

/ecm

educating
curating
managing

masterlehrgang für
ausstellungstheorie & praxis
an der universität für
angewandte kunst wien

information brochure

18/20



mission

/ecm

is a two-year postgraduate university program that teaches core competences for working in the expanded field of museums and exhibitions. The aim of this part-time study program is to lay a foundation for research and professionalization within the field of arts and culture. Studying and engaging with related theories enable the participants to develop skills for conceptualizing, visualizing and communicating and realizing projects in institutions and the independent scene. This interdisciplinary study program focuses on developing, representing and conveying knowledge from a range of fields including art history, cultural studies, philosophy, contemporary art, technology and natural science. An integral part of the program is the completion of a group project linking theory and praxis. Collaborative curatorial research processes lend themselves to learning these skills and provide a field of experimentation for applied curatorial studies.

The comprehensive design of this postgraduate study program equips the participants to take on a broad range of challenging tasks one faces when working in the cultural industry. This postgraduate study program culminates in a master of art degree (MA).

content

educating

means conveying knowledge in a reflected manner on the basis of a contemporary understanding of key educational concerns. In this way, /ecm focuses on current, classical and experimental forms and approaches in art and cultural education and apply them in ways that make exhibitions into fields of agency.

curating

is the collection, selection and visualization of discourses, objects, social issues and research processes. The aim of this program is to develop new strategies of exhibiting, displaying and (re)presenting by taking a closer look at exhibition history, museology, and the politics and policies of art and museum collections.

managing

refers to the production of curatorial and educational projects today. The emphasis here is on critically engaging with institutional practices and on developing alternative fields of agency.

exhibition and representation – theory and praxis

- / Exhibition conception: from the storyline to its visualization
- / Museology: from the national museum to global exhibition formats
- / Exhibition history: from the cabinet of curiosities to biennialization
- / Collection politics: from selection to deaccession
- / Custodianship of collections: from the condition report to handling objects
- / Design: from graphic design to display

communication – transfer between exhibition, representation and the public

- / Theory: from knowledge production to sites of agency
- / Education: from information to participation
- / Media: from guided tours to interactive concepts
- / Writing workshop: from research to the text on the exhibition wall
- / Chairing discussions: from panel discussions to public programs
- / Publications: from brochures to catalogues

the cultural industry and its institutions

- / Cultural politics: from the educational mandate to the pressure of quotas
- / Occupational field: from directors of production to curatorial collectives
- / Spaces: from regional museums to off spaces
- / Discourses and Practices: from local traditions to transnational trends
- / Economy: from the museum shop to art fairs

project management

- / Management: from timelines to critical management
- / Production: from the list of objects to acquiring objects on loan
- / Cost planning: from submitting a funding application to the approval of costs spent
- / PR and Marketing: from media cooperation to guerilla marketing
- / Sponsoring and Fundraising: from cooperation to crowd funding

management fundamentals and introduction to legal matters

- / Structures for planning: from change management to organigrams
- / Management: from mission to strategy
- / Copyright: from the idea to the written contract

/ecm at a glance



host institution

University of Applied Arts Vienna, Institute for Cultural Studies, Art Pedagogy and Art Education

team of directors

- / Martina Griesser-Stermscheg, Head of collections, Vienna Technical Museum
- / Christine Haupt-Stummer, Art historian, curator, section.a Art. Design. Consulting
- / Renate Höllwart, Arts and cultural educator, trafo.K
- / Beatrice Jaschke, Art historian, purpurkultur – exhibitions, consultation, education
- / Monika Sommer, Historian, curator, Director of the Haus der Geschichte Österreich
- / Nora Sternfeld, Professor for Curating and Mediating Art, Aalto University Helsinki
- / Luisa Ziaja, Art historian, contemporary art curator, 21er Haus Museum of Contemporary Art Vienna

All board members of schnittpunkt. exhibition theory & praxis
www.schnitt.org

management

- / Beatrice Jaschke, organizational head
- / Bojana Stamenkovic / Maria Gruber, study program organization assistants
- / Frank Müller, office

board of advisors

- / Renate Goebel, KulturAgenda – Institute for museums, cultural economy and the public, Vienna
- / Karl Prammer, C/O/N/E/C/T/A, Vienna School for Organizational Consulting
- / Barbara Putz-Plecko, Vice-director of the University of Applied Arts Vienna

duration

/ecm is a part-time study program over 4 semesters from October 2018 to June 2020. There are 23 study modules:

- 18 modules from Friday to Sunday
- 1 project module from Friday to Sunday
- 2 module weeks from Wednesday to Sunday
- 2 international field trips from Wednesday to Sunday

