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THE ROLE OF THE FREELANCE CURATOR IN A CONTEMPORARY ART EXHIBITION

This article analyses the role of the freelance curator in a contemporary art exhibition. The first part of the article conceptualises the notion of the modern curator and surveys the categories of curators. The next part of the article surveys the potential models of curation. There are 7 models of curation distinguished: self-reflexive, "sampling", traditional, decentralisation curation, virtual curation, art-curator, collaborative – curatorial platform. The third part describes contemporary art exhibitions. The categorisation of exhibitions may vary; it can be based on duration, the number of participants, etc. However, the concept of a "potluck" exhibition does not exist anymore. An exhibition is managed with the help of the curator. The fourth part analyses the activities of an independent curator in an art exhibition based on four stages of the project: preparation, planning, implementation and evaluation. There are main tasks for the curator to perform distinguished in each stage. The final part of the article analyses the insights of the curators and derives the formula of successful curation.

Keywords: a freelance curator, the role of a freelance curator in art art exhibition, art exhibition, contemporary art.

РОЛЬ НЕЗАЛЕЖНОГО КУРАТОРА У ПРОВЕДЕННІ ВИСТАВКИ СУЧАСНОГО МИСТЕЦТВА

Віткаускайте І.

У статті подано аналіз ролі незалежного куратора в проведенні виставок сучасного мистецтва. Перша частина статті концептуалізує поняття сучасного куратора та визначає категорії кураторів. Наступна частина статті обстежує можливі моделі курирування. Існує 7 моделей курирування: саморефлексивна, "відбір", традиційна, децентралізоване курирування, віртуальне курирування, арт-куратор, колаборативно-кураторська платформа. Третя частина описує сучасні художні виставки. Класифікація виставок може варіюватися; вона може бути заснована на тривалості, кількість учасників тощо. Четверта частина аналізує діяльність незалежного куратора у художній виставці, засновану на чотирьох етапах проекту: підготовка, планування, впровадження та оцінка. Заклучна частина статті аналізує ідеї кураторів і виводить формулу успішного курирування.

Ключові слова: незалежний куратор, роль незалежного куратора в художній виставці, художня виставка, сучасне мистецтво.

РОЛЬ НЕЗАВИСИМОГО КУРАТОРА В ПРОВЕДЕНИИ ВЫСТАВКИ СОВРЕМЕННОГО ИСКУССТВА

Виткаускайте И.

Дан анализ роли независимого куратора в проведении выставки современного искусства. В статье, во-первых, дается концептуальное понятие современного куратора и определяются категории кураторов. Во-вторых, исследуются модели кураторства. В-третьих, рассматриваются современные художественные выставки и, в-четвертых, анализируется деятельность независимого куратора художественной выставки. Даются идеи успешного кураторства.

Ключевые слова: независимый куратор, роль независимого куратора в художественной выставке, художественная выставка, современное искусство.

Introduction. Modern curation is a rapidly growing profession [19]. The number of independent curators who want to not only ensure a fluent course of the project, but also anticipate the “moves ahead”, increases. They have more “freedom” than institutional curators. They become art managers as well. Therefore, the competition among the curators increases; each of them seeks recognition and maximum profit possible. They sometimes compete even with artists. According to Hiller, at the moment the curator has become “the figure” of art which replaces the artist and the art criticism. Frequently, exhibiting works are more important than the artworks themselves. There are two variants: either the curator-artist becomes more important than the artists and their works (or at least temporarily pushes them to the background) or creates a new product of high quality together with them [36]. In any case, the curator is no longer a passive participant in the field of art. His collaboration with the artist creates a product, namely an exhibition which can create an opportunity to enter the second market of art.

The aim of this article is to analyse the activities of an independent curator during the organisation of a contemporary art exhibition.

1. Conceptualisation of the notion of a modern curator

Since the end of the 20th century, the notion of a modern curator has started to evolve, and it has been going on ever since. The table “The opinions of different authors on the notion of the *curator*” (Table 1) introduces definitions of the notion of the *curator*. It is noteworthy that it is possible to find more definitions. Each curator, art critic and artist names a different possible definition.

The similarities include the fact that most of the authors describe the curator as a manager. He organises the meetings between the spectator and the piece of art, takes care of the presentation of works and can be a creator himself. The main difference is visible in the quote by Ulrich Obrist that the curator is like a good chef. This means that the curator is responsible for everything: for the quality of the entire exhibition, the organisation of work, etc. He must be creative. Here one can remember the quote by Kreivyte that a curator is a generator of ideas who develops his idea and vision together with artists. A curator helps artists to express themselves. He can be responsible for a lot of actions. All of this shows that curators do not have their strong identity yet; therefore, there cannot be a unified definition for it.

The role of the curator during the last decades has been gaining more importance [38]. According to Hopps, curation is not only the introduction of works to a certain institution; it is a far more complex phenomenon [11].

Table 1. The opinions of different authors on the notion of the curator

Author, years	The definition of the notion of the curator
Lubytė (2006)	A curator is a mediator who enables various contexts of art to be revealed
Kreivytė (2006)	First of all, a curator is a generator of ideas who has a certain vision and by working together with artists, develops his own ideas and tries to implement this vision
d'Harnoncourt (2006)	A curator is a man who creates a certain connection between the art and the audience
Szeeman (1995)	A curator is an administrator, amateur, author of introductions, librarian, manager and accountant, animator, conservator, financier, and diplomat. He is also an exhibition-maker. "Sometimes he is the servant, sometimes the assistant, sometimes he gives artists ideas of how to present their work; in group shows he's the coordinator, in thematic shows, the inventor"
Zovienė (2012)	On the one hand, a curator is also like a creator, provided he creates a conceptual project; on the other hand, he can play the role of the manager of an artist
Klimašauskas (2013)	A curator is the one who takes care of and who cares. Usually, the curator cares about the organisation of meetings between the spectator and the work of art
Ulrich Obrist (2014)	"A good curator is like a good chef"

Source: compiled by the author [10;11;17;24;37;34;41].

