

/ecm
educating
curating
making
studienprogramm
für ausstellungstheorie
und -praxis

Info Documents 2024–26



di: **angewandte**

Universität für angewandte Kunst Wien
University of Applied Arts Vienna

ENGAGED CURATORIAL PRACTICE

How can museums change society? What consequences can curatorial actions have? Curators and educators, organizers and designers, artists and scholars today are looking for ways not only to critically analyze existing notions and narratives of exhibition making but also to intervene in them and reformulate them through curatorial practices.

The /ecm study program in Exhibition Theory and Practice at the University of Applied Arts Vienna is a two-year, postgraduate course that provides comprehensive knowledge and skills in the expanded field of museums and exhibitions. In collaborative processes, we experiment with different methods of curatorial research, theory and practice. This approach enables the emergence of discourses, caesuras and horizons that challenge the canon, occupy exhibition spaces and the public sphere and seek not only to digitize museums and collections but above all to democratize them.

CONTENTS

/educating stands for the reflective mediation of knowledge and an emancipatory understanding of education. /ecm is devoted to current approaches and experimental formats of art-and-culture education that turn exhibitions into spaces of action in museums and institutions, as well as in public spaces and on the web.

/curating refers to the collection, selection and visualization of discourses, objects, art works, social issues and research processes. Based on a critical engagement with museology and cultural heritage, exhibition histories, collection policies and cultures of digitality, it is about developing new forms of presenting and publicizing in analog and digital space.

/making means the contemporary organization of curatorial and educational projects. The focus is on a critical examination of institutional practices and the development of alternative structures and strategies.



FOCAL POINTS OF COURSE CONTENT

Exhibiting and displaying – theory and practice

- / Exhibition concepts: from storyline to visualization
- / Curatorial formats: from public programs to digital exhibitions
- / Museology: from the national museum to global formats of exhibiting
- / Collection policy: from selection to deaccession
- / Collection maintenance: from condition reports to object handling
- / Digital Museum: from NFTs to Commons
- / Design: from graphics to display

Communication – a transfer between exhibition, presentation and audience

- / Theory: from knowledge production to space for action
- / Education: from workshop to podcast
- / Program: from city walks to collaborative curating
- / Media: from the control system to the content plan
- / Text workshop: from research to gallery text
- / Publications: from the website to the catalog
- / Moderation: from panel discussions to participatory projects
- / Public relations: from press releases to online videos

The cultural sector and its institutions

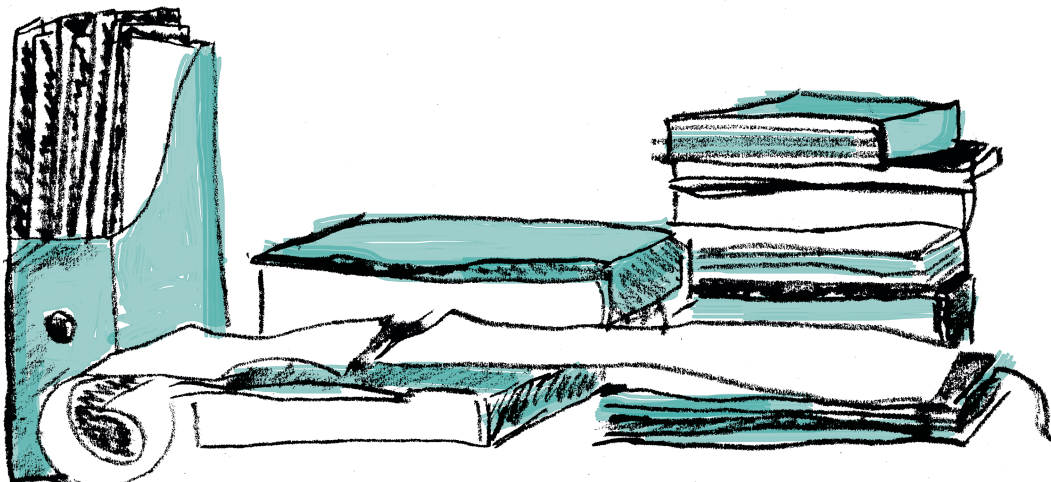
- / Cultural policy: from educational mandate to quota pressure
- / Democratization: from occupied museum to decolonial institution
- / The profession: from production management to curatorial collectives
- / Spaces: from regional museum to alternative space
- / Economy: from cultural tourism to the art market

