

## **THE MUSEUM DIMENSION**

### **WHAT MAKES A CURATOR?**

### **SYSTEMS OF CURATORIAL TRAINING FOR THE RENEWAL OF MUSEUMS**

What kind of curatorial training systems are available in Europe and overseas? What is the kind of curatorial training that can form a critical, interdisciplinary curatorial approach and promote its implementation? On a two-day conference of ICOM's Hungarian National Committee together with various experts, researchers and curators from several countries and museum areas we wish to survey the aims, the structure, the curricula and experience of existing international and Hungarian museology trainings. The conference will mix the elements of lectures, panels and open discussions in order to involve the Hungarian participants in the international museological discourse to the maximum extent.

**Monday, 19 November 2018**

#### **Hungarian National Museum Ceremonial Hall**

10:15–10.50 **Keynote speech: André Gob**, Professor of the Université de Liège: New museum practices, new skill requirement, new academic formations and training. The case of Belgium

During the last half-century, the museum world has experienced some revolutionary mutation in terms of forms and activities, the less being not the changes affecting the crew of the institution. From the most conceptual to the most practical, from the most visitors-oriented to the most objects-oriented, a large panel of new practices in the museum requires ad hoc new skills. The traditional matter-based education, i.e. history, biology, art history, archaeology, convenient for curatorship, does not appear to be adequate anymore to achieve these new requirements. New academic formations and new trainings are necessary. The situation in Belgium (Liège, Brussel, Flanders) is analysed in terms of the supply (universities, colleges, continued training) as well as of the demand from museums.

**André Gob** is honorary professor of museology at the Liège University (Belgium). PhD in archaeology/prehistory (1980), he experienced a long and varied career at this university and finally created a specialised masters in museology ('museum studies') in 2001. He was First Secretary of ICOFOM (2006–2010) and is currently the President of the Museums Council in (French-speaking) Belgium. He published many books on the topics of archaeology and museology, among them *La muséologie. Histoire, développements, enjeux actuels*, Paris, Armand Colin, 4th ed. 2014 (with Noémie Drouguet) and *Le musée, une institution dépassée?*, Paris, Armand Colin, 2010.

11:00–11:25 **Véronique Carpiaux**, a Musée Provincial Félicien Rops kurátora: Self-reflecting a collection: the Félicien Rops Museum's "hot case"

In 1964, the native town of Félicien Rops (1833–1898), Namur (Wallonia, Belgium), inaugurated a monographic museum about the controversial artist who expressed himself through caricatures, realism, symbolism, eroticism and Satanism. What were (and are) the major challenges for a small museum with a very specific subject to be accessible to a large audience? How the role of the curator changed since the beginning? What kind of projects can be done with a 19th-century collection in order for it to stay attractive? How to keep in touch with the present while looking to the past? In 2015, the Félicien Rops Museum organised an exhibition around the city, putting the works of the collection in the context of contemporary art, exhibiting works in different places, going «outside the walls», and also having new professional contacts with cultural partners. A very important project that affected even the Citadel of the city...

11:35–12:00 **Luisa Ziaja**, Curator for Contemporary Art at the Österreichische Galerie Belvedere Vienna and Co-Director of the /ecm program at the University of Applied Arts Vienna: Anticipating Possible Institutions – Complicities, complexities and contradictions of curatorial theory and curatorial practice

For almost two decades, public museums have been transformed according to economic paradigms playing a vital role in the branding and marketing of cities and urban gentrification processes. A transformation that was made possible through the outsourcing of the state museums and that brought about both a certain autonomy and independence and other new dependencies. At the same time, a critical discourse in Museology and Curatorial Studies emerged, which, referring to Critical Theory, Postcolonial and Governmental Studies, examined knowledge/power relations, logics of representation and canonization as well as processes of commodification. While the economic entanglement of museums and institutions has been at the core of the investigations of artistic and curatorial institutional critique from the start, their complicity seems to have strengthened. Taking my own contradictory experiences into consideration the lecture looks into the complex relationship of Critical Museology and the museum or curatorial theory and curatorial practice. It gives insights into the development of the museum landscape in Austria and into the postgraduate program /ecm – educating, curating, managing at the University of Applied Arts Vienna.

**Luisa Ziaja** is an art historian, writer, and curator. She has been curator for contemporary art at the Österreichische Galerie Belvedere Vienna since 2013 and co-director of the postgraduate program in exhibition theory and practice ECM – educating/curating/managing at the University of Applied Arts Vienna since 2006. She was a lecturer at Zurich University of the Arts, Technical University Vienna, Academy of Fine Arts Vienna and Vienna Artschool and is part of the board of the discursive platform schnittpunkt – exhibition theory & practice. In her curatorial and discursive practice, she deals with the relation between contemporary art, society, and politics (of history) as well as with the histories and theories of exhibiting. She is the author and co-editor of numerous exhibition catalogues as well as anthologies on contemporary art, curating, and art and exhibition theory, among others the publishing series curating. ausstellungstheorie & praxis at Edition Angewandte/de Gruyter, Berlin/Boston and Handbuch. Ausstellungstheorie und -praxis, Vienna/Cologne/Weimar: Böhlau/UTB, 2013.