Fowle states that curation can provide a platform to realise artists' ideas and interests, it must be responsive to the situations in which it occurs, and it should address timely artistic, social, cultural or political issues creatively [11]. Therefore, the curator is an ideologist; he can find various topics and analyse them. He performs the work of an artist-analyst.

Usually, there are two main categories of curators:

○ **Independent curators (IC).** They do not work in specific institutions. The position of an independent curator is usually related to the notion of the free creator formed by the avant-garde movements. They collaborate with galleries, funding institutions, etc. [10]. Therefore, they are mediators between art institutions and artists. Independent curators are frequently engaged in independent activities. They curate what they want and what they like. They participate in various art projects;

○ **Institutional curators.** These are curators working for specific galleries, museums, etc. They are dependent on the policy carried out by the institution, and they represent it. Therefore, their creative freedom can be slightly limited [10]. The role of each curator in different museums [1] or any other institution is different.

In conclusion, currently, the curator is not only a custodian and supervisor, but also a kind of creator, art critic and manager. He can be responsible for a lot of actions. Independently from the curation categories, curation is at the moment a part of the art industry.

2. Models of curation

Szeemann is considered to be the first independent curator and the pioneer of many models of curation. He introduced a hundred-day event instead of the usual model of the exhibition. He organised various performances, etc. He recognised new art forms which had not been recognised before.

Szeemann initiated an exhibition which turned a gallery into a studio. The artists invited to it produced installations and actions that extended into the streets of Berne. More than 70 artists participated in it. The curator recognised such forms of art like earth art, concept art, anti-form and *arte povera* [11]. There is a particular model of curation, when the curator establishes a studio in a gallery and enables the artists to create, and the works be spread to the streets. It can be said that the curator becomes a sort of manager and the host of the festival because a lot of artists participate and their works are “connected”. Therefore, the usual model of the exhibition, where the exhibition is temporarily placed in the museum, is thus changed. The curation practice starts to focus on the concept of exhibition-making as an ongoing process [11]. Thus, Szeemann introduced a hundred-day event *Documenta 5* which was an exhibition/live project. He organised performances, an installation, where several artists were working in one space. He invited artists to introduce museums and political views, and published a catalogue [6]. In the next exhibition, the curation was themed. He organised a themed international group exhibition *Aperto* [11]. In this scenario, the curator provides the artists with the topic, and the artists create. The field of curation becomes the field to study arts.

There are various models of curation. Several of them are introduced in Table 2.

The table shows that curators can choose different ways of curation. A frequent model is that of an Artist–curator. The artist performs not only the function of the artist but that of the curator as well. According to Wade, the artist is the first producer, and the curator is the second producer [5]. If the Artist–curator model is used, the artist is the first to perform his function, and the role of the curator is undertaken by him afterwards. He remains the creator and the producer all the time. At the same time, other models of curation can be used.

The Self-reflection model requires active curation because the work of the curator is not limited to the theory; he initiates and assesses the projects as well. It is not enough for him to hang the works for the exhibition and supervise them as it is the case with the usual mode of curation or the sampling, where everything is sampled. All of this is included into the Self-reflection model as well as the beginning or a part of curation.

It is noteworthy that curation can be virtual as well: there are virtual galleries, museums, etc. This model can supplement other models by creating additional benefit. This new model can be referred to as decentralised curation because in this case the art community participates in the development of the exhibition and decides what to exhibit rather than leaving this decision to the curator or the institutions. Therefore, centralised curation can be distinguished, in which case the opposite happens: curators and institutions decide what to exhibit.

The table can be supplemented with a project management model because the curator undertakes project activities as well and prepares temporary exhibitions. The curator bases his activity on the stages of project planning: preparation, implementation and evaluation [23].

Table 2. Models of curation

Model	Definition
Self-reflexive	In working between theory and practice, the curator is simultaneously initiating, supporting, disseminating and evaluating projects (Fowle 2007:16).
“Sampling”	The curator “samples” works, actions, and ideas and things (Fowle 2007:16-17).
Traditional	Exhibition is a temporary museum. The curator only hangs the works and supervises the exhibition (Fowle 2007:14-15).
Decentralisation curation	The community decides what to exhibit. The audience is involved into the development of the exhibition (Konecki 2014).
Virtual curation	The curator works not only with real works of art or in the gallery but on the internet as well. He curates internet works as well (Paul 2006).
Artist–curator	The roles of an artist and the curator are merged. The artist is the curator (Birchall, Mabaso 2013).
Collaborative – curatorial platform	Co-curating takes place. The gallery creates certain conditions which bring together the ideas of many people (co-curating). It is like co-production, only in the field of curation (Birchall, Mabaso 2013).

Source: compiled by the author.

This model can involve a management model because, as it has been mentioned before, the curator is a manager as well. What is more, projects constitute a part of management. Therefore, the following tools can be distinguished:

- Budgeting;
- Marketing;
- Project management;
- Negotiation technique;
- Administration of resources;
- Communication;
- Management of conferences/events [3].

The models of curation can include the features of art exhibitions and their features as well as types of venues because curation is interconnected with the features of exhibitions.

In conclusion, there are various models of curation, and more of them are created and discovered by curators each day. Moreover, curators can use more than one model. Each curator creates his own model of curation.

3. Contemporary art exhibitions

Art exhibition is a temporary or a permanent event/spectacle during which the works of art are introduced to the public, etc. Table 3 introduces possible categorisation of art exhibitions.

Based on this table, various categorisations of art exhibitions are possible. Permanent exhibitions are usually placed in art museums but they can be temporary as well; a certain part of it can be moved temporarily for exhibitions in other museums and galleries.

