



It's a huge discussion that finally takes place into the world of art. What is the position of a curator in the evolving world with all its new technologies? I've been wondering a long time what the criteria exactly are for a curator involved in sound art. And why is sound art so far away in museums sometimes?

With [SoundArtCuration](#) a platform for discussion is created. By lectures and seminars there will be a focus on the methodologies, histories, theories and practices of sound art curating.

During the seminar at the [ZKM \(Zentrum für Kunst und Medientechnologie\) Karlsruhe](#), Music For Installations will bring a lecture about the position of an artist in this story. (19/21-08)

Basically, we will bring first some general concepts about the creation process, flavored with some audio examples. After that we will make our way through the different contemporain issues and position in which an (amateur) artist resides in 2013. One of the great problems a sound artist has nowadays is the general devaluation of music as a valued art. What is the influence of the internet and social media in giving value.

A curator will be confronted with a lot of channels on which he or she can work on to find sound art, or to spread it out. What are the criteria to accept something as an objet d'art and another piece as rubbish? Is education follow the new trends?

We will also show some examples of Sound Art Curating projects in which we were involved, all different examples on how an exhibition was created, how material was gathered and how it is presented.