

CONJUNCTIONS OF CURATING AND ART EDUCATION

international symposium

October 21-22, 2015 in Café Berlinka, Slovak National Gallery, Bratislava, Námestie Ľudovíta Štúra 4
October 23, 2015 in "Sklenofka" Space, Trnava, Trhová 2

Abstracts of Lectures and Biographies of Participants

Dóra Hegyi

Learning methods

Inspired by our long term research project, which deals with alternative ways of learning I would like to bring to the table the moral responsibility of working with children and young people. I would like to draw a parallel between two very different projects, which are not only divided in methodology, but also in time. An experiment with kindergarten children initiated by Hungarian sociologist Ferenc Mérei and looking at how different leadership methods influence the behaviour of the children is documented in the film *Methods* from 1969 (director: Judit Vas). The other is Miklós Mécs's project, *Correction Class*, realized as a tranzit.hu initiated *Artists at Schools* project in 2015, when the artist spent three months in his former secondary school and offered the students a space for eating and spending time together, without being controlled by the teachers of the school.

Dóra Hegyi is a curator and critic based in Budapest. She is organizer of exhibitions and events in institutional and non-institutional contexts. Between 1996-2003 she worked as a curator at the Ludwig Museum Budapest, since 2005 she is director of tranzit. hu. She curates exhibition, discursive, educational, research and publication projects that consider art as a field of experience that can initiate new approaches and mediate among other fields of knowledge production. In this framework her most important initiatives and projects are *Free School for Art Theory and Practice*, *Art Always Has its Consequences*, *Catalyst Award*, *Artists at Schools*.

Monika Holzer-Kernbichler

In Practice: Curating Art Education

Art and architecture education at the Kunsthhaus Graz focuses on communicating the exhibitions on show and the architecture of the building to visitors. Activities are set according to the themes of the exhibitions, defining methods and a range of potential artistic, art historical, social, pedagogical etc. approaches suitable for the heterogeneous public. Targeted services select focuses designed to meet the educational goals of the Kunsthhaus Graz, bringing together its diverse contents into a discourse that encourages a critical and reflective analysis of contemporary art, and thus of present-day society. Within this context, an encounter is produced between factual knowledge, created experiential spaces and societal values. Within this process, art education plays a mediating role and opens up doors to possible approaches to contemporary art. Other areas of activity concern the architecture of the building and museological themes. Large-scale events such as the *Wirbel in der Bubble*, the *Big Draw*, *Students' Day* or various collaborations with schools involve dynamic artistic input and have a highly participatory content.

Monika Holzer-Kernbichler is an art historian and art educator born in Graz, where she lives and works. She is Head of Education at Kunsthhaus Graz and Neue Galerie Graz, Universal Museum Joanneum, Graz. Since 2005 she has been lecturer of art history at the Karl-Franzens-Universität Graz and the Technical University Graz as well as scientific assistant for history of art at the long term research project (SFB) *Modernity: Vienna and Central Europe around 1900*, at the University of Graz 2000-2005.

Claudia Hummel

Mitmachstadt – A Restaging

The construction project *Mitmachstadt (Hands On City)* was carried out in several West German cities between 1979-81. Artists, together with members of the public, built a city model out of several tonnes of clay. The artists were students on an experimental course in Berlin, which provided an additional qualification for artists (*Modellversuch Künstlerweiterbildung*). The collective development of the city model was punctuated by interventions from the artists, which dealt with questions surrounding urban planning. In 1979, one intervention started a discussion on the demolition of large areas of the city for new development. In summer 2015 *Mitmachstadt* was restaged; this time with school children. What, and from whom, can be learnt today from such an experiment? What can we learn when we restage a project like this years later? *Mitmachstadt* is an attempt to write history in the ephemeral field of artistic educational work.

Claudia Hummel studied at the Stuttgart State Academy of Art and Design, Germany. She undertakes projects as an artist, curator and art educator. In 2007, she directed the art education program for children and young people at documenta 12. From 2008-2010, she carried out artistic academic research on joint projects between Berlin based cultural institutions and schools. She co-conceptualised the program "Studio d(13) for Kids and Teens" at dOCUMENTA (13) in 2012. Claudia Hummel is currently a Senior Lecturer with

an emphasis on artistic work with community groups at the Institute for Art in Context at the Berlin University of the Arts (since 2009).