Table 3. Categories of art exhibitions

	Definition
Based on the duration	<ul style="list-style-type: none"> ○ Permanent: the same exposition is exhibited all the time. Exhibitions of this kind usually take place in museums which are designed for the works of art created by one or several artists. These are usually expositions of works by dead and distinguished artists. These are usually stationary exhibitions. ○ Temporary: exhibited/presented for a particular period of time (from several hours to several months or years), travelling exhibitions.
Based on the venue/space	<ul style="list-style-type: none"> ○ Virtual space: the sight/works are exhibited/introduced on websites, virtual galleries, museums, etc. ○ Special space: the sight/works are exhibited/introduced in spaces specifically designed for it: spaces in galleries, museums, exhibition halls. They are traditional. ○ Publicly accessible places: the sight/works are exhibited/introduced in non-traditional places: abandoned buildings, city squares, etc.
Based on the number of participants	<ul style="list-style-type: none"> ○ Personal: introduces the works of one artist. ○ Group: introduces the works of several artists. It can be a joint work by several artists. It is noteworthy that since the end of 1980s, group exhibitions have become the field of experimentation for the curators. They can be international.
Based on the volume	<ul style="list-style-type: none"> ○ Small exhibition: only one exhibition is exhibited at once. ○ Large exhibition, a festival: several exhibitions are exhibited at the same time. The following models/types of great exhibitions can be distinguished: biennial (every two years), triennial (every three years) and quadrennial (every four years), etc. The main feature is that more than one exhibition takes place in one venue, and all exhibitions start at the same time. In festivals, the expositions can be exhibited in various places and they are not necessarily opened at the same time when the festival opens.
Based on the purpose	<ul style="list-style-type: none"> ○ Commercial: works of art are analysed by art enthusiasts. The aim is to attract buyers and sell the works of art. Various fairs, exhibitions designed for selling art. ○ Non-commercial: accessible to the society. The aim is to reveal the talent of an artist, his abilities and to preserve the exposition. It is designed for a wide audience, its purpose is rather more educational.

Source: compiled by the author [13;22;28;29;31;35].

Exhibitions can be personal and group ones, several artists can participate in them. If the artists are not from the same country, the exhibition is considered to be international. Therefore, the categorisation of local, national and international exhibitions is also possible. They can be small and large ones. At the moment, the number of large exhibitions and festivals is increasing. One place usually gathers more small exhibitions. It can be said that exhibitions can be commercial and non-

commercial. Art fairs whose purpose is to sell are also considered to be commercial exhibitions. They can be considered as large exhibitions as well. Of course, large exhibitions can also be non-commercial as well as educational and either commercial or non-commercial ones. Each exhibition can be distinguished on the basis of various categories. It is noteworthy that the exhibitions can be further categorised on the basis of topics, the objects exhibited, etc.

When preparing exhibitions, certain spaces are used. There are two main types of art spaces:

- **White cube:** the works are exhibited in a white space. The work of art is domineering, “[elevating] the ‘autonomous object’” [11]. It is a neutral, impersonal environment. It is developed in the modernist period as the ideal space [40].

- **Black cube** or “the black box”, when the works of art are exhibited in a black, dark space [4]. This type is usually suitable for using projections.

These spaces are becoming traditional. Nowadays, other spaces are used; they are not neutral and dictate a certain position. Usually, the works of art are introduced in public places, e.g. town squares.

According to Vitkienė, ‘potluck’ exhibitions can no longer be imagined in the spaces of contemporary art, where everyone brings something they have created. It is not interesting, relevant or problematic [38]. It can be said that in this place, the curator emerges and with his help the exhibition is managed. He can find various topics, analyse them and introduce them to the society. Also, the curator can help the artist to find the best way to introduce his works of art. The exhibition becomes a way for the curator to introduce himself [29].

The notion of contemporary art is gradually understood simply as the practice of exhibitions. Therefore, it is increasingly harder to separate the roles of the artist and the curator because “there is no longer an ‘ontological’ difference between making art and displaying art. In the context of contemporary art, to make art means to show things as art” [14]. There is no difference between creating and exhibiting art. Only by analysing the differences between the standard and the usual type of an art exhibition and art installation, is it possible to distinguish between the creation and exhibition of art. **Usual exhibition:** the arts of objects are placed in the space next to each other and then viewed one after another. The visitors of the exhibition are as if in the street, where they look at the houses on the left and the right sides of the road. The body of the viewer is left offside. The venue of the exhibition is an empty and neutral public space; it is a symbolic property of the spectator. The works of art can be arranged in a way that would make them more accessible to the gaze of the viewer [14]. It must bring a certain message and communicate it to the visitors. An important role belongs to the design of the exhibition rather than the works of art themselves. The colour, lighting, material, etc. affect the route of communication to the visitors. Design is important in each exhibition, especially in the contemporary visual culture [7].

Art installation replaces the function and the role of the space used for the exhibition. It is a “symbolic privatization of the public space of the exhibition” [14]. Its basis consists of the space itself which becomes a part of the work of art. Installation involves everything that is in the space [16]. Even the visitors present in the installation sometimes become a part of the art themselves.

The main difference between an installation and a usual exhibition is the relationship between the visitor and the space of the exhibition. In the usual exhibition, the visitor is “the owner”. He is left alone for the encounter with the works of art. In the installation, the opposite is the case. Its character shapes the community of participants, and the owner of the exhibition is the artist [14].

There can be four models of exhibitions distinguished [32]:

○ **Exhibition as an artefact display:** the works of art are at the centre of the attention. The original works are shown in the best position possible. The pieces of art for exposition are selected responsibly. It is thought that the *artefact* speaks for itself. This model is usually used to exhibit globally renowned works of art, e.g. the paintings created by da Vinci, etc.

