

/ecm

educating
curating
managing

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

information

18/20



mission //////////

/ecm

is a two-year postgraduate university program that teaches core competences in the expanded field of museums and exhibitions. The aim of this part-time study program is the scientific foundation and professionalization in art and cultural work. Studying and engaging with relevant theories enables the participants to develop skills for conceptualizing, visualizing, communicating and realizing projects in institutions and in the independent scene. Cross-disciplinary, the course is dedicated to the development, exhibition and communication of knowledge in the fields of art history, cultural studies, contemporary art, technology, and natural science.

content //////////

educating

educating stands for the reflexive mediation of knowledge and a contemporary understanding of educational issues. The /ecm is dedicated to current, classical and experimental forms and approaches in art and cultural education, aiming at exhibitions as 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 exhibition texts
- / 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
- / Profession: from production manager to curatorial collectives
- / Spaces: from regional museums to artist-run 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 the administration of loans
- / Budgeting: from submitting a funding application to accounting
- / 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, documenta Professor at the Kassel School of Art and Design
- / Luisa Ziaja, Art historian, Curator for contemporary art, Belvedere, Vienna

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

management

- / Beatrice Jaschke, Head of Management
- / Bojana Stamenkovic, Assistant
- / Frank Müller, office

board of advisors

- / Renate Goebel, KulturAgenda – Institute for Museums, Cultural Enterprises and Audiences
- / Karl Prammer, C/O/N/E/C/T/A, Vienna School for Organizational Consulting
- / Barbara Putz-Plecko, Vice-rector 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

academic degree and requirements

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

/ active participation in all modules of the study program

(maximum of absence: 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

Entrance seminar fee: EUR 150, Tuition fee: EUR 11,800

(VAT exempt. The tuition fee does not include Austrian University Student Organization membership or costs for travel, meals and accommodation).

The 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 artist-run spaces

admission requirements

/ 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 field of museums and exhibitions

/ Language skills: written and spoken German and English (B2 level)

/ Successful participation at 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. Various course relevant tasks are to be solved individually and in small groups in order to get a basis for the decision for admission. In the entrance seminar, applicants can gain insight into the content and methods of the course and review their decision to participate.

Dates for the entrance seminars will be announced.

target group

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

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

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 relevance 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 a 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 field of arts and culture.

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 consultation 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 / 19.–21.10.2018

musealizing Introduction to the history of museums and collections

Module 2 / 16.–18.11.2018

analyzing Introduction to exhibition analysis

Module 3 / 30.11.–02.12.2018

curating Introduction to curatorial theories

Module 4 / 14.–16.12.2018

educating Introduction to art and cultural education

Module 5 / 18.–20.01.2019

designing Introduction to exhibition design and display

second semester

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

Module 6 / 08.–10.03.2019

conceptualizing Curatorial research and development of Public Programs

Module 7 / 22.–24.03.2019

programming Formats of curatorial work

Module 8 / Module Week 1 / 03.–07.04.2019

concretizing Project management

Module 9 / 03.–05.05.2019

producing Project logistics and formats of education

Module 10 / 24.–26.05.2019

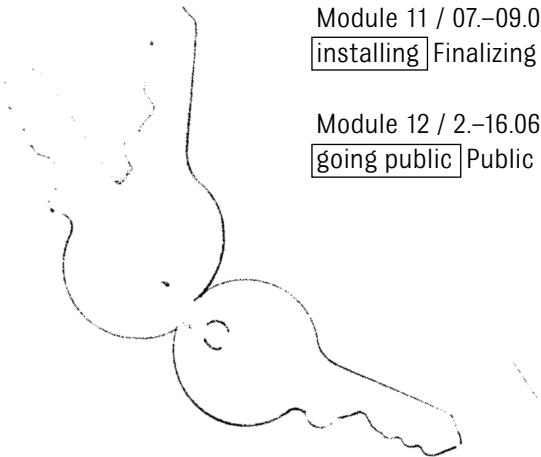
representing processes Practices of documentation