Project management

- / Organization: from institutional profile to critical management
- / Production: from the list of objects to inter-museum loan
- / Cost planning: from submission to billing
- / PR and marketing: from poster design to social media campaigns
- / Fundraising: from cooperation to crowd funding

Basics of business management and introduction to legal matters

- / Structural planning: from the organization chart to agile working
- / Management: from vision to strategy
- / Legal foundations: from museum law to copyright law



/ecm AT A GLANCE

Affiliation

University of Applied Arts Vienna,
Institute of Studies in Art and Art Education

Director's team

- / Martina Griesser-Stermscheg
Head of the Research Institute,
Vienna Museum of Science and Technology
- / Christine Haupt-Stummer
section.a | Curatorial Collective
- / Renate Höllwart
Art and culture educator, Büro trafo.K
- / Beatrice Jaschke
purpurkultur – exhibiting, consulting, educating
- / Monika Sommer
Founding Director, House of Austrian History
- / Nora Sternfeld
Professor of Art Education, HFBK Hamburg
- / Luisa Ziaja
Chief Curator, Österreichische Galerie
Belvedere Vienna
All team members are part of the association
schnittpunkt. ausstellungstheorie & praxis, schnitt.org

Management

- / Beatrice Jaschke, organizational management
- / Mira Samonig, course assistant
- / Frank Müller, office

Number of participants

min. 18 - max. 25 persons per course of study

Language

The course is primarily conducted in German, requiring proficiency at a B2 level in both written and spoken form. However, English-speaking guest lectures are held regularly.

Study Commission

- / Sen.Sc. Mag.^a Beatrice Jaschke // Chairwoman
- / Univ. Prof.ⁱⁿ Julienne Lorz // University Professors
Member 1
- / Univ. Prof. Paul Petritsch // University Professors
Member 2
- / Univ. Prof.ⁱⁿ Annette Krauss // University
Professors Exchange Member 1
- / Univ. Prof.ⁱⁿ Sofia Bempeza // University Professors
Exchange Member 2
- / Sen.Lect. Mag.^a art. Dr.ⁱⁿ phil. Martina Griesser-
Stermscheg // Teaching Staff Member 1
- / Sen.Sc. Mag.^a Beatrice Jaschke // Teaching Staff
Member 2
- / Sen.Sc. Mag.^a Luisa Ziaja // Teaching Staff
Exchange Member 1
- / Sen.Lect. Renate Höllwart // Teaching Staff
Exchange Member 2
- / Mag.^a Veronika Hackl // Students Member 1
- / Mag.^a Marion Oberhofer // Students Member 2
- / Julie Kohn, BEd // Students Exchange Member 1
- / Mag.^a Marlene Heidinger // Students Exchange
Member 2

Costs and payment methods

The tuition fee is EUR 13,200 (excl. VAT, Austrian Students' Union contribution, travel and accommodation expenses). The admission seminar fee is EUR 150 and will be offset against tuition fee upon acceptance.

The tuition fee can be paid in installments by mutual agreement.

Venues

University of Applied Arts Vienna (Vordere Zollamtsstraße 7, 1030 Vienna) as well as local and international cultural institutions and project spaces.

Organization

Designed to be pursued alongside professional commitments, the /ecm takes place over 4 semesters from October 2024 to June 2026.

The study program is structured into 22 modules:

18 modules from Friday to Sunday

(Friday, 2pm–7pm, sometimes extended until 9pm as part of /ecm diskurs; Saturday, 10am–6pm, sometimes extended until 8pm; Sunday, 10am–1.30pm),

2 module weeks,

2 study trips.

Structure

120 ECTS

The /ecm offers two different paths:

a/ an associate Master's degree program with the requirement to complete a Master's thesis, graduating with the academic title "Master of Arts (Continuing Education)" – abbreviated "MA (CE)";

b/ a university course with the requirement to complete a practice-based research project, graduating with the academic title "Academic Curator."

Both options (a/ and b/) are offered concurrently as a joint educational program. The distinctions lie in the admission requirements and the associated format of the graduation assignment.

Admission requirements

German and English language skills in both written and spoken form; successful participation in the one-day admission seminar; mandatory enrollment for the entire course. Additionally:

a/ the associate Master's degree program requires a subject-related Bachelor's degree with minimum 180 ECTS points and practical experience in the field;

b/ the university course requires several years of relevant professional experience or a completed Bachelor's degree.

Admission procedure

The admission examination is divided into two parts. A positive assessment of the first part (submission of the application) is a prerequisite for the second part (admission seminar).