○ **Exhibition as communicator:** the main theme of the exhibition at the centre of attention. It is noteworthy that all exhibitions have their own theme. However, when the idea must perform the most important function in the exhibition, the *artefacts* are surrounded by “contexts”. Artefacts are selected in terms of their ability to convey and carry the message. They do not have to be unique; they can be recognisable things, copies, etc. The most important thing is the idea rather than the *artefact*.

○ **Exhibition as an activity:** the behaviour of the visitor is at the centre of attention. It includes (non)touching of works, creating, etc. It can involve more interactive exhibitions where the participants are involved into the exhibition.

○ **Exhibition as an environment:** the visitor receives certain experiences from the environment.

However, this does not mean that only one model can be used for an exhibition. Contemporary art exhibitions usually employ several or even all of the models at one time.

Usually there is **an exhibition inside the exhibition**. The exhibition of an exhibition is considered a work of art [29]. This is characteristic of large exhibitions since a lot of small exhibitions make one great exhibition. The curator curates the whole exhibition and the parts thereof, that is, the other exhibitions, by also giving freedom to the curators of these exhibitions (provided the artists have their own curators). The curator usually pays attention to the entirety of exhibitions.

In conclusion, the exhibitions of contemporary art are no longer the introduction of *artefacts* to the public. A very important role is taken by the design of the exhibition and its other parts that are managed not only by the artist but the curator as well. The finality and reticence of the work of art are no longer obligatory. The exhibitions do not have to be conceptually complete. They must measure the development of art practice, challenge the artists and involve the visitors.

4. The activity of a freelance curator in the contemporary art exhibition

Collaboration between the artist and the curator results in an exhibition [10]. The increasing number of various art exhibitions is evident. This means that an increasingly more important role belongs to the curator. Curators become managers. It is no longer enough for them to find an artist and exhibit his works in a gallery. ICs must find sources of funding themselves. Only they are responsible for whether the project will be implemented and whether they will get a salary. Curators must form their own strategies of curating: starting from the artists, the search of funding sources to the placement of the final product in the art market and its introduction to the society.

Kenzulak compares the work of a curator with the work of a film director because the curator must oversee the production process, be organised and work with other people [18]. It is noteworthy that the curator does not create an *artefact* but helps to create the exhibition, etc. The work of a curator could be best compared to the work of a film producer who is also a creative producer.

The greatest attention falls on the artist. The curator cannot compete with the artist he curates. Of course, artists like invisible curation because it makes them think that it is all of their own doing rather than the result of difficult factors [15]. However, the role of the curator must be evaluated as well. The artist must understand which merit belongs to him and which is that of the curator. It is a part of the team work, where all members of the team perform their tasks.

Curator is in a sense a propagandist because he scouts, discovers, documents and exhibits ideas of art. A curator has a good taste and knowledge of the public. He must take an active interest in artists, their work and, of course, analyse the forms of exhibitions [11].

There can be various strategies of curation; it depends on the volume of the project. It is noteworthy that art policy in the country, the changes of the art market, etc. have certain influence on curation. Therefore, the strategy of art curation depends on external factors. However, this article will not take this into consideration as the most important thing here is to distinguish the duties of the curator in the exhibition.

As a representative of each institution, the IC has his duties as well. Dewar distinguishes the main duties of the curator:

- To articulate the conception of art and how it can be introduced to the society;
- To help the artists to implement their creative ideas, introduce artists and their works.
- To be a mediator between the artist and a gallery/institution. To take the interests of the artist and the priorities and needs of the gallery into consideration.
- To create the opportunity for the society and the professionals to become acquainted with the ideas of the project and art by organising exhibitions, public presentations, etc. related to the project [8].

The work of the curator includes more than the organisation of the exhibition. He must take care of promoting the activity of the artist and getting him to the market as well as the creation of his image, etc. However, curation starts from the preparation of the event because it creates the access for the artist and the curator to the society. The IC mostly organises temporary exhibitions which can be attributed to the category of projects. Therefore, the activities of the curator could be defined based on the constituents of art projects present in each art project (Fig. 1).

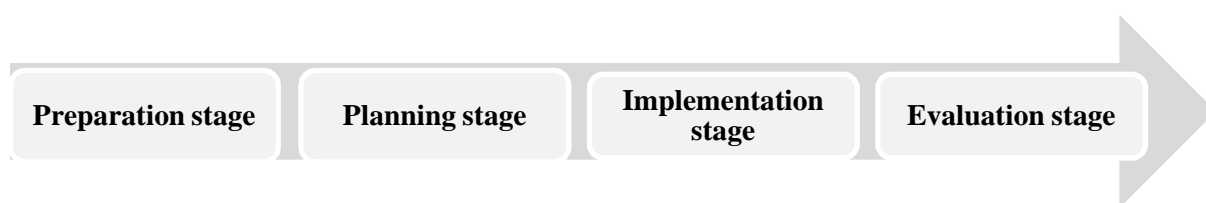


Fig. 1 Project stages

Source: compiled by the author on the basis of [23].

There are four constituents: preparation, planning, implementation and evaluation. These stages are, of course, usually intertwined. For example, the stages of planning usually overlap with the activities of implementation [23]. The article will further define the main activities of the IC based on these stages which should be followed by the curator in order to implement a project or an exhibition. It is noteworthy that the work of a curator is increasingly being analysed in the media,

criticised in specialised journals, etc. The curator is becoming the new author. Williams claims that the inside of the exhibition are frequently brought outside just before the spectator enters into the gallery. This is frequently the case in the internet community. The curator should think very well whether it is useful to reveal everything. Sometimes it is more useful not to reveal the inside of the exhibition and to only show what is outside, especially when speaking about the internet.

In conclusion, not only does the IC organise exhibitions, it also takes care of pushing the works of the artist into the market, creating his image, etc. Therefore, the curator must know all aspects of the curation well.