Izabela Kowalczyk

Exhibition as reading and teaching Art

In a reference to theories of Mieke Bal, I would like to show that exhibitions can be models of reading and interpreting art. They can also aim to highlight the importance of art in the contemporary world as visual arts tend to be still underestimated in our region. In Poland contemporary artworks are often regarded as frolics of jaded artists, and there is no time in the educational process assigned to the preparation of children for the reception of contemporary art. Thus we need think about creating the exhibitions as part of art education process. However it is important to construct presentations as narrations interesting for viewers, showing them connections to the contemporary world and social life. Contemporary art often not only adopts critical stance towards stereotypes embedded in our mentality, but also creates situations which can improve interpersonal relations and better understanding, at least, a piece of reality, which highlights the problems nobody wants to address and the topic nobody wants to discuss. Critical curatorial strategy that I want to postulate should bring out critical potential of art. I will try to show these issues in case of exhibition *It's a Bitter Fate - Polishness* which took place in Art Gallery in Jelenia Gora (middle town in southwestern Poland) in September 2014.

Izabela Kowalczyk is an art and cultural historian, art critique and curator. She holds Ph.D. degree in History (2001) and habilitation degree in Cultural Studies (2012), works as an associate professor at the University of Arts in Poznan. She is author of publications on critical art, feminist art, interpretations of recent history etc. Her curatorial work includes such exhibitions as: *Dangerous Liaisons*, City Gallery Arsenal, Poznan, 2002; *Allure of Power*, City Gallery Arsenal, Poznan, 2009; *Microutopias of the everyday*, exhibition of the collection of Centre of Contemporary Art, Torun, 2013 – 2014 and *Ethnographers in the region* (2014), presentation of ethnographic photography from the Archive of Department of Ethnology and Cultural Anthropology of the Adam Mickiewicz University, Poznan, 2014. She took part in the preparation and research for the exhibition *Gender Check: Femininity and Masculinity in the Art of Eastern Europe* (Vienna, Warsaw, the main curator: Bojana Pejić), 2008, 2009.

Annette Krauss

Unlearning my Library

Investigations into the privileges of the subject

I will introduce aspects of my collaborative research into unlearning that addresses unquestioned routines, hierarchies of knowledge and the role of the body in learning processes. One trajectory unfolds in *Unlearning my Library*. It is the collective effort (<http://read-in.info>) of investigating our conventions around reading. Experiments include investigations of the places where reading (together) takes place, its relationship to public and private realms, as well as the accumulation of references that surround our reading practices. The investigations into unlearning reside on the borders between art, everyday life and (institutionalised) normalisation processes in order to reconsider a politics of relating.

Annette Krauss works as an artist. In her conceptual-based practice she addresses the intersection of art, politics and everyday life. Her work revolves around informal knowledge and normalization processes that shape our bodies, the way we use objects, engage in social practices and how these influence the way we know and act in the world. Her artistic work emerges through the intersection of different media, such as performance, film, historical and everyday research, pedagogy and texts. Krauss has (co-)initiated various long-term collaborative practices (*Hidden Curriculum / Sites for Unlearning / Read-in / ASK! / Read the Masks. Tradition is Not Given / School of Temporalities*). These projects reflect and build upon the potential of collaborative practices while aiming at disrupting taken for granted "truths" in theory and practice. (<http://siteforunlearning.tumblr.com>, <http://hiddencurriculum.info>, <http://read-in.info>). Currently she is PhD. researcher at Vienna Fine Arts Academy.

Eszter Lázár

Turns in Education at Central-Eastern European Art Universities in the 1990s

In my presentation I will try to explore the particular situation during the democratic transformation in the 90s in case of few art universities in CEE countries, mainly focusing on the Budapest case. During the "student revolution" in Spring 1990 - due to the chaos of the transition process - the University operated as an open platform for ideas, concepts. The members of the old regime seemed to be changed and artists from the neo-avant-garde scene were appointed, starting experimental educational methods which were completely new for the conservative higher art educational system. New disciplines /departments such as intermedia and interdisciplinary studies were introduced which basically meant to follow the premises of the liberal art education. Getting an insight into the concepts and the first period of the new theoretical or interdisciplinary departments of the Hungarian University of Fine Arts operated in the early 1990s one could find similarities to the guidelines of contemporary art studies, art mediation or even curatorial studies and critical art practices. What kind of (art) educational concepts could be attached to the notion of interdisciplinarity, and how this could be linked to the transition period and the art universities in the region?