14:00–14:25 **Eszter Lázár**, Professor of the Department of Art Theory at the Hungarian University of Fine Arts: The medium of the litmus paper – the institutional background of curatorial trainings

The successes and possible cancellations of curatorial trainings as well as the shifts in their focus are all closely related to the development of the contemporary (art) institutional system. A contemporary art expert (to keep it simple, let's call them a curator for now) who not only thinks about exhibition themes and forms, but also actively contributes to the creation of new institutions, functions in a similar way – as a sheet of litmus paper. An institution is not necessarily bound to a physical building, but it is important to reflect on the cultural and geopolitical environment in which it operates and about which it has something to say. Although university courses that contained theoretical and practical foundations for the realization of museum exhibitions have been known since the 1920s, the curricula of these were determined by museum collaborations and collections. Certain chapters of the history of the international and institutional “curator training” of the past hundred years are more or less known; however, it would also be necessary to carry out comprehensive and diverse researches similar to the ones about exhibition history. Started in 2009, the Art Theory Program of the Hungarian University of Fine Arts could be a short, but pretty dense chapter of these to-be-edited materials which I would like to present a few paragraphs of in my presentation.

Art historian and curator **Eszter Lázár** is a professor of the Department of Art Theory at the Hungarian University of Fine Arts. She has a degree in Art History and in Cultural Anthropology from the Loránd Eötvös University. She has attended the Cultural Studies Program's Doctoral School at the University of Pécs. She has organized various Hungarian and international exhibitions and she has lead a number of projects (e. g. at the Trafó House of Contemporary Arts, the Hungarian University of Fine Arts, the Műcsarnok; OFF Biennale 2015; tranzit.sk Residency Under Investigation 2017). She was a co-editor of the contemporary art theory collection 'A gyakorlattól a diszkurzusig' (From Practices to Discourses) as well as the Curatorial Dictionary of tranzit.hu. Her latest project was an exhibition entitled Zeitgeistlos in the Knoll Gallery in Vienna which she organized together with Edina Nagy as part of the curated\_by program in 2018. In addition, she is also a researcher of the international online archives RomArchive's film section.

14:35–15:00 **Attila Horányi**, Professor of the Institute for Theoretical Studies at the Moholy-Nagy University of Art and Design: Design in theory, design in museum

In my presentation I would like to give a brief summary of the reasons and the demands that brought the Design Theory course of the Moholy-Nagy University of Art and Design to life. I present the special problem of training professionals specifically for the needs of certain institutions in order for them to have employees well-versed in design and craftsmanship who can interpret objects in a contemporary language. Finally, I am going to introduce a few pilot projects that were launched in preparation for a design curatorial specialization of the course.

Art historian, art critic and aesthete **Attila Horányi** has graduated in English and Art History at the Loránd Eötvös University in 1991. He has earned his doctoral degree in the Doctoral Program in Aesthetics at the ELTE Doctoral School for Philosophy in 2009. Between 1994 and 2004 he was a

lecturer of the Department of the History of Philosophy at the University of Pécs; since 2002, he has been an adjunct and since 2015, a docent of the Theoretical Institute of the Moholy-Nagy University of Art and Design. Since 2009, he has been one of the two directors of the Art and Design Theory course at MOMÉ. He was the director of the National Cultural Fund's College of Photography between 2009 and 2010. Since 2016, he has been the president of the Hungarian Chapter of AICA.

**Tuesday, 20 November 2018**

### **Hungarian National Museum Lapidarium**

11:10–11:45 **Dominique Poulot**, Professor at Université Paris 1 Panthéon-Sorbonne: The training of museum professionals in France today, between museum studies and managing issues

This lecture will give an overview of the institutional development, the involvement of the state and of the communities, the curricula imagined by universities or specialized schools, and the intellectual changes in what constitutes the museum training for professionals in France today. I will present the development of French museology in relation to the wider intellectual field of humanities and social sciences. The consequences of some large museum projects have been extremely influential, and the so-called French theory had an importance both on national and international levels, but, on the other hand, museology does not have a strong position within academic or cultural-institutional life. In fact, different museologies have existed side by side in the different fields (e. g. art history and archaeology, ethnology, anthropology). Finally, I'll describe the specific relations (or lack of relations) between state, museum institutions and academia, how it functions and what the connections between this and hiring policies in museums are.