1. submission of the application (official form with the following attachments: CV, motivational letter specifying the desired path (a/ or b/), copies of certificates, written registration for the admission seminar);

2. completion of the one-day admission seminar (objective: By solving various course-related tasks – individually and in small groups – motivation, key qualifications and career perspectives of the applicants are closely examined to establish a basis for the decision on admission. During the admission seminar, applicants can gain insights into the content and methods of the course and assess their decision to participate.)

Graduation requirements

Active participation in all course-related events (max. absence of 15 teaching units per semester); a written paper at the end of the first semester; the conception, organization, implementation and documentation of the /ecm project at the end of the second semester;

and for:

a/ the associate Master's degree program, the writing and presentation of a positively evaluated Master's thesis;

b/ the university course, the conception and presentation of a positively evaluated practice-based research project.

Academic Degree

a/ Master of Arts – MA (Continuing Education)

b/ Academic Curator

Method

The course is based on thematic modules that address essential curatorial forms of action. It centers on examining transdisciplinary knowledge production and research-based practice. Content is delivered through lectures, museum and exhibition analyses, workshops, presentations, podcasts, reading seminars, working groups, field trips and graduation project colloquia. In the second semester, a collaborative curatorial project combines research, conceptualization, production, communication and outreach. The result is a space for thinking, where the multifaceted profiles and expertise of the director's team, the expansive network of international speakers, and the individual experiences of the participants come together.

Procedure

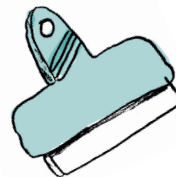
The course follows five leitmotifs: learning to see, analyzing, conceptualizing, realizing, reflecting. The first semester provides a theoretical foundation. It serves to work out criteria for analysis and develop a common vocabulary. In the second and third semesters, this theoretical and practice-oriented discussion culminates in realization of the curatorial project, to which the teaching responds as part of the process. The fourth semester focuses on writing the Master's thesis or the completion of a practice-based research project – dependant on study path – and adding depth to theoretical discourses.

Coaching

The management team accompanies and supports the participants in achieving their goals in the course and in their personal professional development through individual coaching and consultation sessions.

Participants

We offer our program to a diverse group of students. They may be anchored in institutions or freelancers in the art and culture sector; they deal with questions of display and presentation, education and communication, and have varied educational and professional backgrounds. Together with their colleagues, they will develop theoretically, practically and critically sound perspectives for international museum work. They will gain skills to conceive and realize independent cultural projects, exhibitions and public programs. We see our students as future colleagues and expect them to have an open-minded, inquisitive attitude.



CURRICULUM

1st semester

In the first semester, a theoretical foundation is communicated. This enables us to establish criteria for analysis and develop a common vocabulary. The semester concludes with a term paper.

Module 1 /18.–20.10.2024

[/historicizing](#)

Introduction to the history of museums, collecting and exhibiting

Module 2 /08.–10.11.2024

[/analyzing](#)

Introduction to museum and exhibition analysis
study trip 1 - Graz

Module 3 /29.11.–01.12.2024

[/curating](#)

Introduction to curatorial theory and practice

Module 4 /13.–15.12.2024

[/educating](#)

Introduction to art and culture education

Module 5 /24.–26.01.2025

[/designing](#)

History and foundations of exhibition design

2nd semester

The second semester is dedicated to research as well as preparing content for the collaborative /ecm project and its implementation.

Module 6 /07.–09.03.2025

[/conceptualizing](#)

kick-off of the /ecm project

Module 7 /26.–30.03.2025

[/programming](#)

Formats of curating and education
module week 1

Module 8 /25.–27.04.2025

[/realizing](#)

Project logistics and texts

Module 9 /16.–18.05.2025

[/fine-tuning](#)

Processes in time and space

Module 10 /30.05.–01.06.2025

[/producing](#)

Negotiation of goals

Module 11

[/finalizing](#)

Planning of setup and dismantling

Module 12 /23.–28.06.2025

[/opening](#)

Setup and Angewandte Festival
module week 2

3rd semester

In the third semester, aspects of exhibition theory are explored in greater depth and the topics and research questions of the Master's theses or practice-based research projects are fleshed out.