Eszter Lázár is a curator, lecturer, and currently a PhD. candidate in the Cultural Studies Program at the University of Pécs, Hungary. She studied art history and cultural anthropology. She is an assistant lecturer at the Theory of Fine Arts Department at the Hungarian University of Fine Arts, Budapest. Between 2002 and 2010, she was the chief curator at the Karton Gallery & Museum in Budapest. She has curated various exhibitions and projects, including *Intimations of the Past* (2006), *Models for a Fictional Academy* (2006), *Visibility Works* (2007) at the Barcsay Hall at the Hungarian University of Fine Arts; *Over the Counter—The Phenomena of Post-socialist Economy in Contemporary Art* (2010), with co-curator Zsolt Petrányi at the Múcsarnok/Kunsthalle, Budapest; and *Middle East Europe / Strategies of Re-enactment* (2012) at Labor, Budapest. She was an editorial board member of the on-line reader of contemporary art theory *From Practice to Discourse* (2012). Her recent project *When Artist Speaks* (co-curated with Edina Nagy) was realized in the framework of OFF Biennale, Budapest. Since 2012, she has been a working group member of the *Curatorial Dictionary* project of tranzit.hu.

Hanna Ohtonen

The museum that cried "Public"

Participation, engagement and publicness are frequently used buzzwords of the contemporary art world, but when examined more carefully, they appear vague and ambiguous. They are also concepts that art museums and galleries are rarely ready to accept in practice. Taking flight from the theory of public space by philosopher Hannah Arendt, I have researched the concept of publicness and what it could really mean in an art museum today. Challenging the aforementioned buzzwords to hold true substance, I will talk about the possibilities, problems and practical examples of curatorial work that understands its public as co-creators in the project of the art museum.

Hanna Ohtonen works with exhibitions, research, texts and education, searching for a symbiosis between them. Currently she writes for the Finnish art magazine *Taide* and the activist newspaper *Voima*. She is also teaching writing in Aalto University in Helsinki and working on an exhibition about the possibilities of feminism with her colleague Selina Väliheikki. Ohtonen and Väliheikki form a curatorial collective called the Crybabies that holds a mission to find power in the so called soft values. Most recent appearances of the Crybabies have taken place at the Grey Cube Galleries in Helsinki, within Helsinki Design Week and Frame Finland. Ohtonen has graduated from Aalto University in Helsinki with an MA in Curating, Managing and Mediating Art (2015), writing her thesis about contemporary museums as public spaces. Prior to this she has received an MA in Fine Art from Central Saint Martins in London (2006) and worked for eight years as a photographic artist in Finland and the UK.

Mária Orišková

Educating (Art) Educators

The paper will focus on contemporary school system in Slovakia and especially on teaching *art education* at the universities. After socio-political changes in 1989, as well as under the increased impact of new media/technologies and global flux of information, the field of *art education* and the profession of *art educator* still remains marginal and unattractive (comparing to the field of art and art history). Looking back into the 1990s we can recognize some attempts in art pedagogy or curatorial studies. Now the question is not only how to break with the rigidity of state educational system as the whole and overcome the disciplinary hierarchies, but how to develop interdisciplinary critical art pedagogy and museum/gallery education as a critical practice interconnected with curatorial studies in Slovakia.

Mária Orišková is Associate Professor at the Department of Art Education at Trnava University, Slovakia. She received her PhD. at the University of Applied Arts in Vienna and was visiting professor at Rhode Island School of Design in Providence, R.I., U.S.A., at the University of Applied Arts in Vienna. She attended the Getty Summer Institute in Art History and Visual Studies at the University of Rochester, U.S.A. in 1999, in 2003 she was Fulbright fellow at RISD Providence and Columbia University, New York and in 2008 Weiser Fellow at the Department of Museum Studies, University of Michigan, Ann Arbor, U.S.A. She published several books: *Dvojhlasné dejiny umenia/Double Voiced Art History* (Bratislava: Petrus, 2002), German version: *Zweistimmige Kunstgeschichte* (Wien: Praesens Verlag, 2008), *Teória a prax múzea umenia/The Theory and Practice of Art Museum* (Bratislava: N-CSU, 2002), *Efekt múzea: Predmety, praktiky, publikum. Antológia textov anglo-americkéj kritickej teórie múzea/The Effect of the Museum: Objects, Practices, Audiences. An Anthology of Anglo-American Theory of Museum* (Bratislava: AFAD Press, 2006), *Curating 'Eastern Europe' and Beyond: Art Histories Through the Exhibition* (Köln: Peter Lang and Bratislava: Veda, 2013) and numerous texts on East European Art and critical museology, gender and feminism.