**Dominique Poulot** is professor of Heritage and Museum studies at the University of Paris 1 Panthéon-Sorbonne, where he headed the doctoral school of History of Art until 2014. He is a specialist of cultural history of heritage and has published more than 250 articles and book chapters on the subject. His career as a researcher has led him from a chair of history in Grenoble and Tours Universities to the Centre for Sociology of Organizations (CNRS), and then on to the laboratory of anthropology and history LAHIC (CNRS/EHESS). The two European programmes of which he was a partner in recent years reinforced his inclination for dialogue between disciplines ([www.eunamus.eu](http://www.eunamus.eu) and [www.culturalbase.eu](http://www.culturalbase.eu)). A member of the editorial boards of *Museum & Society* (Leicester), *Culture & Musées* (Actes-Sud), *Future Anterior* (Columbia), *Ethnologies – Yearly Journal of Canadian Folklore Studies* (Laval), *Patrimonio Industriale* (AIPAI Italy), *Revista Electrónica de Patrimonio Histórico* (Granada), *Museus e Estudos interdisciplinares* (Lisbon), and of two departmental journals of museum studies in universities in Liège and Montreal, he is fully informed about the various methodologies and different fields concerned by the research and training in curatorship.

Prof. Poulot worked with the National school of Heritage in France, the National Scientific Commission of collections, and he is a member of the Scientific Council of the Louvre Museum, as of other French museums of history or ethnology.

11:50–12:20 **Katarzyna Murawska-Muthesius**, Professor at Birkbeck College, University of London:  
The Critical Museum Debate Continues

The project of the Critical Museum – the art institution which uses its own resources, including its collection, its range of activities and its “auratic” space, for encouraging and hosting the debates on the issues that are crucial for contemporary societies – was one of the boldest and socially most significant battles undertaken by Piotr Piotrowski, when he was invited to run the National Museum in Warsaw in 2009. The Critical Museum project, underscored by the transnational attitude of the engaged intellectual, formed part and parcel of Piotrowski’s long-standing campaign against the prevalent discourses of contemporary art history, and in particular, against the hierarchical artistic geography, eulogising masterpieces, and marginalising the arts of East-Central Europe. However, it was not just the art historical canon which was the target of his program. Piotrowski’s museum was devised, first and foremost, as a forum, as an active agent in the public sphere, the venue for exhibiting art and discussing society, deliberately contributing to the process of defending democracy and its values, digging up difficult memories, juxtaposing conflicting narratives, empowering the disempowered, with a special attention given to the rights of minorities. The programme has led to a seismic shake-up, far beyond the corridors of Polish museums. As stressed by Piotrowski, the realisation of the Critical Museum model was not only the most desirable, but indeed solely possible outside the realm of the West, in East-Central Europe. Although the project was aborted, the field has been realigned and the discussion about the Critical Museum continues. The paper will discuss the origins and the premises as well as the aftermath of the Critical Museum project.

**Katarzyna Murawska-Muthesius** teaches art history at Birkbeck College, University of London. Before her arrival in the UK in 1993, she was Curator of Italian Paintings (1981–1990) and Chief Curator of the National Museum in Warsaw (1992–1993). She returned as its Deputy Director in 2009–2011. Recipient of the Henry Moore Institute Research Fellowship and the Leverhulme Trust Research Fellowship, she lectured at various universities and art institutions in Europe and the US, including Institut für Kunst- und Bildgeschichte at the Humboldt Universität Berlin: she was Guest-Professor there in 2009, and Rudolf-Arnheim Professor in 2013/14. Her publications include: *Europäische Malerei aus dem Nationalmuseum Warschau* (Braunschweig 1988); *Trionfo barocco* (Gorizia 1990); *Borders in Art: Revisiting Kunstgeographie* (Warsaw 2000); *National Museum in Warsaw Guide: Galleries and Study Collections* (Warsaw 2001, with Dorota Folga-Januszewska); *Jan Matejko’s “Battle of Grunwald”: New Approaches* (Warsaw 2010); *Kantor was Here: Tadeusz Kantor in Great Britain* (London 2011, with Natalia Zarzecka), *From Museum Critique to the Critical Museum* (Farnham, Ashgate 2015, Routledge 2017), co-edited with Piotr Piotrowski. Her current research is on imaging Eastern Europe.

14:00–14:25 **Klára Kuti**, ethnographer, cultural researcher of the Hungarian National Museum: What is the difference...? About the new specialized curatorial course at the Hungarian National Museum

In September 2018, the Hungarian National Museum has launched a Museum Curatorial specialization in the frame of the Cultural Heritage Studies MA course of the Atelier European Social Science and Historiography Department at the Loránd Eötvös University.

In my interpretation, museum curatorial activity is a methodological and scientific approach and practice which is typically practised temporally. While it has a privileged connection to the museum as an institution, it is also closely connected to museological activities – however, I believe that museological activity is not a precondition for curatorial activity. I should like to add that, in my interpretation, a museologist is a professional who approaches all fields of science – let it be historical, social or natural sciences – with a museological methodology.

The title of my presentation refers to a comparison between museological theory and practice as well as curatorial theory and practice. The criteria for comparison are the interpretation of the facts and relations accumulated in objects; the interpretation of texts “written” in objects; and finally, the temporality and the locality of objects.