

Curating & Museum Education (Zürich, 21–22 Nov 14)

Museum für Gestaltung Zürich, Vortragssaal [lecture hall] ☒Ausstellungsstrasse 60,
8005 Zurich, Switzerland, Nov 21–22, 2014

Sennhauser

International Conference: “Contemporary Curating & Museum Education”

Ever since museum work first began to be professionalised, “curation” and “education” have been presented as distinct areas of work, based on quite different sets of knowledge and experience. In the course of the last two decades, this structure has grown less rigid, and the boundaries between the two areas of work have become increasingly permeable. Conceived by the programme leader and three lecturers from “Curating and Museum Education”, the specialised Master in Art Education programme at Zurich University of the Arts, the conference poses a central question which is also crucial to the teaching on this course: How does the integration of curating and education change the nature of museum work? International representatives from a variety of different types of museum take a close look at the various ways in which they are putting these “grand designs” into practice.

Conference languages: German and English with simultaneous translation

Concept: Angeli Sachs, Carmen Mörsch, Thomas Sieber, Nora Landkammer

Research assistance and organisation: Hannah Horst

Master of Arts in Art Education, Curating & Museum Education

Programme

Friday, 21 Nov 2014

3 pm

Welcoming by Prof. Christoph Weckerle, Head of Department of Cultural Analysis, ZHdK

Welcoming by Prof. Angeli Sachs, Head of Master of Arts in Art Education and Specialization in Curating & Museum Education, ZHdK / Curator Museum für Gestaltung Zürich☒

Prof. Carmen Mörsch, Head of Institute for Art Education / Lecturer in Master of Arts in Art Education, ZHdK

Prof. Thomas Sieber, Lecturer in Master of Arts in Art Education, Curating & Museum Education and Bachelor of Arts in Art Education, ZHdK

3:30 pm – 5 pm

1. Educational Turn in Curating

Since around 2006 increased interest has been seen in pedagogical questions in exhibiting (espe-

cially in - but also beyond - contemporary art). How can this so-called educational turn be made productive for interlocking exhibiting and conveying under the banner of transformative practice?

Introduction and chairing: Carmen Mörsch

Speakers:

Prof. Dr. Nora Sternfeld, Head of Curating and Mediating Art, Aalto University Helsinki, Finland / Co-head of ecm Master Programme for Exhibition Theory and Practice, University of Applied Arts Vienna, Austria

Alejandro Cevallos, Leiter Mediación Comunitaria, Fundación Museos de la Ciudad, Quito/Ecuador (consecutive interpretation from Spanish)

5 pm Break

5.15 pm – 7 pm

2. Ethnological Museums

What social role and what educational function can be adopted by ethnological museums and ones that have developed from that type of collection? The panel will discuss forms of critical examination of the colonialism of ethnographical collections in Europe and South America. It will query the relationship of curatorial and conveying practice, in particular in recent approaches to collaborative museology.

Introduction and chairing: Nora Landkammer, Research Assistant, Institute for Art Education / Lecturer in Master of Arts in Art Education, Curating & Museum Education, ZHdK

Speakers:

Juana Paillalef, director, Museo Mapuche de Cañete Ruka kimvn taiñ volil Juan Cayupi, Huechicura, Cañete, Chile (consecutive interpretation from Spanish)

Dr. Adriana Muñoz, Curator, National Museums of World Culture, Gothenburg, Sweden

Dr. Bernadette Lynch, museum writer, researcher and consultant, London/Manchester, United Kingdom

Saturday, 22 Nov 2014

9:00 am – 10:30 am

3. Architecture Museums

How can the constructed environment be exhibited in architecture museums and be made accessible not only to expert audiences but also to the wider public? And what issues are then dealt with? The panel will present institutions and projects, which, in addition to the traditional spectrum of exhibiting issues, will also address current social issues when it is not developing ideas for architectural culture and the town of the future. In the process, they will be experimenting with new ways to convey concepts and involving their audiences as partners in dialogue.