Petra Šobánová

A Museum Exhibition as an Educational Medium.

New innovative methods in exhibitions making and their curatorial concepts

The paper deals with the subject of employing and developing new innovative methods in making of exhibitions and their curatorial concepts. Being the result of research conducted over several years, it brings new findings gained from 'the fieldwork' in museum culture. The paper addresses innovations in

contemporary museum exhibitions as well as the current trends in museum culture. Nowadays, there is a plurality in various approaches to the process of making exhibitions differing in terms of the extent of conceptual views applied, the approach to a museum object, the impact on visitors, groups of visitors, etc. The paper focuses on the introduction of innovative curatorial approaches to the process of exhibition making which encourage the communicativeness of exhibitions and comply with human learning needs. It is a matter of overcoming a formalistic approach to the presentation of collection objects, and increasing the use of the *museum activum* concept, illusiveness, as well as the application of a contextual or narrative approach.

Petra Šobáňová has been working at the Department of Art Education, Palacký University in Olomouc as an assistant professor specialising in the field of museum and gallery education and art education methodology (since 2004). She gives lectures on art education methodology, gallery animation and practical art disciplines, and participates in many research projects. She has contributed substantially to the field of museum teaching and museum presentation publishing a number of academic articles and monographs. Some of her most distinguished works include: *Edukační potenciál muzea* (The Educational Potential of Museum) (2012), *Muzejní edukace* (Museum Teaching) (2012), *Muzejní expozice jako edukační médium* (A Museum Exhibition as an Educational Medium) (2014). Petra is also a chief editor of the peer reviewed journal *Kultura, umění a výchova* (Culture, Art and Education) and a supervisor of many PhD. dissertations.

Franciska Zólyom **Learning Museum**

Creativity Exercises, a joint exhibition and publication project of tranzit.hu and GfZK – Museum of Contemporary Art Leipzig, was conceived as a study of how people learn, what they know and how it influences their personality, their behaviour and their position in society. With a focus on Eastern Europe, it deals with artistic projects, both historical and contemporary, that challenge a wider view of learning, along with the social, economic and institutional conditions that accompany them. My talk will place emphasis on the interplay of individual expression and collective action and on processes of subjectification. Starting out from the project *Creativity Exercises*, I'll reflect on the institutional and curatorial workings of GfZK that are based on equitable forms of learning and collaboration.

Franciska Zólyom was born in Budapest, studied art history in Cologne and Paris and worked as a curator at the Ludwig Museum of Contemporary Art in Budapest (1997-99). After an internship at the Hamburger Bahnhof in Berlin (2001 and 2003/04) she became the director of the Institute of Contemporary Art - Dunaújváros, Hungary (2006-09). There she worked together with international artists on site- and context-related projects, initiating and fostering artistic research on local history and on the spatialisation of ideologies. Since 2012 she is the director of GfZK – Museum of Contemporary Art Leipzig where she presented the work of LITTLE WARSAW, Dainius Liskevicius and initiated collaboration with Céline Condorelli, Urs Lehni and myvillages.org among others. As part of her cultural policy work she is member of the University Council of the Bauhaus University Weimar and of the Cultural Senate of Saxony. She is board member of tranzit.hu.

Biographies of Panelists

Jana Binder, cultural-anthropologist working since 2004 in the field of international cultural exchange. During the past 10 years she lived in Greece, Germany and Brazil. Since 2013 she lives in Slovakia and is the head of the Goethe-Institut, a German institution promoting cultural exchange. She is particularly interested in new forms of intermediation and interaction, in experimenting with new ways of providing cultural experience. Mediating culture for her means to show people that they shouldn't learn about art, but art deals already with issues of their daily lives.

Daniela Čarná, manager of education, Kunsthalle Bratislava, gallery educator and curator. She studied history of arts at the Faculty of Philosophy of the Comenius University in Bratislava and earned her PhD degree at the Faculty of Arts and Philosophy of the Trnava University. From 2002 to 2014, she worked at the Bratislava City Gallery. Having curated tens of thematic and monographic exhibitions, her professional activities primarily include mediation of visual art. She is the author of numerous educational programs including the national program for schools entitled *Umenie zblízka* (Art from Close-Up) and trainings for pedagogues. She's also author of the book for children entitled *Po stopách umenia* (In the Footsteps of Art).