120 ECTS in total

degree requirements

Master of Arts degree – MA (educating/curating/managing)

/ active participation in all course modules of the study program

(it is permitted to be absent for a total of 15 course hours per semester)

/ written assignment at the end of the first semester

/ conception, organization, realization and documentation of the /ecm project

/ successful completion and presentation of an approved master's thesis

costs and payment

EUR 150 fee for the entrance seminar in addition to EUR 11,800 tuition fees (VAT exempt. The tuition fee does not include Austrian University Student Organization membership or costs for travel, meals and accommodation). The full tuition fee may be paid in installments upon request.

number of participants

min. 15 – max. 22 participants per study group

location

University of Applied Arts Vienna in addition to local and international cultural institutions and off spaces

requirements for acceptance

/ Degree from an accredited university, college or higher education institution; and/or several years of experience working in fields related to the study program

/ Practical experience in the museum and exhibition field

/ Ability to communicate fluently and write in both German and English

/ Successful completion of the entrance seminar

/ Enrollment in the full program

application procedure

/ Submission of application packet (application form, cv, letter of motivation, copies of transcripts, signed application for the entrance seminar)

/ Completion of the one-day entrance seminar

The aim of this entrance seminar is to take a closer look at the applicants' motivations, key qualifications and career outlooks by asking them to perform a number of tasks related to the study program (individually and in small groups). This format also gives the staff a more solid basis for making the final selection of participants for the upcoming study program.

The entrance seminar also provides prospective participants insight into the study program's topics and methods so that they may make an informed decision about their own participation in the program.

Dates for the entrance seminars will be announced.

target group

/ecm is aimed at those working in cultural institutions or independently in the art and cultural field who are concerned with questions regarding exhibition and representation, education and communication and who seek to further professionalize their work.

This includes scholars from the cultural, social and natural sciences, museum and exhibition curators, art and cultural educators, artists, critics, publishers, graphic artists, architects, gallery owners, technicians, conservators and cultural managers, etc.

method

The course modules combine theory with practice. The teachers are international and local experts who share their knowledge and experience in the form of lectures, workshops, presentations, conversations, working groups, excursions and master's thesis seminars. A curatorial project within the program links practices of research, exhibition production and art education. The diversity of the professional approaches offered by the team of directors in combination with the unique profiles of each of the program participants ensure the currency and quality of the program.

Specific emphasis is placed on theories that have emerged within trans-disciplinary contexts; engaging with such theories generates reflection processes that also profoundly affect one's praxis.

Developing an exhibition project as a collective gives the participants field-related experience and hones their skills in a number of different areas. Through first-hand experience the participants gain insight into the complex processes of working within the cultural industry.

course structure

The study program is laid out according to five guiding themes: learning to see, analyzing, conceptualizing, realizing and reflecting.

The first semester provides the theoretical foundation and establishes analysis criteria and a common language and vocabulary. The theoretical and praxis-based discussions from this phase are helpful for realizing the curatorial project in the second and third semesters, during which the course modules also respond to the needs of the group in developing the /ecm project. The fourth semester focuses on completing the master's thesis and on the study and application of field-specific theoretical discourse.

coaching

The team of directors offers individual coaching and time to talk during their office hours in order to assist participants in reaching the aims of the study program and in further developing their personal careers outlooks.

first semester

In the first semester the theoretical fundament is laid by establishing a common vocabulary and criteria of analysis.

Module 1 /

Musealizing Introduction to the history of museums and collections, exhibition analysis

Module 2 /

Analyzing Exhibition analysis

Module 3 /

Curating Introduction to curatorial theories

Module 4 /

Educating Introduction to art and cultural education

Module 5 /

Designing Fundamentals for designing an exhibition

second semester

The second semester focuses on researching and preparing the content for the collaborative /ecm project.

Module 6 /

Researching Methods of research and development of storylines

Module 7 /

Conceptualizing Formats of curatorial work and curatorial research

Module 8 /

Involving Art education theory, educational formats

Module 9 /

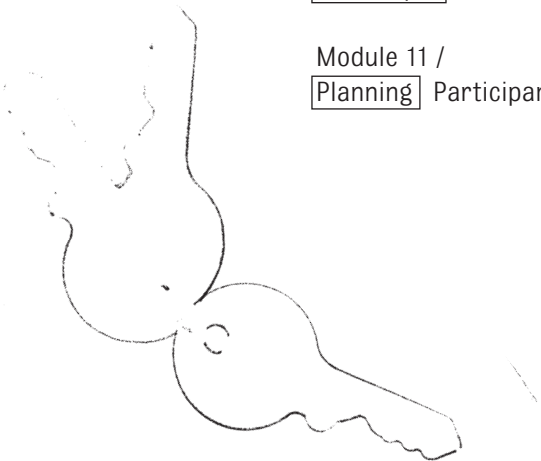
Substantiating Transdisciplinary interfaces of within curating