Module 13 /03.–05.10.2025

[/digitalising](#)

Digital collecting, education and curating

Module 14 /05.–09.11.2025

[/exchanging](#)

study trip 2 - Barcelona

Module 15 /28.–30.11.2025

[/curatorial research](#)

Methods and strategies of knowledge production

Module 16 /12.–14.12.2025

[/writing](#)

Writing workshops

Module 17 /23.–25.01.2026

[/communicating](#)

Outreach and public relations

4th semester

This semester focuses on writing the Master's theses or implementing the practice-based research project and gaining a deeper understanding of theoretical specialist discourses.

Module 18 /13.–15.03.2026

[/networking](#)

Translocal formats

Module 19 /10.–12.04.2026

[/publishing](#)

Publications and other formats

Module 20 /22.–24.05.2026

[/gathering](#)

Forums and thinkspaces

Module 21 /12.–14.06.2026

[/engaging](#)

Concepts of progressive and critical curatorial project work

Module 22 /26.–28.06.2026

[/taking off](#)

Presentation of the Master's theses or practice-based research projects and ceremonial graduation

(subject to change)



INSTRUCTORS WHO HAVE TAUGHT AT /ecm

in addition to the Director's team

Elena Agudio

Head of Villa Romana, Florence

Marie Artaker

Researcher, freelance curator and designer, Vienna

Valeriano Ajasse

Sociologist, Maputo / Venice

Judit Angel

Director of tranzit.sk, Bratislava

Nina Auinger-Sutterlüty

Director of Communication, KHM Museum Association, Vienna

Marius Babias

Director of neuer berliner kunstverein

Mirela Baciak

Director of Salzburger Kunstverein

Joachim Baur

Die Exponauten, Berlin; professor for Empirical Cultural Studies, TU Dortmund

Natalie Bayer

Director of the Friedrichshain-Kreuzberg Museum, Berlin

Martin Beck

Professor of Contextual Design, Academy of Fine Arts Vienna

Jessica Beer

Literature program manager, Residenz Verlag, Vienna

Matthias Beitzl

Director of the Austrian Museum of Folk Life and Folk Art, Vienna,
President of the Austrian Museums Association

Stefan Benedik

Head of Team Public History, House of Austrian History, Vienna

Ana Berlin

Founder of the PR firm a b c works, Vienna / Paris

Beatrice von Bismarck

Professor of Cultures of the Curatorial, Hochschule für Grafik und Buchkunst, Leipzig

Dieter Bogner

bogner.cc, Vienna

Friedrich von Bose

Director of research and exhibitions, Sachsen State Ethnographic Collections, Dresden

Katja Brandes

Art historian, head of art education, Dom Museum Wien

Katharina Brandl

Head of Visual Arts, Pro Helvetia Cultural Foundation, Basel

Matti Bunzl

Director of Wien Museum

Juraj Čarný

President of the International Association of Art Critics – AICA, Slovakia

Bernhard Cella

Publisher, Salon für Kunstbuch, Vienna

Ofri Cnaani

Artist, lecturer at the Visual Cultures Department, Goldsmiths, University of London

Zasha Coones

Artistic Director of the 13th Berlin Biennale

Wendy Coones

Center for Image Science, Donau-Universität Krems

Mela Dávila Freire

Curator, researcher, PhD fellow at HFBK Hamburg

Eva Dertschei, Carlos Toledo

Designers, artists, Toledo i Dertschei, Vienna

Gürsoy Doğtaş

Art historian, University of Applied Arts Vienna

Severin Dünser

Freelance curator, Vienna

Thomas Edlinger

Artistic director of donaufestival, Krems

Claudia Ehgartner

Director of art education, Hamburger Bahnhof, Berlin

Sonja Eismann

Co-founder of Missy Magazine, Berlin

Christiane Erharter

Curator of community outreach, Belvedere Vienna

Nikolett Eröss

Curator, OFF-Biennale Budapest

Charles Esche

Director of Van Abbemuseum, Eindhoven

Sabine Fauland

Managing director of Museumsbund Österreich,
Graz

Alexandra Feichtner

Organizational developer, alexandrafeichtner.at,
Vienna

Brigitte Felderer

Professor Social Design – Arts as Urban
Innovation, University of Applied Arts Vienna

Angelika Fitz

Director of Architekturzentrum Wien

Larissa Förster

Head of cultural and collection holdings from
colonial contexts, Zentrum Kulturgutverluste,
Magdeburg / Berlin

Julia Friedrich

Head of collection, Jewish Museum, Berlin

Martin Fritz

Curator, consultant and publicist,
secretary-general of the Austrian UNESCO
Commission, Vienna

