



Master Course

Master Diploma IED

Curatorial Practice

IED Firenze

**“The ways of curating
change as art changes”**

— Hans Ulrich Obrist



Curatorial Practice

Title*	Master Diploma IED in Curatorial Practice
Coordinator	Daria Filardo
Duration	11 months
Language	English
Attendance	Mandatory, full-time
Starting date	November
Location	Florence

**To get the qualification, students must successfully attend not less than 80% of all training activities and discuss their Thesis Project in front of the examination board.*

Master Course Manifesto

Curatorial Practice at IED means designing experiences led by strategy and vision, to improve exhibition and cultural approach.

Today, curating contemporary art means to deal with such a wide and complex arena of contexts and artistic languages because “the ways of curating change as art changes” [Hans Ulrich Obrist]. Whereas a solid cultural background is as important as management and communication skills, what is even more crucial for a Curator in the 21st Century is to build a stable network of relationships to make a curatorial project tangible and widely transferable.

For this reason, the Master course in Curatorial Practice draws on the unique position of the city as an **international art center** that critically engages with current debates in curatorial practice and generates professional excellence with an innovative impulse.

The course also boasts an international Faculty that includes leading curators, project managers, art market experts and other professionals coming from both national and international prominent institutions. They include: **The Peggy Guggenheim Collection** Venice, **Museo Boijmans Van Beuningen** Rotterdam, **Villa Romana** Florence, **Fondazione In Between Art Film** Roma, **Kunstverein** Milano, **BHMF** Florence, **Galleria dell'Accademia** Florence, **Creator Projects** Copenhagen, **Fondazione La Biennale di Venezia**, **Arte Fiera** Bologna, **Luigi Pecci Center for Contemporary Art** Prato, **La Quadriennale** Roma, **Museo Nacional Centro de Arte Reina Sofía** Madrid.

IED Firenze is partner of **Fondazione Palazzo Strozzi**, **FAI - Fondo Ambiente Italiano**, **Centro per l'Arte Contemporanea Luigi Pecci** and of **Museimpresa**, the Italian association of entrepreneurial museums and archives. Their aim is to promote cultural heritage preservation. The school is also part of **Guggenheim Intrapresae**.



Overview

IED Master courses are designed by considering both the market's evolutions and the required skills, in order to train professionals who are ready to undertake relevant career paths.

The curator today is a producer of knowledge, a pivotal figure in our contemporary society that interprets reality and its complexities through the creation of bodies of knowledge that can have multiple typologies of narrations. The curator preserves the heritage of art, is the selector of new artworks and connects history. But there is even more than that. Since hundreds of millions of people visit museums and art galleries every year, exhibition have turned into a mass-media ritual, so that the curator's job is to create a cultural experience for a broad audience. Moreover, over the last decade, art institutions have been charged with an ever-increasing sense of responsibility towards society. For all these reasons, a stronger commitment to both local and global communities has become mandatory for curators, who are asked to have direct connections with artists, thinkers and cultural managers in order to engage, negotiate and propose new forms of visual and discursive constructions of reality. In this light, the course examines the theory and practice of all the challenges curators have to face in the contemporary art domain, covering cultural and museum studies along with a specific on-the-field training in exhibition making. In addition, it offers an in-depht perspective on public programmes for museums and not-for-profit spaces, commissioning, writing, publishing, and commercial gallery activities.



ALTER EVA Exhibition Palazzo Strozzi
photo by E. Białkowska

Who is it for

This study path is designed for graduate students coming from all over the world who want to specialise in the curatorial sector, and take on their professional careers as curators in museums, galleries (both commercial and not-for-profit), public programs, and participatory spaces. Still, they can also consider roles in criticism, writing, consultancy, and the artist's studio management.

What's next

Attending a Master course at IED means to understand the dynamics of public and private institutions, to get new contacts and to enter a unique international network rich in professional opportunities.

This educational pathway allows students to meet the main characters in the chosen area, while strengthening their competences and to acquiring new ones, towards the definition of their future. The restricted number of students per class would encourage a workshop-based environment, which guarantees long-lasting professional relationships between students and their mentors. Moreover, IED Master courses **offer multiple occasions for personal and professional growth** that everyone can benefit from according to their own talents. The professionals who collaborate with IED Firenze as part of the **Faculty are among the key players in the world of contemporary art**. The professors will present students with the various methods and curatorial practices offering their vision through theoretical lessons, visits, lectures, conversations, and case studies. They represent the opportunity for the students to identify specific career attitudes and also to have a global approach towards current artistic trends, ranging from Western culture, up to emerging scenarios such as The Middle East and South-East Asia.