Katarína Gatialová, curator, artist and graphic designer. She graduated in art history from the Faculty of Arts of Comenius University, Bratislava and also in visual communication from Academy of Fine Arts in Bratislava. Katarína currently works as a curator at Nová synagóga / Kunsthalle Žilina and collaborates with Stanica Žilina-Záriečie cultural node. In Žilina she runs the project space Plusminusnula gallery and she is also a co-organiser of Multiplace festival.

Marcela Kvetková, gallery educator, Slovak National Gallery, Bratislava. She graduated in History of Arts and Culture from the Trnava University in Trnava. In the years 2006 - 2010 she worked at the Slovak National Museum, where she led the Department of Museum Education. Since January 2011 she works for Slovak National Gallery where she has led the Education Department for two years. Since 2011 she has been

a member of board of SK ICOM, as well as a member of the International Committee CECA (Committee for Education and Culture Action).

Barbara Leschingerová, student, Department of Art Education, Faculty of Education, Trnava University

Andrea Michaličková, student, Department of Art Education, Faculty of Education, Trnava University

Michal Murín, artist, teacher, editor/publisher and curator. Worked for Society for Nonconventional Music (as its chairman between 1993 - 2002), for Slovenská sporiteľňa bank (as curator and director of gallery between 1995 - 2003). Works for Profil - contemporary art magazine (from 1991 as editor), head of studio Digital media (Faculty of Fine Arts, Academy of Art in Banská Bystrica) and works for studio New media (Technical University, Faculty of Arts in Košice). Co-established DIG Gallery in Košice, which is focused on 'art and science' and digital art. http://monoskop.org/Michal_Murin

Monika Orihelová, student, Department of Art Education, Faculty of Education, Trnava University

Kristína Slezáková, student, Department of Art Education, Faculty of Education, Trnava University

Biographies of Project Curators

Judit Angel is a curator and art historian born in Arad, Romania. She lives and works in Budapest and Bratislava. She holds a PhD. in contemporary art history from the Loránd Eötvös University Budapest (2010). In the nineties, as a curator of Arad Art Museum, she organized several exhibitions reflecting on the institution's condition. Between 1998-2013 she worked as a curator at Műcsarnok/Kunsthalle Budapest. In 2012 she co-organised the symposium *The Art of Mediation* and the *Artists at Schools* project, both in Budapest (with Dóra Hegyi and Lilla Khóor). Since August 2013 she is director of tranzit.sk in Bratislava. She is interested in the social function of art, hence her concern for linking art with other domains such as architecture, design, education, ecology and sociology.

Barbara Balážová is a senior research fellow at the Institute of Art History of the Slovak Academy of Sciences in Bratislava and a research assistant at the Department of Education, Faculty of Education, Trnava University. She graduated in art history at the Comenius University in Bratislava in 1999 and in fine arts (painting) from the Academy of Fine Arts in Bratislava in 2002. She obtained a PhD. in art history at the Institute of Art History of the Slovak Academy of Sciences in 2003. Her main research interest is the art of the Early Modern period in Central Europe (she published several books and articles on such topics), but regarding her teaching experience also the analysis and interpretation of fine arts to the wide public. She got several academic scholarships abroad, especially Fulbright Awards for Research and Lecturing in the U.S. for a research stay at University of California Los Angeles in 2007 and DAAD Scholarship for a research stay at Friedrich-Alexander-Universität Erlangen/Nürnberg and Germanisches Nationalmuseum Nürnberg in 2011.

Zuzana Branišová is assistant professor at the Department of Art Education at Trnava University in Trnava, Slovakia since 2007. She graduated from the Academy of Fine Arts and Design in Bratislava (2007) and the Faculty of Education at Trnava University in Trnava (2002). She received her doctor's degree (ArtD.) at the Academy of Fine Arts and Design in Bratislava (2011). Zuzana Branišová has been focusing her attention on the relationship between art and education since 2013. She has redefined educational methods of several art courses at the Department of Art Education at Trnava University and practised teaching through art. Besides the particular lessons, created as moveable installation and situation (e.g. *How to Explain the Structure and Dynamics of Spatial Art Media for Social Pedagogues within 80 minutes*, 2014), she has organized educational workshops as art with various groups (*Four Seasons*, 2014; *Flowers*, 2014, etc.).