4.1. The activity of the independent curator in the preparation stage

There are six main parts in the preparation stage: the curriculum vitae (CV), brainstorming, scouting, the search for artists, conclusion of contracts and planning of the upcoming activity (Fig. 2).

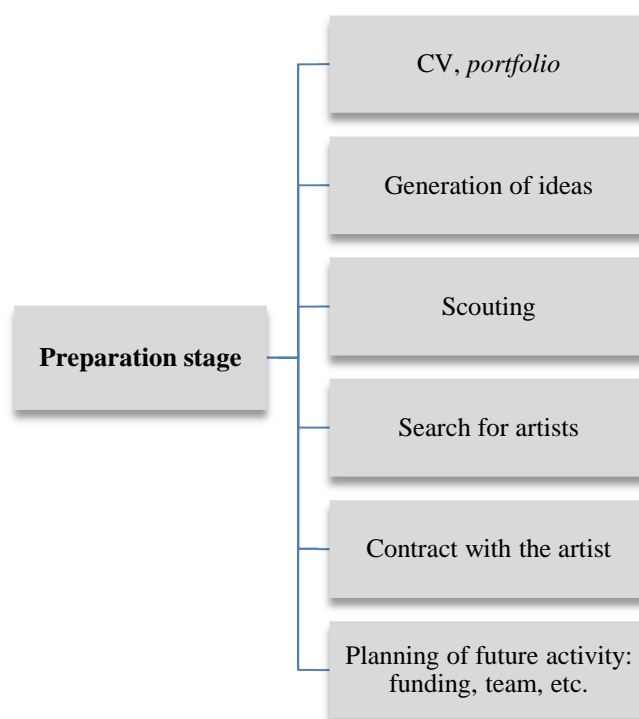


Fig. 2 Preparation stage

Source: compiled by the author.

First of all, there should be a CV, which is a must for all ICs. It must reflect all curated projects, awards, education and the most important aspects of one's life [8]. In other words, the IC, just like the artist, should have his/her own *portfolio* which would reveal not only his works, but the personality as well.

At this stage, the ideas are generated and the activities take place before the decisions are made to prepare the project [23]. The idea can belong to the curator or the artist. If the idea of the exhibition is shared by the curator and the artist, it is a part of the intellectual curation action. The curated exhibition becomes a work of art which analyses a certain phenomenon, tendency or an event, or it creates a utopia [38]. But first of all, the IC must perform scouting. It is useful to

investigate other exhibitions and the topics they analyse. One should not repeat what has already been done [8]. The curator Pan recommends conducting a research on the artists and the audience. The curator must understand the environment he works in [18].

There are various ways to look for artists:

- Visiting art exhibitions, fairs and other events;
- Searching on various internet websites;
- The artist himself finds the curator, sends the offer, etc. [25];
- Based on the feedback in the press, reports, etc. [12];
- The announcement of the public selection [27];
- Visiting artist studios [30].

Also the curator can look for artists on the basis of recommendations of other art representatives, use art schools, universities, the already existing artist database, etc.

According to Home, curation is a subjective action which is marked by nepotism, but since curation is usually related to particular financial and ideological contracts, artists and their works are selected on the basis of how they correspond to the taste of specific sponsors [15]. One can partly agree with the remark of Home because, according to the business representative Šilėnas, some entrepreneurs consider works of art as an investment. However, it has been established that art is a risky investment because the value of a work of art depends on the fact whether its author is an acknowledged artist. The feedback of critics from the place the work is exhibited in is also important [9]. The problem noticed by Home can be noticed in all spheres of art, not only when one wants to receive private funding. However, one can assume that a professional IC should be oriented at his own goals, the meaning of art, and stick to his position and quality standards.

The selection criteria of an artist depend on the concept of the exhibition. The following criteria are distinguished for selection of artists:

- Compliance of the works of art with the concept of the upcoming exhibition that the curator has [27]. If the artist found the curator himself, one should take into consideration the idea of the artist and the “strength” of the concept of the upcoming exhibition;
- The CV of the artist (projects, exhibitions, awards, achievements, etc.) [30];
- Feedback from other prominent artists;
- The quality of art works;
- The trend of work;
- Goals and requirements (e.g. the salary) [2].

The curator Obrist once said that good curation involves working with a person who can do something that you cannot [17]. In this quote, we can notice the main tendency that the artists should be selected on the basis of their abilities rather than the names of famous festivals they have attended. The artist must be talented no matter the age. If the curator is capable of doing the same thing as an artist, he does not need the artist. However, the curator is also to some extent in the position of the artist; he is like a painter, but instead of brushes and paints, he uses artists and their works. Connecting several artists can make a fine piece of art.

Jurėnaitė notices that it is very important to become acquainted with the artists and their work. Interesting things can occur only during a certain dialogue. However, even though curators lead detailed discussions with artists, they cannot know in advance what the final and finished work of the artist will be. Sometimes artists alter their idea in the course of work. Also it cannot be

estimated how everything will look in the gallery because certain aspects like the lighting are not known yet. [21]. There are various factors that can alter the piece of work; it is even harder to estimate the final product and the way it will look. However, the curator must discuss all the details with artists. If the artist is young, the curator must help with the exposition in the best possible way and explain the effect of the piece of art to the audience.

As in every art project, at this stage, the work should be started from funding sources, the main activities, the team and the decision what type of exhibition it will be: whether it will be a group or a personal exhibition, an international or a local one, etc. At this stage, the curator should conclude a contract with the artist(s). Moreover, the curator should explain everything to the artist (the funding conditions, political and technical aspects, etc.)

In conclusion, at this stage, the most important thing is the idea, the concept and finding the artists. Then, the artist and the curator will decide on the entire concept of the exhibition, sign the cooperation contract and start planning the future course of events. The curator should explain possible risks and existing circumstances to the artist.

4.2. Activity of the independent curator in the planning stage

The planning stage starts when it has been decided that the project that has been created will be implemented [23]. It consists of 8 main parts depicted in Figure 3 “Planning stage”.