Methodology and Structure

The course provides students with a step-by-step methodology they can apply in the curatorial practice, from initial concept to final execution.

The Master examines the theory and practice of curating, covering cultural and museum studies, along with a specific on-the-field training in exhibition making, as well as an in-depth perspective on public programmes for museums and not-for-profit spaces, commissioning, writing, publishing, and commercial gallery activities. The study path drives students to forge their positioning as future cultural producers, curators, and agents within an increasingly fast-paced art system, providing them with specialized preparation in the curatorial sector. As young curators, they students are prepared to start a career in museums, galleries, fairs, or auction houses taking care of several aspects, from statement's definition to set-up.

Art foundations

The initial phase of the Master course lays the theoretical foundations with courses on visual art, museology, and the history of exhibitions to create a common ground between all the students. The students will also work on writing processes and general museum management procedures.

Curatorial strategies

After this first moment, students will start to work with different curators, coming from institutions or working independently, on various curatorial strategies that will lead the students to create their language through visits, lectures, conversations, and team work on specific projects.

The main projects the students work on revolving around three main areas:

- a)** experiences with international independent curators who work globally and create projects for different contexts to develop cutting-edge curatorial proposals.
- b)** relation with directors and curators working in an institutional context to understand and develop the structured setting required in museums.
- c)** work on new narrative, written, and oral approaches and relate closely with the development of curation in the educative context of participatory practices, education dept in museums, or temporary exhibitions.

Final project

The Master offers the fundamental experience of engaging in a final project that sees the creation of a complete exhibition, of a public program and a catalog from its conception to its realization. Students will work in a team and will be able to experience what they learned in the courses and build a complex project in collaboration with our institutional partner, working in a professional setting. This experience is fundamental to create their own curatorial voice. The final project will benefit from the collaboration of some courses that will closely relate with the development of the final experience. The studio visits, construction of the curatorial concept, the development of a display of the works in the exhibition space, the documentation of all the steps of the work, the curatorial writing and catalog editing, the creation of a public program, will all be important steps that will give a fundamental and rich experience of the articulated skills a curator must acquire to work in the art professional world.

Programme

Contemporary Art History

The course explores the meaning of modernism, postmodernism and today debates and introduces different methods of interpretation and the linguistic-structural elements of the art developed during the 20th and 21st centuries. The movements will be studied both in chronological order and through a thematic approach. Since our present time is so rich in possible directions, particular attention will be given to some dominant contemporary artistic debates such as: public art, art as a social practice, migration / mobility, post-colonial perspectives, art and ecology, institutional criticism, functions of art in the entertainment society.

Museum Studies

The Enlightenment sees the urge to build museums and art institutions for the preservation of artefacts and objects of cultural significance. Conservation and preservation of artwork are practices that still endure in modernism and postmodern times. This course focuses on the rise of museums, analysing their relevance throughout history and their global expansion at the turn of the 21st century.

History of Exhibitions

There is a seemingly endless variety of art exhibitions. Having their origins in the salon exhibitions of the 18th century, especially in France and Great Britain, exhibitions now range from small artists' initiatives to massive and big-scale events such as the Biennale di Venezia. By focusing on key themes and debates within today's exhibition-making, the module analyses also alternatives to curating outside and beyond the White Cube model. From the late 1970s up to today, domestic spaces, public realm, urban landscape, TV and the Internet have become spaces for art professionals to expand the field and the notion of curating itself.

Exhibition Management

Exhibition management requires careful planning in a wide number of areas. Besides the development of a proposal – why this exhibition, what is the message behind, for which audience, etc? – there is much to be taken into account, including liaising with artists, the venue, budgetting, policies and procedures. Through a theoretical contextualization and case studies related to different institutions the course will unveil all the skills needed in developing an art project.

Fundraising and Cultivating Donors

As contemporary art is often commissioned, this course explores methodologies and strategies to support, finance and sponsor, exhibitions, public art programs, architectural schemes, etc. with a particular focus on cultivating donors and trustees.