Aldo Giannotti

Artist, Vienna

Renate Goebel

Art historian, co-founder of institut für
kulturwissenschaften, Vienna

Sophie Goltz

Director of Salzburg International Summer
Academy for Fine Arts

Alexandra Grausam

Curator, Vienna

Valeria Graziano

Researcher, Centre for Postdigital Cultures,
Coventry

Julia Grosse

Artistic director of Contemporary And (C&),
associate curator Gropius Bau, Berlin

Marianne Guarino-Huet, Olivier Desvoignes

Art collective microsillon, Geneva

Enrique Guitart

Art Consulting & Production, Vienna

Ayşe Güleç

Art educator and activist researcher, curator in
the artistic team of documenta fifteen, Kassel

Claudia Haas

haas:consult – Museen und Kulturelles, Vienna

Bettina Habsburg-Lothringen

Head of cultural history department,
Universalmuseum Joanneum, Graz

Beat Hächler

Director of Alpines Museum der Schweiz, Bern

Werner Hanak

Deputy director of the department
Kultur Basel-Stadt

Christina Hardegg

Art historian, Hardegg Fundraising, Vienna

Stefano Harney

Professor of Transversal Aesthetics,
Academy of Media Arts, Cologne

Lydia Hath

Exhibition manager, Rautenstrauch-Joest-
Museum - Kulturen der Welt, Cologne

Anke te Heesen

Professor of History of Science,
Humboldt-Universität zu Berlin

Gabu Heindl

GABU Heindl Architektur Vienna,
Professor at Universität Kassel

Carina Herring

Art educator and project manager, HFBK Hamburg

Otto Hochreiter

Director of Graz Museum

Angelika Höckner, Gerald Moser

Atelier Wunderkammer, Vienna

Bärbel Holaus-Heintschel

Fundraising, Kunsthistorisches Museum Wien

Tom Holert

Professor of Art History and Cultural Studies,
Berlin

Monika Holzer-Kernbichler

Director of art education at Kunsthaus Graz and
Neue Galerie Graz, ICOM CECA Austria

Marty Huber

Performance theorist, dramaturgist, Vienna

Andrea Hubin

Art historian and educator, Kunsthalle Wien

Christian Huemer

Head of research center, Belvedere Vienna

Simon Inou

Editor of fresh magazine, 3RRR: RESTITUTION,
REHABILITATION, RECONCILIATION, Vienna

Kerstin Jesse

Curator, Belvedere Vienna

Alexis Joachimides

Professor of Recent Art History,
Kunsthochschule Kassel

Therese Kaiser

Curator and editor of period. magazine, Vienna

Xenia Kalpaktsoglou

Curator and author, LUC – Laboratory for the
Urban Commons, Athens

Stefan Kaltseis, Johannes Kapeller

Österreichische Mediathek, Vienna

Susan Kamel

Professor of Museum Management and
Communication and Museology, HTW Berlin

Jakob Lena Knebl

Artist, Professor for Transmedia Art,
University of Applied Arts Vienna

Lena Kohlmayr

Head of curatorial team for Angewandte Festival,
University of Applied Arts Vienna

Gila Kolb

Art teacher and educator, director of Art
Pedagogy Research Professorship,
Hochschule Schwyz, Goldau

Peter Kraker

Open Knowledge Maps, Vienna

Elke Krasny

Curator, urban researcher, professor of Art and
Education, Academy of Fine Arts Vienna

Harald Krejci

Director of Museum der Moderne, Salzburg

Martin Krenn

Professor of Free Art with a focus
on art education, Braunschweig University of Art

Mahret Ifeoma Kupka

Curator at Museum for Applied Arts,
Frankfurt am Main

Friederike Landau-Donnelly

Assistant professor of Cultural Geography,
Radboud Universiteit, Nijmegen

Nora Landkammer

Collective EAR – Education, Arts and Research,
Professor for Art Pedagogy – Education – Research,
Academy of Fine Arts Linz

Christopher Lindinger

Professor of Art and Digitality,
University Mozarteum, Salzburg

Kristian Lukić

Co-founder of the Institute for Flexible Cultures
and Technologies (NAPON), Bratislava

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Museum theorist, CARMAH Professor,
Humboldt-University of Berlin

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Curator and lecturer,
Academy of Fine Arts Vienna

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Founders of the art association <rotor>, Graz

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Art historian, CAMPO, Torino

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Director of Deck 50,
Natural History Museum Vienna