Module 11 / 07.–09.06.2019

installing Finalizing and setting up

Module 12 / 2.–16.06.2019

going public Public and counter public



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 13 / Module Week 2 / 11.–15.09.2019

publishing | Publication formats

Module 14 / Study Trip 1 / 09.–13.10.2019

experiencing | Study trip to the Venice Biennial

Module 15 / 08.–10.11.2019

storing | Collecting and digitizing

Module 16 / 22.–24.11.2019

curatorial researching | Global exhibition formats and museum theories

Module 17 / 13.–15.12.2019

writing | Writing workshop for the master's thesis

Module 18 / 17.–19.01.2020

communicating | Critical Management

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 19 / 13.–15.03.2020

connecting | Cultural policies, institutional forms from artist-run spaces to national museums

Module 20 / 24.–26.04.2020

assembling | Approaches of transnational knowledge production

Module 21 / Study Trip 2 / 13.–17.05.2020

experiencing | Study trip to Amsterdam and Utrecht

Module 22 / 05.–07.06.2020

engaging | Concepts of critical and progressive curatorial work

Module 23 / 19.–21.06.2020

setting off | Presentation of the master's thesis

(subject to change)

previous lecturers in addition to the team of directors

- / Nina Auinger–Sutterlüty, PR, Kunsthistorisches Museum Wien, Vienna
- / Marius Babias, Art theorist, curator, director, neuer berliner kunstverein, Berlin
- / Natalie Bayer, Director, Friedrichshain-Kreuzberg Museum, Berlin
- / 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, Program director for literature, 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 Moderner Kunst Stiftung Ludwig Wien
- / Sonja Eismann, Journalist, cultural studies scholar, co-founder of Missy Magazine, Berlin
- / Charles Esche, Director, Van Abbemuseum, Eindhoven
- / Sabine Fauland, Managing director, Museumsbund Österreich
- / Brigitte Felderer, Curator, guest professor, University for Applied Arts Vienna
- / Angelika Fitz, Director, Architekturzentrum Wien
- / Renate Flagmeier, Chief 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, Assistant Professor, School of Art, Design and Media, Nanyang Technological University, Singapore
- / 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 Department Cultural History, Styrian Armoury, History Museum, Folk Live Museum and Museumsakademie, Universalmuseum Joanneum, Graz
- / 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, Kunsthistorisches Museum Wien
- / 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, Academy of Fine Arts Vienna
- / Elke Krasny, Independent curator, urban researcher, professor, Academy of Fine Arts Vienna
- / Harald Krejci, Curator, Belvedere, Vienna
- / Martin Krenn, Artist, curator, University of Applied Arts, Vienna
- / Christopher Lindinger, Head of the Research & Innovation Group, Ars Electronica Linz
- / Sharon Macdonald, Professor for European Ethnology, Humboldt University Berlin
- / Margarethe Makovec, Anton Lederer, Curators and directors <rotor>, Graz
- / Oliver Marchart, Theorist, author, Professor for Political Theory, University of Vienna
- / Leontine Meijer–van Mensch, Program Director, Deputy Director of the Jewish Museum Berlin
- / Doreen Mende, Exhibition maker, theorist, Berlin/London

previous lecturers (continued)

- / Shaheen Merali, Curator, author, London
- / Katharina Morawek, Co-founder of We All Are Zurich, associate at INES—Institut Neue Schweiz
- / 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 designer, lecturer, University of Applied Arts Vienna
- / Monika Platzer, Architecture historian, curator, Architekturzentrum Wien
- / Karl Prammer, Director, C/O/N/E/C/T/A Vienna School for Organizational Consulting
- / Barbara Putz-Plecko, Professor and vice-rector, 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, Artistic Director, Kontakt. The Art Collection of Erste Group and ERSTE Foundation, 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, Kunsthistorisches Museum Wien, Vienna
- / Joshua Simon, Independent curator and author, Tel Aviv
- / Thomas Soraperra, Managing director, Kunstmuseum Liechtenstein, Vaduz
- / Barbara Steiner, Curator, author, editor, director, Kunsthau Graz
- / Monica Tilton, Sociologist, author, lecturer, University of Applied Arts Vienna
- / Wolfgang Tobisch, Art historian, projectmanager
- / 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, Curatorial 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