Writing and Publishing

Visual art, paradoxically, requires a significant amount of writing. Project descriptions are mandatory for proposals, fundraising, and related reports, promotion and interpretation. Besides, texts are required for exhibition catalogues and a variety of other relevant publications. The course offers some insights into ongoing tendencies and movements in contemporary culture, such as experimental and hybrid forms of writing, such as blogs, vlogs, travelogues and what the broader Internet domain can offer.

Audience Development

Marketing and Public Relations this course deals with audience development through marketing and public relations, alongside the learning activity. The promotion of art projects and programmes is determined by the size and types of audiences, to be reached from time to time, either attending or following through online media.

Contemporary Art System

Not-for-profit art organisations and the commercial art world are mutually dependent, with the strength of the latter noticeably increasing during these days of globalized economies, as resulting from the rise of art fairs, multi-national galleries and auction houses. Significantly, many art galleries now present exhibitions that are as institutional as museum shows.

Curatorial Insights

The strategies of curating are very different and respond to the making of exhibitions, public programs, writing approaches needed in institutional, private, public and participatory context. Through the voices of renowned and prestigious curators, working widely in international institutions, the students will experience and learn the best practices with projects and exercises that will lead to create their own curatorial language.

Curating and Project Development

The course is dedicated to curatorial practice and project development with institutions, museums, foundations. Directors, curators and professionals will guide students in the creation of curatorial proposals that comprehend all aspects of exhibition making. Workshops and ongoing assignments become part of the students' portfolio.

Curatorial and Project Outcomes

The course proposes a team work on developing curatorial methodology through writing and oral narrations and podcast as a new medium to develop the storytelling and the deepening of the themes developed in the curatorial concepts. Through listening, exercises, writings and recordings the students are guided in a new and challenging field of analysis and interpretation connected with the contemporary art sphere.

Case history

Biennials, Fairs and International Exhibitions

Biennials, triennials and other international exhibitions are increasingly important, functioning as a catalyst for a broad audience gravitating around particular cities. Often initiated to boost tourism or urban renewal, they are platforms for current artistic and curatorial practice, providing audiences with an informed understanding of aspects of contemporary art. This course takes advantage of the proximity of the Venice Biennale and the presence of many international curators in the city attending this must see event.

Public Space as a Curatorial Methodology

This course proposes an investigation of the public space through visits and analysis of the curatorial strategies of specific spaces. Students will articulate in curatorial exercises possible forms of participation to the public discourse.

Final Project

The Master offers the fundamental experience of engaging in a final project that sees the creation of a complete exhibition, of a public program and a catalog from its conception to its realization. Students will work in a team and will be able to experience what they learned in the courses and build a complex project in collaboration with our institutional partner, working in a professional setting. This experience is fundamental to create their own curatorial voice. The final project will benefit from the collaboration of some courses that will closely relate with the development of the final experience. The studio visits, construction of the curatorial concept, the development of a display of the works in the exhibition space, the documentation of all the steps of the work, the curatorial writing and catalog editing, the creation of a public program, will all be important steps that will give a fundamental and rich experience of the articulated skills a curator must acquire to work in the art professional world.



Faculty

IED faculty consists entirely of professionals able to teach theory and practice, through theoretical lessons, visits, lectures, conversations, and case studies. Our “learning-by-doing” methodology will drive students to the definition of their career.

Coordinator

Daria Filardo

Art historian, Educator, Independent Curator.

She is the academic coordinator of the Master Area, and the coordinator of the Curatorial Practice and Arts Management Master course at IED Florence. Founder since 2015 of Counter/Production summer school of contemporary art with Stefania Galegati and Davide Ricco in Palermo. Her work as a curator starts in 1998-2000 at the public museum Palazzo delle Papesse Contemporary art Center in Siena. From 2001 she is a free lance curator collaborating with public and private institutions such as: Villa Romana, Firenze; Città dell'Arte, Fondazione Pistoletto, Biella; Biennale di Venezia, Venezia; Tenuta dello Scospiglio, Lucca; Galleria dell'Accademia Firenze; GNAM, Roma; Ex3 Firenze; Manifesta Biennial; Care of / DOCVA, Milano; Tusciaelecta, Toscana. She gives public lectures and is interested in long term curatorial and educational projects. The projects are articulated in writing, exhibition making, collective activities. Her approach is critical, situated, aware of the context and in constant tension toward dialogue



Faculty Members

Antonia Alampi

Curator, researcher, and writer, currently the director of Spore Initiative, Berlin. Within and outside of institutions she has been involved in many different types of projects, researches, movements and actions. She has been the artistic co-director of SAVVY contemporary, Berlin from 2016 to 2020, curator of Sonsbeek2020, Arnhem, curator of Extra-City Kunsthall, Antwerp from 2017 to 2019, and curator of Beirut in Cairo, Egypt from 2012 to 2015.