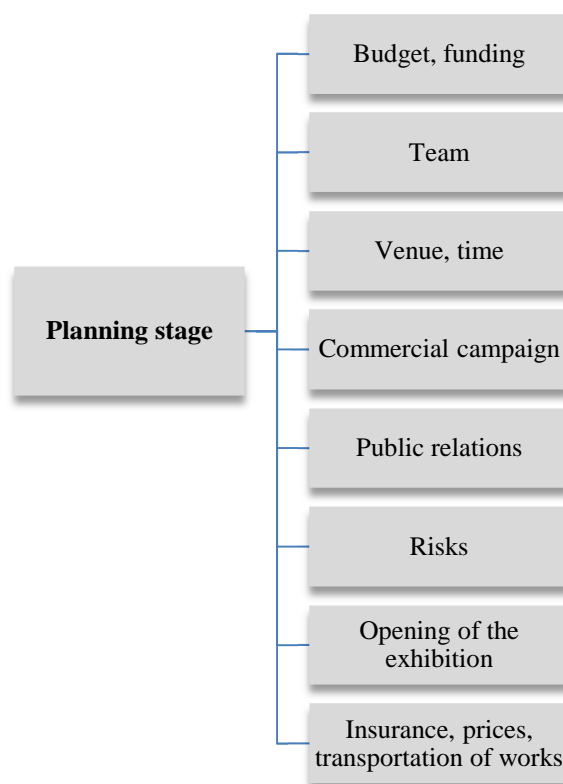


Fig. 3 Planning stage

Source: compiled by the author.

The IC plans all things that will have to be done in order to implement the project. He should determine what kind of project will be implemented: a personal or a group exhibition, what is the field of interest, etc. [8]. Then the budget and estimated costs are calculated. In order to cover the

costs of the exhibition, sources of funding are necessary; they may vary: EU funding, local programmes, various cultural support funds, private companies, patrons, philanthropists, etc. It can be said that all acquaintances must be informed about the upcoming exhibition, which involves telling everyone about it because the information that has spread by word-of-mouth from a reliable person sometimes reaches and interests the reader best [33]. Of course, the curator can use a certain loan as well [12].

The support can be:

- monetary;
- with materials necessary for the exhibition (e.g. technical equipment);
- services (e.g. commercial advertisements in the press);
- “the work without remuneration during the exhibition or during the opening” [33].

If the exhibition is big, it is helpful to find volunteers and work with them. When looking for sponsors, the curator must have a clear concept which would interest the sponsor [33]. Obviously, the more original and clear is the introduction of its concept, necessity and the most important aspects of the exhibition, the greater the chance is to receive funding. It is noteworthy that the benefit must be mutual.

Then, one must start looking for a suitable venue where the works could be exhibited and the exhibition would take place. Obrist marks that the exhibition could take place not only in the gallery, but in other, unexpected places [17]. The curator, of course, discusses everything with the artist and shows the venues that have been found. However, finding a place takes a lot of time. Each gallery has its own rules. When the curator arranges the matters with the gallery, the following step is to sign the contract which foresees all points: income, deadlines, promotion, territory, etc. The curator takes care of the insurance of the works of art. It is particularly important if the works of art are expensive.

In the contemporary art, an important place is taken by the marketing of the exhibition. The IC has to think about the promotional campaign, estimate the audience, target groups, etc. Having found the venues and set the date for the exhibition, one should start the promotional campaign and communicate the exhibition to the society. Also, the curator must plan the opening of the exhibition: who will participate, what will be discussed, etc. The curator must also think about the invitations, i.e. to invite journalists, art critics, etc.

In conclusion, in this stage, the curator plans everything: from the opening of the exhibition to its closing. He gathers the entire team.

4.3. Activity of the independent curator in the implementation stage

In this stage, the implementation of everything that has been planned takes place. There are 3 main parts as reflected in Figure 4.

When the process of implementation takes place, previous plans usually have to be adjusted. There are unforeseen circumstances like, for example, the need for additional means for the works of the artist or cases when, during the transportation, a work of art is damaged, etc. It is noteworthy that the curator should undertake continuous administration of the project: “look after” the budget, manage the accounts, look after the processes in progress. The curator must take care of the transportation of the works of art and manage the work during its implementation, and when the exhibition is being prepared in the gallery. Moreover, the curator must take care of the production and creation of the work of art itself [12].

When the gallery has been selected and the contract has been signed, it is good to get the dimensions of the gallery space and make the 3D model and the sketch indicating how the exhibition should look like and what its layout should be. If the curator wants the work of art to be expressive and impressive, it is important to exhibit it accordingly by managing it and using the space well [33]; the staging of the exhibition is very important. Each work of art must have the most suitable place found for it, all of them must be arranged in relation to one another on the basis of their topic, etc., since the exposition and the original staging of the exhibition contribute to the concepts of art and its interpretations [33]. The curator oversees the design of the exhibition [12].

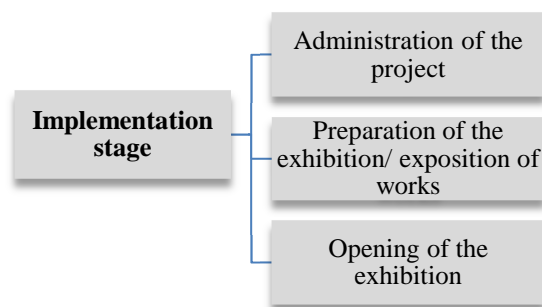


Fig. 4 Implementation stage

Source: compiled by the author.

An original, suitable exposition contributes to the overall success of the exhibition. Stomienė argues that when exhibiting the works of art, the following must be taken into consideration:

- The size and the interior of the room;
- presentation of the work of art;
- arrangement of works;
- the relation between the space and the exhibited works;
- lighting;
- preparation for the exposition (tools and materials necessary for good exposition) [33].