Introduction and chairing: Angeli Sachs

Speakers:

Linda Vlassenrood, Programme Director, International New Town Institute, Almere, Netherlands: Netherlands Architecture Institute

Prof. Dr. Andres Lepik, History of Architecture and Curatorial Practice / Director of the Museum of Architecture, Technical University of Munich, Germany

Maria Nicanor Curator, Contemporary Architecture, Design and Digital Section, Victoria & Albert Museum, London, United Kingdom / Former Associate Curator, Architecture and Urbanism, Guggenheim Museum, New York, USA and Curator, BMW Guggenheim LAB

10:30 am Break

10:45 am – 12:15 pm

4. Design Museums

In design museums, in addition to “historical phenomena, contemporary tendencies and innovative approaches that allow a look into the future”, at least in the Modern Age and Contemporary Age Departments, visitors encounter the musealised objects of their daily routines. In a manner similar to architecture museums, that confronts museums of this type with special challenges in dialogue between them-the-institutions and their audiences. Consequently, many such institutions are in a process of transformation. What is shown in what context, and what role does educational turn play with respect to conveying design and the culture of daily routines?

Introduction and chairing: Thomas Sieber

Speakers:

Barbara Coutinho, Director of the MUDE – Museu do Design e da Moda, Coleção Francisco Cape-
lo / Professor of Architecture, Instituto Superior Técnico (University of Lisbon), Lisbon, Portugal

Franziska Mühlbacher, Curator Education, Museum für Gestaltung Zürich & Angeli Sachs, Curator,
Museum für Gestaltung Zürich, Switzerland

Dr. Helen Charman, Head of Learning, Design Museum, London, United Kingdom

12:15 pm Noon break

1:30 pm

5. History Museums

Historical museums are important places in terms of representation and powerful actors in the construction of cultures, identities and communities. In recent times, town museums in particular have been increasingly reinventing themselves as venues of links between the past and present and as spheres of political action, in which conflicts can be made visible and dealt with. Knowing about asymmetries of resources and social power, how do history museums configure their working relationships with interest groups? How can the knowledge and strategies of action for conveying contribute to museums entering relationships with those they (want to) represent that are binding and as far as possible unbiased with regard to the result?

Introduction and chairing: Thomas Sieber

Speakers:

Bonita Bennett, Director, District Six Museum, Cape Town, South Africa

Dr. Paul Spies, Director, Amsterdam Museum, Netherlands

Sonja Thiel, Curator of Stadtlabor unterwegs, historisches museum frankfurt, Germany

3 pm

6. Cultural Museums

In a largely secularised society, museums take over the function that religious institutions used to have as places of identity creation and identity reassurance. At the same time, in times charac-

terised by pluralism and hybridity, it is important to be familiar with the culture(s) of the “others” and the different aspects of one’s own culture. As a consequence of examining the shoah, numerous Jewish museums have been founded since the end of the 1980s to make the largely destroyed Jewish culture visible again. Following the development of a society increasingly shaped by migration, it is overdue for museums to enter a more active discussion of the perspectives of Islam. And what role does the Christian culture play?

Introduction and chairing: Angeli Sachs

Speakers:

Dr. Hanno Loewy, Director, Jewish Museum of Hohenems, Austria
Dr. Susan Kamel, Project Manager, Goethe Institute Gulf Region, Abu Dhabi, United Arab Emirates
Dr. Stefan Kraus, Director, Kolumba Diocese Museum, Cologne, Germany

4:30 pm Break

5:00 pm

7. Contemporary Art Museums

The so-called educational turn in curating was first seen in contemporary art. The panel will by way of example reflect upon three approaches that are meant to open up the boundary between “exhibiting” and “conveying” art for the purpose of “integrated programming”. The intention is to position the art institution as an active co-creator of social conditions and of educational happenings. What relationships of tension and contradictions come with such endeavours?

Introduction and chairing: Carmen Mörsch

Speakers:

Syrus Marcus Ware, Program Coordinator of the AGO Youth Program, Art Gallery of Ontario, Toronto, Canada

Julia Schäfer, Curator, Galerie für Zeitgenössische Kunst Leipzig, Germany

Janna Graham, Projects Curator at Serpentine Gallery Location London, London, United Kingdom

6:30 pm Closing discussion

7:00 pm Drinks reception

Registration for the conference: tagungausstellen.vermitteln@zhdk.ch;

Conference fee: CHF 25.00

Free for university students, interns and volunteer trainees

Reference:

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