Leonardo Bigazzi

Curator at Fondazione In Between art and film, Rome, since 2019 and at the Lo Schermo dell'Arte since 2008. He is the co-director of Feature Expanded (2015-2018) and the curator of VISIO – European Programme on Artists' Moving Images (2012-). He has curated exhibitions in institutions such as Fondazione Merz (Turin), Zentrum Paul Klee (Bern), Palazzo Strozzi (Florence), MAXXI (Rome) and he co-curated the first edition of La Nuit blanche de Monaco (2016). From 2014 to 2016 he has been curator at Museo Marino Marini in Florence. He has been the project manager and curatorial advisor of the artist Petrit Halilaj for 12 exhibitions (2014-2019). He is currently part of the acquisition committee of the FRAC Bretagne (2020-2022).

Margot Helen Black

Margot is an experienced major gifts fundraiser, having held positions in philanthropy departments at universities and cultural organisations in the UK and Italy. She currently works at King's College London, with previous roles at the British Museum, the Courtauld Institute of Art and the Giorgio Cini Foundation (Venice). Margot is also Trustee of the UK's leading breast cancer prevention charity. Margot originally trained as an art historian, and has been on the faculty at IED since 2017. She firmly believes in the transformational power of meaningful philanthropy and her lectures focus on fundraising principles and strategy, storytelling, and relationship management.

Irene Campolmi

Senior Curator for International Projects at @creatorprojects in Copenhagen curator and researcher for ten years, working within art museums and institutions across the world, including The Power Plant, Toronto; MAAT, Lisbon; Copenhagen Contemporary, Copenhagen; MAH, Terceira; Kunsthall Charlottenborg, Copenhagen, and the 58th Venice Biennial where she co-curated the Estonian Pavilion Birth V. Hi, & Bye by Kris Lemsalu. Her current research investigates postcolonial, queer and feminist theories through performance and hybrid artistic ecologies. In the past, her curatorial research and practice have focused on curatorial ethics. Before joining the Louisiana Museum of Modern Art in Copenhagen as a PhD Fellow (2013-2016), she was a researcher in the Max Planck Institute research group.

Valentino Catricalà

Valentino Catricalà (Ph.D) is a scholar and contemporary art curator. He is currently the curator of MODAL Gallery of SODA in Manchester and lecturer at Manchester Metropolitan University. He is co-curator, along with Barbara London (founder of the Video Art Department at MoMA), of the D'ORO D'ART Project, in collaboration with Marian Goodman Gallery. He is also the curator of the Digital Art department of La Quadriennale. Valentino has been the founder and the artistic director of the Rome Media Art Festival (MAXXI Museum), Art Project coordinator at Fondazione Mondo Digitale. Valentino has curated exhibitions in important museum and private Galleries.

Pietro Gaglianò

Art critic and independent curator. His main topics of interest concern the interaction between arts and political matters. He experiments hybrid forms between art and education, in an anti discrimination function and to increase social awareness. Since 2011 he curates and manages "Scripta Festival", cycle of lectures concerning books about contemporary arts. Amongst his recent books: "Memento. The obsession with the visible" (Postmedia 2016) and "La sintassi della libertà. Arte, pedagogia, anarchia" (Gli Ori 2020)

Carola Haupt

Lecturer and educator. Radio and broadcast media producer, founder and producer at Radio Papesse. Experience in audio editing and interviews. Focus on sound art and art news-gathering. Good skills at interaction and team work. She works on interviews, audioguides, field-recording, audio editing, sound art research, voice-overs, music research.

Hesperia Iliadou

Lead Curator of the Malta National Pavilion at the Venice Art Biennale of 2019. She has been acting Commissioner for the Venice Biennale since 2014 and Curator of the Inaugural Contemporary Art Exhibition for the European Capital of Culture 2017. Member of ICOM-Italia, the Italian branch of the International Council of Museums, she is also Consultant Museologist for the Museum Centre of Visual Arts & Research, in Nicosia, Cyprus, foundation, which was awarded the Europa Nostra award in museum educational practices, in 2017. Her current project involves the planning and design of a new museum in Venice dedicated to traditional artisan practices.