In order to exhibit the works, the curator must collaborate with the employees of that gallery or institution [18]. It depends on the type of the exhibition, for example, in case of an installation, the artist will also participate. Sometimes the works can be exhibited in the gallery with neither the IC, nor the artist present. It is then organised by the curator of the gallery. Everything depends on the agreement and the concept of the exhibition. It can be said that when exhibiting works of art, curators trust their intuition and feelings, and the way the space is planned. However, everything changes by vicissitude and surprises that occur in the venue when the exposition starts. The preparation of the exhibition is also educational material. The curator learns to assess things in different situations. The curator is not a passive intermediary between the artist and the gallery [21]. Moreover, the curator represents the public. Therefore, he must ensure the publicity and accessibility of the space to the audience and promotion of the exhibition. Curation heals the “helplessness” of the work of art [14].

When preparing an exhibition, it is necessary to have the following:

- A work of art with its certificate (name, date of creation, technique, etc.). It is necessary to check its condition;
- The list of works;
- A poster;
- The labels of works;
- Invitations to the exhibition;
- A creative biography of the author;
- The annotation of the exhibition;
- Information for the press;
- Insurance;
- A contract between the artist/curator and the gallery [33].

Moreover, the curator must prepare the texts on the wall [12]. The curator must think of the materials that will be used to make the description so it would match the design of the entire exhibition, i.e. whether the materiality must say something or should it be neutral and convey only what is written. It is said the annotation of the exhibition and the description of the work of art are very important. The description of the work of art introduces the justification of the idea, technique and the message that is intended to be conveyed about the works of art and the artist himself to the audience. The annotation must include deeper insights; therefore, they must be written by an art critic who would provide a reasoned and wider historical and social context of works, etc. The article should be posted before the opening of the exhibition. Press releases are sent to target groups which would find this information relevant. It is noteworthy that the curator should maintain the existing contacts with publishers and journalists [33] as well as critics and sponsors. The existing contacts might come in handy in the future while working on different projects.

An important moment is **the opening of the exhibition**. The curator and the artists participate in this event. It depends, of course, on the circumstances; the curator can represent the exhibition single-handedly. The curator is the organiser of this event; however, he must take into consideration the requirements of the gallery or the institution, follow its traditions and approach to the opening celebrations. During the opening, direct contact and communication between the curator, the artists and the audience as well as representatives of art takes place.

During the opening, when the visitors are coming, it is useful to have live music playing; the visitors should be treated to a glass of wine before introducing the artists or other important persons into the audience [18]. Moreover, sometimes during the opening, the curator should take care of the volunteers, make sure that they would communicate with the audience as well, explain the works and also watch and prevent any potential damage to the works. According to Kendzulak, the most useful time to host discussions between the artists and the experts is during the week after the opening because then the interest in the exhibition is at its highest. Also local students and professors should be involved. It is possible to organise workshops and, of course, use the possibilities provided by the internet, social networks, etc. [18]. Williams remarks that continuous inclusion of the internet turns the curation of exhibitions into creative practice and the inclusion of the author performs the same function as well [26].

In conclusion, at this stage, the implementation of everything that has been planned takes place. Therefore, the exhibition is organised and then opened. The success of the exhibition depends

on the works of art, their exposition, and communication between the audience, the artists and the curator.

4.4. The activity of the independent curator in the evaluation stage

This stage consists of five parts introduced in Figure 5.

The IC should pay attention to the number of people who visit the exhibition throughout the entire time it is active. In order to find out the opinion of the audience, one can conduct an audience survey using certain methods like, e.g., observation: the curator monitors the reactions of visitors.

The curator, must, of course, also follow what is posted in the press and collect articles about the exhibition curated. The articles collected (featuring positive feedback) enables the further “journey” of the exhibition to other galleries, countries, festivals, etc. Moreover, it is necessary for the development of the artist’s *portfolio*, especially that of a young artist. If after the exhibition there are no good articles in the press, the curator should take care of that and order an article about the exhibition and the works featured in it. A great advantage would be an article written by an art historian or an art critic. The critique is, of course, not always positive; therefore, it should be evaluated objectively.

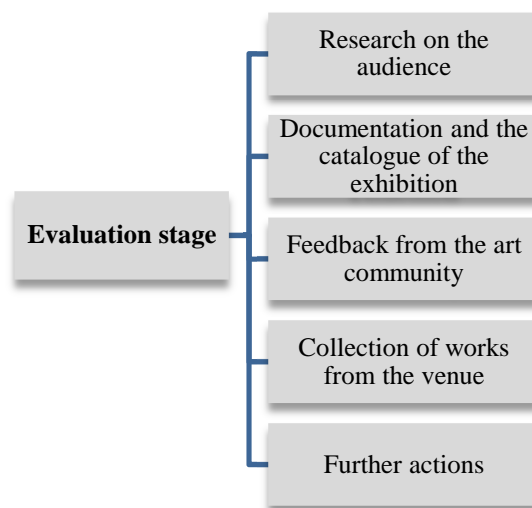


Fig. 5 Evaluation stage

Source: compiled by the author.

The curator must be able to write well and document the exhibition appropriately [18]. He must be able to write a good essay and prepare a catalogue and its design for the publication [12]. The publication of the catalogue plays a very important role, especially in the case of large exhibitions.

The catalogue introduces the exhibition, the artist and the event. Monographs written by art historians contribute to the success of the exhibition and provide the readers with relevant information about the evolution of the artist. The catalogue is seen as a certain educational and informative measure which introduces the event. The catalogue considered a guide around the art fair. All publications introduce not only the artists and exhibitions, but also educate and inform the society [33]. Moreover, the catalogue is a good type of documentation and commercial tool which can serve for future projects. The publication of the catalogue is one of the main tasks of the curator [18]. There are no strict rules defining how the catalogue should look like. It depends on the curator, the concept of the exhibition, etc.