Module 10 /

Field Trip 1 Art and exhibition landscape

Module 11 /

Planning Participants independently plan the /ecm project



third semester

In the third semester the further development and realization of the collaborative /ecm project. During this time, the first steps toward writing the master's thesis are taken along with a more in-depth study of relevant aspects within exhibition theory.

Module 12 / Module Week

Producing Exhibition production, material studies, handling art, and PR

Module 13 / Module Week

Realizing Exhibition logistics and art education practices, producing texts for the objects and exhibition space

Module 14 /

Finalizing Hanging and forms of display, condition report, obtaining objects on loan

Module 15 /

Opening In-depth study of exhibition theory and exhibition politics

Module 16 /

Reflecting Methods of exhibition analysis and criticism

Module 17 /

Communicating Management basics, master's thesis seminar

fourth semester

The focus of the final semester is on the completion of the master's thesis and consolidating the study and application of field-specific theoretical discourse.

Module 18 /

Curatorial research Global exhibition formats, biennialization

Module 19 /

Networking Cultural politics, institutional forms from off spaces to national museums, planning network activities

Module 20 /

Assembling Approaches to transnational knowledge production, visualization of knowledge

Module 21 /

Field Trip 2 Overview of the art and exhibition landscape – museums and galleries, institutions and off spaces

Module 22 /

Engaging Concepts of progressive and critical curatorial project work –city education

Module 23 /

Finishing up Master's theses presentations

(subject to change)

teachers who have taught in the program in addition to the team of directors

- / Nina Auinger–Sutterlüty, PR, Art History Museum, Vienna
- / Marius Babias, Art theorist, curator, director, neuer berliner kunstverein
- / Natalie Bayer, Independent migration and museum researcher, curator, Munich
- / Martin Beck, Artist, Professor for contextual design, Academy of Fine Arts Vienna
- / Matthias Beitzl, Director, Austrian Museum of Folk Life and Folk Art Vienna
- / Jessica Beer, Head of the literary program, Residenz Verlag, Salzburg
- / Tony Bennett, Sociologist, professor of social and cultural theory, University of Western Sydney
- / Beatrice von Bismarck, Art historian, professor, Academy of Fine Arts Leipzig
- / Dieter Bogner, Art historian, curator, museum planer, bogner.cc, Vienna
- / Friedrich von Bose, Museologist, City Museum Stuttgart
- / Matti Bunzl, Anthropologist, director, Wien Museum
- / Bernhard Cella, Artist, director of Salon für Kunstbuch, Vienna
- / Eva Dertschei, Carlos Toledo, Graphic designers/artists, Toledo i Dertschei, Vienna
- / Claudia Ehgartner, Head of art education, MUMOK – Museum of Modern Art Foundation Ludwig
- / Sonja Eismann, Journalist, cultural studies scholar, co-founder of Missy Magazine, Berlin
- / Charles Esche, Director, Van Abbe Museum, Eindhoven
- / Sabine Fauland, Managing director, Museumsbund Österreich
- / Brigitte Felderer, Curator, guest professor, University for Applied Arts Vienna
- / Angelika Fitz, Independent cultural theorist, author, curator, Vienna
- / Renate Flagmeier, Head curator, Werkbundarchiv – Museum der Dinge, Berlin
- / Martin Fritz, Independent curator, consultant, writer, Vienna
- / Ulrich Fuchs, Cultural manager, EU jury member of the Cultural Capitals of Europe, Brussels
- / Renate Goebel, Art historian, KulturAgenda – Institute for museums and cultural economy, Vienna
- / Sophie Goltz, City curator Hamburg
- / Enrique Guitart, Exhibition production, founder of acp–team, Vienna
- / Claudia Haas, Art historian, consultant, haas:consult Museums and The Cultural, Vienna
- / Bettina Habsburg–Lothringen, Head, Cultural History and Museum Academy Joanneum
- / Beat Hächler, Director, Alpine Museum of Switzerland, Bern
- / Werner Hanak–Lettner, Chief curator, Jewish Museum Vienna
- / Christina Hardegg, Art historian, founder of Hardegg Fundraising, Vienna
- / Stefano Harney, Professor for Strategic Management Education, Singapore Management University
- / Anke te Heesen, Professor for the History of Science, Humboldt University Berlin
- / Otto Hochreiter, Director, Graz Museum
- / Bärbel Holaus–Heintschel, Fundraising, Art History Museum Vienna
- / Angelika Höckner, Gerald Moser, Designers, Atelier Wunderkammer, Vienna
- / Marty Huber, Performance theorist, dramaturge, Vienna
- / Andrea Hubin, Art historian and educator, scientific associate, Kunsthalle Vienna
- / Therese Kaufmann, Co–director eipcp – European Institute for Progressive Cultural Policies, Vienna
- / Jakob Lena Knebl, Artist, university assistant, University of Fine Arts Vienna
- / Elke Krasny, Independent curator, urban researcher, professor, University of Fine Arts Vienna
- / Harald Krejci, Curator, Belvedere, Vienna
- / Martin Krenn, Artist, curator
- / Christopher Lindinger, Head of the Research & Innovation Group, Ars Electronica Linz
- / Sharon Macdonald, Professor for European Ethnology, Humboldt University Berlin
- / Margarethe Makovec, Anton Lederer, Curator, head of <rotor>, Graz
- / Oliver Marchart, Theorist, author, professor of sociology, Kunstakademie Dusseldorf
- / Leontine Meijer–van Mensch, Vice-director, Museum of European Culture, Berlin
- / Doreen Mende, Exhibition maker, theorist, Berlin/London
- / Shaheen Merali, Curator, author, London