Lorenzo di Las Plassas

Professional journalist since 1995. In 1995-1996 he worked for Euronews, the pan-European all-news tv channel, before moving on to Rai International. In 1999 he was part of the group of founding journalists of Rai News 24, the state all news channel. For Rai news 24 he conceived and anchored the columns Shownet (dedicated to cinema and entertainment), Orizzonti (scientific information) and Imago (contemporary art). With the qualification of correspondent, he covers the main Italian and international cultural and art events. As an anchorman, he leads the editions of the morning news. The areas he deals with are mainly arts and culture, international politics and social issues. In 2020 he published his first novel Lascia Parlare il Vento, published by Baldini+Castoldi.

Fanny Liotto

She deals with fundraising through national and international companies, sponsorships and corporate membership, and relations with the business world. She has had significant experience at the Musei Civici di Venezia, La Biennale di Venezia, Ocean Space as development manager, Fondazione Eni Enrico Mattei and the Euro-Mediterranean Centre on Climate Change in fundraising and project management. Since 2019 she runs the corporate development and membership department of the Peggy Guggenheim Collection in Venice.

Raimundas Malašauskas

Works as a curator and writer. His curatorial work explores as much as new artistic practices as forms of exhibition making. His writing combines his interest in contemporary art, music, culture, food, history, rumors, time, travel, among other subjects. Malašauskas has worked as one of the agents of dOCUMENTA(13), and curated oO, the pavilions of Lithuania and Cyprus in 55th Venice Biennale. Previous to this, he was curator of the Satellite exhibition series at the Jeu de Paume Museum in Paris in 2010-2011; a curator at Artists Space, New York in 2007 to 2009; and, visiting curator at California College of the Arts, San Francisco in 2007 to 2008. From 1995 to 2006, Malašauskas worked at the Contemporary Art Centre in Vilnius, where he curated numerous exhibitions, including the IX Baltic Triennial, Black Market Worlds (2005)

Martino Margheri

Since 2014 he has been responsible for the educational activities of the Fondazione Palazzo Strozzi for projects dedicated to academies and universities. From 2007 to 2013 he has been in charge of educational projects and activities for the public for the Centro di Cultura Contemporanea Strozzi, Florence. His work is mainly focused on the development of participatory projects aimed at enhancing art as an experience of sharing and learning.

Yoeri Messen

Originally trained as teacher of Fine Arts and Art History, he holds a Masters degree in Arts, Culture and Media from the Rijksuniversiteit Groningen specializing in arts and social theory. Currently Yoeri Meessen (NL) is Head of Education & interpretation at Museum Boijmans van Beuningen, Rotterdam. Previously Yoeri Meessen was Associate Director at Witte de With Center for Contemporary Art, Rotterdam and has worked at Manifesta, the itinerant European Biennial of Contemporary Art where he was responsible for the conceptualization of the Biennial's Art Mediation department.

Camilla Mozzato

Camilla Mozzato has been serving as Special Projects Curator at Centro Pecci in Prato from 2015, where she has curated and produced several exhibitions. She has previously collaborated with V-A-C Foundation Moscow and Venice; Casa dei Tre Oci, Venice; Marsilio Editori; Piotr Uklanski Studio, New York City; UK Pavilion at Venice Biennale; Palazzo Grassi, Venice; Imma, Dublin. Camilla Mozzato took part in the Gallerist Program – Curating in Gallery Field held at the De Appel Arts Centre in Amsterdam. She has been teaching Curatorial Practice and Curating and Projecting at IED Venice since 2017.

Salvador Nadales

Art historian with an MA in Museology, Salvador Nadales collaborate with Reina Sofia Museum, Madrid since 2006, before as curator of photography collection, then as Responsible of Institutional Relations for the Collections department. He is author of essays and articles about photography, contemporary art and museology.

Mariantonia Rinaldi

Maria Antonia Rinaldi has a Laurea with Honors in History of Architecture and Post-Graduate specialization in History of Art, University of Florence; Post-Graduate specialization in Economics and Management of Cultural Patrimonies, University of Tor Vergata, Rome (with scholarship). An expert in museology and contemporary art theory and Director of SACI's MA in Art History program, Maria Antonia Rinaldi has contributed to many contemporary publications and is an active consultant and collaborator with renowned museums and cultural associations.

