the twelve month Fellowship: £16,000

Part time (average of 3 days per week)

Curatorial Practice and the Museum

Working with Collections of Modern and Contemporary Art.

2010 is the Contemporary Art Society's centenary year. To celebrate, a Centenary Programme will take place in partnership with many of our sixty-three member museums across the UK.

The Programme will include, exhibitions, publication, talks and events. Also, as part of the programme, we are delighted to be able to offer three Curatorial Fellowships to focus on our work with public collections. The Fellowships, based within the collections, aim to bring additional contemporary art, curatorial expertise right to the heart of the staff teams working within the museums. The initiative is designed to offer the Fellow curatorial experience of working with and planning the future of a public collection. This may relate to modern, contemporary and historic collections.

Aims and Objectives of the opportunity:

The Contemporary Art Society is initiating three curatorial fellowships as part of the organisation's Centenary Programme. Two six month fellowships will be hosted within museums, these Fellows will work closely with the museum collections including developing strategy and new ways of working with and providing access to contemporary, modern and sometimes historic collections. The participating museums are the Herbert Museum and Art Gallery, Coventry and Nottingham Castle Museum and Art Gallery. The third will be based within the offices of the Contemporary Art Society, with the aim to develop a strategy for on-line content as a key resource for our broad membership of arts professionals, particularly those working with public collections of modern and contemporary art. This is an opportunity for a curator who is interested in generating and gathering information from a discursive national programme of conferences, events and research activity and establishing a continuity through an on-line resource.

About the National Network

Membership of the National Network is for arts professionals to contribute to the debate around the role of the museum in developing contemporary collections. The National Network is the only UK wide programme that focuses on the many issues that lie at the heart of our work in growing, sustaining and using public collections of contemporary art.

The programme that we develop annually focuses on the following questions:-

- What do museums and galleries offer to the ecologies of our towns and cities
- Who is curating, mediating, using and visiting our public collections?
- Where are the existing and future partnerships that will enable museums to work with artists to generate new contemporary art for their collections?
- How can the stakeholders ensure a vibrant and meaningful future for public collections of contemporary art?

Through this membership we bring experts together to enable the expertise to grow – The Contemporary Art Society works with museums and galleries within the complex and even shifting ecology for contemporary art.

The potential of the web site and other in-line content generation:-

The role of the web site in the development of the programme has great potential. Currently the site does not meet any of our member's needs other than to provide the barest essential details. The Fellow will develop a strategy that will meet the needs of the membership, extend the existing programme and bring accessible streams of information that will be a resource for our members and, more broadly, the sector. This will be a vital piece of work that will be of national significant for those working with, or interested in, public collections of modern and contemporary art.

The Bursary:

The bursary will be paid as a fee and in accordance with a negotiated contract with the Contemporary Art Society. There is an expectation that the Fellow will be registered self employed.

Person Specifications for the Curatorial Fellow.

Knowledge and experience

- A specialist knowledge of Contemporary Art.
- Knowledge of developing on-line content both documentation and programming
- Experience of working as a curator – within an institution or on realised freelance projects
- Awareness of issues relating to audience development

Skills and Abilities

- Ability to work effectively on own initiative and as part of multi-disciplinary team
- Ability to lead on researching, developing and delivering projects as required
- Excellent communications skills and an ability to assist other professionals to learn from your experience.
- Well organised and able to work on several projects simultaneously
- Ability to work to deadlines
- Ability to interpret the work of contemporary artists and make often complex ideas clear to a wide audience
- Effective written communication skills.
- ICT skills sufficient to use a word processor and a database package
- Ability to initiate partnerships and develop networks with other related institutions as well as museum professionals and professionals in other fields related to contemporary art.

Experience, Skills and Abilities that are Desirable

- An understanding of the importance of professional development and the way that strategic programmes can contribute to capacity development.
- Applicants must be able to show a sustainable interest in and dynamic sense of enquiry in to public collections of contemporary art and the possibilities and issues of collecting media and digital art.

Education

- A Postgraduate qualification in a related subject:- curatorial studies, contemporary art history or other related subject.
- Or
- A substantial period working as a curator working within the specialism of contemporary art and the field of media and digital art.

How to make an application:

Please complete the application form provided. The Statement of Application should be structured around the following questions and take full account of the details provided within this pack and the person specifications.

1. How would you apply your existing curatorial research and current interests within the context of this Fellowship and the 4 main priorities and opportunities that have been set out in the job description.
2. What is your curatorial experience to date and how can you use this experience in your approach to the Fellowship
3. What project management and organisational experience have you had and how would you bring this to work within the staff team at The Castle.
4. Why is this an important opportunity for you and how would you use this experience in the future

Please also include an up to date c.v. no more than two sides of A4 and names of two referees.

Applications should be submitted by 5pm on **Monday 8 February** by email to:
nationalprogrammes@contemporaryartsociety.org.

The start date:- as soon as possible.

Interviews will take place at the offices of the Contemporary Art Society, 11.15 Emerald Street, London WC1N 3QL

If you would like further information please contact:-
Lucy Byatt at the Contemporary Art Society
lucybyatt@contemporaryartsociety.org

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Background to the Contemporary Art Society

'The Contemporary Art Society exists to develop the widest audience for contemporary art, and to support and develop contemporary art collections and collectors in the UK'.

The Contemporary Art Society was initiated in 1909, the name coined in 1910 at the inaugural meeting, the first works purchased in 1910. The organisation was established as a pressure group that actively supported younger artists over a sustained period. Founded by seven individuals: Roger Fry, artist, lecturer, critic and Curator of the Metropolitan Museums of Art in New York. DS McColl, keeper of the Tate Gallery (1906 to 1911). Charles J Holmes, Director of the National Portrait Gallery. Phillip Morrell, Liberal MP and his wife Lady Ottoline. Ernest March, expert in Martinware pottery and Charles Aitken, Director of the Whitechapel Art Gallery. McColl and Fry had also been instrumental in establishing The National Art-Collections Fund in 1903 to assist national museums to purchase mainly old masters and furniture. The founders of CAS, particularly McColl and Fry saw that there was a role for an organisation to purchase more adventurous work from younger, living artists for national collections. Among the English artists CAS introduced to collections including Tate are; Walter Sickert, Augustus John, Vanessa Bell, Henry Lamb, Jacob Epstein, Eric Gill, Duncan Grant, Stanley Spencer, Lucien Pissarro, Paul Nash, Christopher Wood, Ben Nicholson, Ivon Hitchens, John Hoyland, Peter Blake, John Bratby, Francis Bacon, Lynn Chadwick, Cecil Collins, Allen Jones. There was also a separate fund for international works, Fry bought the first Gauguin to be gifted to Tate from his Post Impressionist show for £40.

The CAS has bought over 8,000 works over the last 100 years and in the last 20 has developed vital new models for collecting, most significantly this was achieved through the Special Collections Scheme (1997 to 2005). At this time the CAS was the recipient of the largest non building based capital arts Council Lottery Award. With this fund the organisation worked with fifteen museums in England and Wales and with museums in Scotland through the National Collecting Scheme for Scotland to purchase major contemporary works through a process of professional development and research.