teachers who have taught in the program (continued)

- / Katharina Morawek, Curator, artistic director, Shedhalle Zurich
- / Carmen Mörsch, Artist, art educator, professor, Zurich University of the Arts
- / Wolfgang Muchitsch, Scientific director, Universalmuseum Joanneum, president, Museumsbund
- / Vanessa Joan Müller, Head dramaturgist, Kunsthalle Vienna
- / Alfred J. Noll, Lawyer, author, laws on media and copyright, art and restitution, Vienna
- / Thomas Oláh, Costume maker, lecturer, University of Applied Arts Vienna
- / Monika Platzer, Architecture historian, curator, Architecture Center Vienna
- / Karl Prammer, Director, C/O/N/E/C/T/A Vienna School for Organizational Consulting
- / Barbara Putz-Plecko, Professor and vice-chancellor, University of Applied Arts Vienna
- / Cosima Rainer, Independent curator, gallery program director, Galerie der Stadt Schwaz
- / Christian Rapp, Cultural studies scholar, exhibition curator, consultant, rapp&wimberger, Vienna
- / Elke Rauth, Cultural worker, chair and editing board member of the magazine *dérive*, Vienna
- / Holger Reichert, Executive and creative director, Zone Media, Vienna
- / Kathrin Rhomberg, Curator, head of the art collection at Erste Group, Vienna
- / Irit Rogoff, Professor of Visual Cultures, Goldsmiths, University of London
- / Martin Schmidl, Artist, Berlin University of the Arts, University of Fine Arts Munich
- / Georg Schöllhammer, Curator, editor-in-chief *springerin*, Vienna
- / Bärbl Schrems, Director of exhibition production, Wien Museum
- / Johanna Schwanberg, Director, Dom Museum, Vienna
- / Lorenz Seidler, Art historian, curator, eSeL.at, Vienna
- / Shuddhabrata Sengupta, Artist, author, raqs media collective, New Delhi
- / Jasper Sharp, Art historian, curator, Art History Museum, Vienna
- / Joshua Simon, Director, curator, MoBY – Museums of Bat Yam, Israel
- / Thomas Soraperra, Managing director, Kunstmuseum Liechtenstein, Vaduz
- / Barbara Steiner, Curator, author, editor, director, Kunsthhaus Graz
- / Monica Tittton, Sociologist, author, lecturer, University of Applied Arts Vienna
- / Wolfgang Tobisch, Deputy to the Management, Economic Affairs, Technisches Museum Wien
- / Marion von Osten, Artist, cultural studies scholar, exhibition maker, Lund University
- / Patrick Werkner, Head of the art collection and archive at the University of Applied Arts Vienna
- / WHW – What, How and for Whom, Curator collective, Zagreb
- / Virgil Widrich, Film director, checkpointmedia, professor, University of Applied Arts Vienna
- / Regina Wonisch, Historian, museologist, Klagenfurt/Vienna
- / Christine Zmölnig, Florian Koch, Graphic designers, Multimedia, sensomatic, Vienna