Justin Randolph Thompson

Justin Randolph Thompson is an artist, cultural facilitator and educator born in Peekskill, NY in '79. Based between Italy and the US since 1999, Thompson is Co-Founder and Director of Black History Month Florence, a multi-faceted exploration of Black histories and cultures in the context of Italy founded in 2016. Having realized, coordinated, curated, facilitated and promoted over 300 events and with 8 ongoing research platforms, the initiative has been reframed as a Black cultural center called The Recovery Plan. Thompson is a recipient of a 2022 Creative Capital Award, a 2020 Italian Council Research Fellowship, a Louis Comfort Tiffany Award, a Franklin Furnace Fund Award, a Visual Artist Grant from the Fundacion Marcelino Botin and an Emerging Artist Fellowship from Socrates Sculpture Park amongst others.

Andrea Wiarda

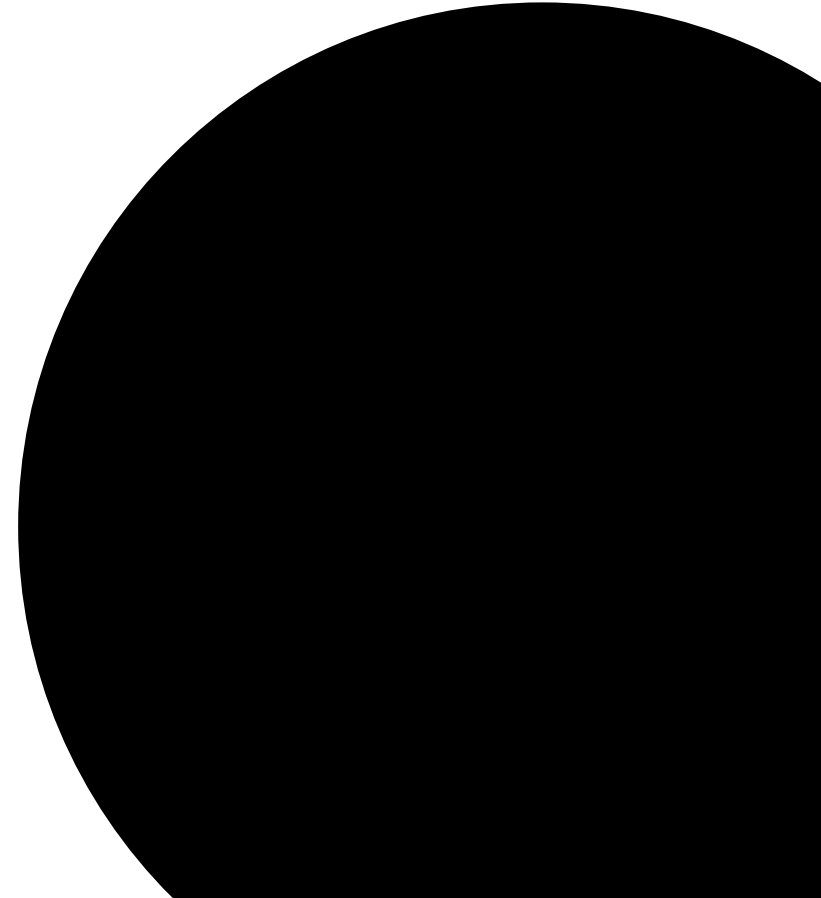
Art historian, writer, researcher and curator. She holds a Masters degree in History of Art from the University of Amsterdam, specializing in contemporary visual arts; and an MA in Visual Arts Administration, Curating and Commissioning Contemporary Art from the Royal College of Art in London. She is founder and co-director of Kunstverein Milano and Kunstverein Publishing Milano, an itinerant curatorial platform and publishing house, producing long term (art and editorial) projects, books and exhibitions with contemporary artists from Italy and abroad. She is co-founder of A Prior Magazine (Brussels 1999) and was manager and editor in various roles between 1999 and 2012.

Career

IED Career Service organizes for students meetings with prominent professionals working in the artistic management, giving them the chance to be in touch with art institutions. The school provides then the necessary know-how for preparing an effective professional self-presentation with the support of art industry testimonials who will give students useful information and tips for managing interviews customised to the different cultural players that the Master Courses deal with.