At this stage, further actions related to the exhibition are planned as well as further collaboration with the artist is decided upon. The curator settles with the artist and the team. When the exhibition ends, the curator takes care of the collection of works from the gallery or another institution.

In conclusion, it can be said that at this stage, the greatest role belongs to the curator. He analyses and evaluates the exhibition and collects information from the press. The curator takes care of the further image of the exhibition, publishes the catalogue and manages the documentation. He also takes care of the collection of works from the gallery and starts planning the future of the exhibition.

5. Factors of success of independent curation

The IC must ensure smooth implementation of the project and foresee future actions. The question that occurs is namely: which aspects are the most important to take into consideration in order to become a successful curator? The answer to the question can be found in the Table 4.

Table 4. The rules of art curators

Author/ curator	Rule
RoseLee Goldberg	The curator must know the history of art. Curation comes from the deeper knowledge, the expertise of art, culture, political situation and the history of art.
Jens Hoffmann	The curator must have a vision. He must know what he wants to tell the society. The vision must be greater than the exhibition.
Marc and Sara Schiller	It is necessary to collect the best artists that would raise the bar. The important role belongs to the quality of the works of an artist.
Martha Otero	It is necessary to have specific, particular goals and a strong inner impulse and drive. Galleries take pride in collections which maintain their value.
Zach Feuer	Curator must respond calmly to everything. The career comes when he does not care for it. The work and how to do it should be more important than career.
Matthew Higgs	It is noticeable that curators of contemporary art do not have original ideas. They must support artists and create the context for their ideas. The role of artists is to create the most original and exceptional works of art. The artists have the entire power in the world of art, and not the curators and critics, etc. Because there would be no galleries and curators without artists, etc. Therefore, it is necessary to listen to the artists.
Eli Klein	The exhibition must cause a strong reaction to the audience. A successful exhibition is the one that causes even negative emotions to the audience. It is said that it is better to create negative emotions to the audience rather than to cause them no emotions at all.

Source: compiled by the author; based on Pasori, C. 2013. *How To Make It: 10 Rules For Success. From Art Curators*. Access: <http://www.complex.com/style/2013/09/how-to-become-a-curator/>.

According to the table, the IC must not only know the history of art, but also to be interested in the political situation, etc. He cannot dissociate himself from the events that happen in the world. He must have a vision which cannot be limited to one exhibition only; it must be a wider one. An

important place in successful curation is, of course, taken by the artists. There would be no exhibitions without artists. Higgs notices that curators of contemporary art do not have original ideas; therefore, they have to listen to the artists; their goal is to find an exceptional work of art. Their works must be of high quality. However, according to Klein, the exhibitions can now also cause negative emotions. The exhibition is considered to be a failed one if it has not caused any emotions to the visitor. The curator must take interest in his work only. He must think not only about his career, but also about the implementation of the vision, how he will introduce the works of the artist to the audience, etc. The successful career of the curator comes from his works and efforts to do everything as well as possible.

After the analysis of the remarks from the curators, **the formula derived for successful curation is as follows:**

broad spectrum of understanding / knowledge + vision + artists + goal + work + audience = curation.

This formula should be supplemented with several aspects: the curator must also have managerial and communicative skills. The curator must implement cultural projects. It can be said that an exhibition is a certain project and its management requires certain knowledge which has been discussed in this article.

In conclusion, the IC who wants to be a successful curator must follow the formula of curation: broad spectrum of understanding / knowledge + vision + artists + goal + work + audience = curation.

Conclusions. There are two categories of curators: institutional and independent ones. Institutional curators work in galleries, museums, etc. They are dependent on the policy of the institution; therefore, the creative freedom is limited. Independent curators do not work in specific institutions. They are more frequently engaged in individual activities, they mediate between the artist and the institutions. A curator is a manager, half-creator, intermediary between the artist and institutions and between the artist and the audience, analyst, generator of ideas, an overseer, etc.

The IC of art uses the following 7 models of curation: self-reflexive, "sampling", traditional, decentralisation curation, virtual curation, art – curator, collaborative – curatorial platform. Several models can be used simultaneously. There are more models of curation because each curator creates his own model.

Curation of contemporary art exhibitions have four distinguishable stages, namely those of preparation, planning, implementation and evaluation. The curator bases his work on these stages. Usually several stages are intermingled. In the preparation stage, the IC generates the idea of the project, researches the idea and the concept of the exhibition, and looks for artists. He signs a cooperation agreement with the artist. In the planning stage, the curator determines what type of exhibition it will be, searches for sources of funding, creates the team and starts taking care of the insurance and transportation for the works of art. The IC plans the commercial campaign of the exhibition and estimates its opening date as well as the opening event. In the implementation stage, the IC performs continuous administration of the project: "looking after" the budget, managing the accounts, looking after the processes in progress. He also takes care of the creation and production of the work of art itself. The exhibition and its design are created in the exhibition venue. In the evaluation stage, the IC is interested in the number of people who visit the exhibition, surveys the press, collects and analyses all the information related to the exhibition. He prepares the

documentation and the catalogue of the exhibition. When the exhibition is closed, the IC takes care of removing the works of art from the gallery or the institution, settling the matter with the artist and the team. Also the IC estimates further actions related to the exhibition and collaboration with the artists.

It is noteworthy that an art exhibition is a field of research; it does not have to be finished in terms of quality and concept. There is no longer any difference between creating and exhibiting art. At the moment, artistic ideas are implemented in that same place where the works of art will be exhibited. The difference between creation of art and exhibiting becomes clear when the usual art exhibitions are analysed in opposition to art installations. The usual exhibition signifies that the arts of objects are placed in the space next to each other and then viewed one after another. The basis of an art installation includes the space itself which becomes a part of the work of art. Everything in that space belongs to it.

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