Former students of our Art courses have worked with professionals of the following institutions and galleries:

- Alberta Pane Gallery
- Aurora Museum
- Bologna Artefiera
- Centro Pecci per l'Arte Contemporanea
- Christie's
- Courtauld Institute of Art
- DRAF David Roberts Art Foundation Limited
- Fondation Pinault
- Fondazione La Biennale di Venezia
- Fondazione Prada
- Fondazione Querini Stampalia
- Galleria Continua
- Galleria d'Arte Moderna di Roma
- Ikon Gallery
- Istanbul Museum of Modern Art
- La Quadriennale di Roma
- MART – Museo d'Arte Contemporanea di Trento e Rovereto
- MoCP Museum of Contemporary Photography
- MUSE Factory of Projects
- Museo Nacional Centro de Arte Reina Sofia
- MUVE Fondazione Musei Civici Venezia
- Peggy Guggenheim Collection



IED Alumni

IED Alumni is a global, open and inclusive community, featuring more than **100,000 former IED students**, representing over 100 nationalities who graduated in Italy, Spain and Brazil in the fields of Design, Fashion, Visual Arts, Communication and Management, Art and Restoration.

Networking and creation of opportunities for the entire community are the main objectives of a programme centered on activities, events, exclusive content and advantages, showcasing the work and companies created by alumni, to support the entire network. The programme is definitely a benchmark for companies, alumni and students thanks to the dedicated **iedalumni.com** area.

Within the platform, alumni can get in touch with **companies**, find **partners** for their projects, become teachers or brand ambassadors, find inspiration from success stories, and realize unique projects thanks to the strength of the IED community.

Brands, agencies and companies, in return, have the opportunity to present job offers, collaborations and internships to IED talents all over the world.

#iedalumni



An International Network

IED is an international educational network with strong local roots and seats in Italy, Spain and Brazil. It relies on the collaboration of more than 100 academic partnerships in Europe, Asia, the United States, Canada, Australia, New Zealand and Latin America.

IED is also accredited by **ERASMUS+** network, contributing to the achievement of objectives to implement its internationalization, and affiliated to prestigious international institutions, such as **CAE** (Culture Action Europe), **CUMULUS** (International Association of Universities and Colleges of Art, Design and Media), **ELIA** (The European League of the Institute of Arts), **ENCATC** (European Network on Cultural Management and Policy) and **WDO** (World Design Organization).

Additionally, IED keeps strong relations with international academic associations including **NAFSA** (Association of International Educators) and **EAIE** (European Association for International Education), and a large group of institutions from different parts of the world that complements and broadens the possibility of taking part in international mobility experiences. Thanks to numerous bilateral agreements with prestigious international universities, IED students have the opportunity to participate in the Exchange Study Program and the Erasmus+ program to spend a semester abroad at one of the partner institutions or another IED seat.

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IED Postgraduate Educational Offer

The IED Italia Postgraduate Educational Offer, today, consists of over 30 titles including Master courses and Second Level Academic Diplomas (Master of Arts).

The Master courses are strongly rooted in the Italian design cornerstones as curiosity, enterprise and growth. Such a mindset guarantees a combination of skills, technique and creativity to give more and more effective answers to those who want to excel in the fields of creativity and management. Designed in collaboration with companies, Master courses prepare for the job market and allow to build your own professional identity.

The Masters of Arts aim to train visionary, innovative and transdisciplinary designers, creative leaders of the future who will face complex problems and provide positive changes on a social, cultural, environmental and economical level, anticipating the needs of the community with unexplored project outcomes.



Master Courses

Design

MILANO	ROMA	TORINO
Design - Innovation, Strategy and Product English // Full-time	Exhibit Design Italian // Part-time	Transportation Design English // Full-time // 2 Years
Interior Design English // Full-time	Interior Design for Hospitality English // Full-time	Yacht Design English // Full-time
User Experience Design Italian // Blended // Full-time	User Experience Design Italian // Blended // Full-time	

Fashion

MILANO	ROMA	FIRENZE
Fashion Communication and Styling English // Full-time	Comunicazione e Marketing per la Moda Italian // Part-time	Fashion Film Direction Italian // Part-time
Fashion Design English // Full-time	Jewelry Design English // Full-time	Fashion Business English // Full-time
Fashion Marketing English // Full-time		

Communication

MILANO	ROMA	TORINO	FIRENZE / BARCELLONA
Creative Direction Italian // Full-time	Brand Management and Communication English // Italian // Full-time	Marketing e Comunicazione Italian // Part-time	Brand Design and Management - Food, Wine and Tourism English // Full-time
Digital Communication Strategy Italian // Full-time	Brand Management Italian // Part-time		
Event Management Italian // Full-time			

Visual Arts

MILANO	FIRENZE	ROMA
Animation Design Italian // Full-time	Visual Arts for the Digital Age Italian // Full-time	Digital Art Direction Italian // Part-time
Graphic Design Italian // Full-time	Graphic Design - Focus on New Media English // Full-time	

Art

FIRENZE	FIRENZE / ROMA
Curatorial Practice English // Full-time	Arts Management English // Full-time
Museum Experience Design Italian // Full-time	

Master of Arts

TORINO	MILANO
Transdisciplinary Design English // Full-time	Transdisciplinary Design English // Full-time

Accademia Aldo Galli

Accademia di Belle Arti Aldo Galli in Como is part of the IED network since 2010 and represents an excellence in the field of Higher Artistic Education at national and international level. Recognized by MUR, Accademia promotes the enhancement of the Made in Italy culture with a particular focus on innovation in Fashion, in the Visual Arts and in the Conservation of Cultural Heritage.

The Postgraduate educational offer includes two Master courses, one in English and one in Italian, and a Master of Arts in English.

accademiagalli.com

Master

Professione Registrar
Italian // Full-time

Textile Design -Product, Research,
Sustainability
English // Full-time

COMO

Master of Arts

Fine Arts
English // Full-time

COMO

Restauro del Crocifisso ligneo polieromo della Chiesa di San Giovanni Battista - Tomo Francesca Airaldi



Practical Information



Orientation days and course presentation

During the year, several presentation days are scheduled, either on-site or online, in order to get to know the Institute's academic offer in detail, ask questions about the study paths and participate in workshops together with coordinators, staff, partners and Alumni.

Admission office

In each IED location, the Admission Advisors team offers steady assistance and support to students asking for more information on courses and school activities. By contacting the Admission Office, anyone who is interested in learning more about the academic offer receives the best possible guidance in their choice and can get detailed information on courses' organisation, contents, goals and professional scenarios.

Selection and admission

IED Master courses have limited enrolments and require a selection process. Your Admission Advisor will support you all the way through the selection, admission and enrolment process to the course of your choice. If you have not communicated with any Admission Advisor yet, you can ask for information from the webpage of the course you are interested in.

You will receive an email with useful references and info about the selected course. To go ahead with the process, reply directly to that email. Your Admission Advisor will help you to check the necessary requirements to access the courses.

Entry requirements

The application can be sent by anyone who holds a First Level Academic Diploma, a BA Degree or other equivalent qualification (graduates of private schools at University level) or with an equivalent professional experience in the disciplinary area of the course. Grad students may also participate, provided that they get their degree by the date of discussion of the Master's Final Project.

Language requirements

To ensure course contents are fully understood, IED demands applicants a B2 level - Vantage or upper intermediate - Common European Framework of Reference for Languages - of the language in which the course is taught. In order to demonstrate the required language proficiency, non-native speakers have to submit a language certificate or undergo a language test run by IED.

Admission and enrolment procedure

After you meet your Admission Advisor for an informative interview and check the entry and language requirements, you will be able to access your reserved area on the admission platform by using the credentials provided by your Advisor, and upload the following documents:

- updated CV;
- portfolio if requested;
- a letter of motivation in the language of the course;
- pre-enrollment form, available in the personal area;
- a copy of the Bachelor's degree if available;
- transcripts of university exams;
- ID or passport;
- self-certification of residence;
- tax code.

Once you complete the upload of all the documents, you will be invited to a motivational interview aimed at deepening and evaluating the skills acquired during previous studies, the qualifications and marks obtained, any professional experience made, individual aptitudes and motivation to attend the course.

Enrolment

Once the selection step is done, you will receive the certificate of admission and the regulations to sign and upload in the personal area. At the same time, you can pay the balance of the registration fee, thus reserving a place in the classroom.

Financial aid

IED supports talents thanks to a policy of economic facilitations consisting in scholarships and a structured system of low-interest loans.

IED Firenze

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Useful links

ied.edu/apply-to-master
ied.edu/pricelist-master
ied.edu/financial-aid
ied.edu/services
ied.edu/alumni



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