Léontine Meijer-van Mensch

Director of Sachsen State Ethnographic
Collections, Grassi Museum,
Leipzig / Herrnhut / Dresden

Doreen Mende

Curator, head of the research department at the Dresden State Art Collections, Professor of curatorial/politics CCCRP/HEAD, Genève

Shaheen Merali

Curator and author, London

Eva Meran

Director of education,
House of Austrian History, Vienna

Carmen Mörsch

Professor at Kunsthochschule Mainz

Wolfgang Muchitsch

Director Kärntner Landesmuseum, Klagenfurt

Vanessa Joan Müller

Curator, head of IKT – International Association of Curators of Contemporary Art, Hamburg

Bonaventure Soh Bejeng Ndikung

Intendant and chief curator of Haus der Kulturen der Welt, founder of SAVVY Contemporary, Berlin

Daniel Neugebauer

Curator, Haus der Kulturen der Welt, Berlin

Alfred J. Noll

Legal scholar, author, media and copyright law, art restitution law, Vienna

Paul O'Neill

Curator, artistic director of PUBLICS, Helsinki

Iheanyi Onwuegbucha

Curator, Centre for Contemporary Art, Lagos

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Cultural programs manager,
Cité internationale des arts Paris

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Head of collections and curator,
Architekturzentrum Wien

Lisl Ponger

Artist, Vienna

Karl Prammer

Vienna School of Organizational Consulting

Barbara Putz-Plecko

eremit. Professor of Art and Communicative Practice, University of Applied Arts Vienna

Ljiljana Radonić

Political scientist,
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Cosima Rainer

Curator, head of art and archive,
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ruangrupa, Jakarta,
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Head of research at Haus der Geschichte
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Director of erg – école de recherche graphique,
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Elke Rauth

Founder and editor of dérive, Vienna

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Managing director, creative director of
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Head of Laboratory for Cognitive Research
in Art History, University of Vienna

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Curator, Scrubland Museum, Bahia

Kathrin Rhomberg

Head of Art Collection for Erste Group, Vienna

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Cultural worker, lecturer and diversity manager,
Rautenstrauch-Joest-Museum, Cologne

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Professor for Visual Cultures, Goldsmiths,
University of London

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Professor, Department of Contemporary History,
University of Innsbruck

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studio-itzo, Vienna

Karin Schneider

Head of art education, Museums of the city Linz,
Lentos, Nordico City Museum

Georg Schöllhammer

Editor-in-chief of springerin,
head of tranzit.at, Vienna

Bärbl Schrems

Head of exhibition production, Wien Museum

Barbara Schröder

Publisher, Dancing Foxes Press, New York City

Johanna Schwanberg

Director of Dom Museum Wien

Irene Schwarz

Head of usage and information services,
University of Applied Arts Vienna

Matilde Seabra

Head of art education, Galeria Municipal do Porto

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Art historian, curator, eSeL.at, Vienna

Shuddhabrata Sengupta

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Başak Şenova

Curator, designer, Istanbul / Vienna

Avni Sethi

Founding director of Conflictorium – Museum
of Conflict, Ahmedabad

Jasper Sharp

Director of phileas – A Fund for Contemporary Art,
Vienna

Joshua Simon

Curator, author, art critic, Tel Aviv / Philadelphia

Claudia Slanar

Curator Ursula Blickle Video Archive and
Blickle Cinema Belvedere 21,
Museum of Contemporary Art, Vienna

Cornelia Sollfrank

Artist, researcher, lecturer, Berlin

Hajnalka Somogyi

Curator, OFF-Biennale Budapest

Thomas Soraperra

Commercial director of Kunstmuseum Bern –
Zentrum Paul Klee

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Independent researcher, consultant and curator,
Vienna

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Professor of Art and Knowledge Transfer,
University of Applied Arts Vienna

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Professor of Digital Culture and Network Theories,
Zurich University of the Arts

Katja Stecher

Chairwoman of Kunstverein Baden,
art educator at Belvedere Vienna

Barbara Steiner

Director of Stiftung Bauhaus Dessau

Angela Stief

Chiefcurator and director of Albertina Modern,
Vienna

Julia Stolba

Artist and art researcher, HFBK Hamburg

Istvan Szilagy

Treat agency for new media,
Vienna / Berlin / Los Angeles

Jonas Tinius

Cultural and social anthropologist, CARMAH,
Humboldt University of Berlin

Monica Titton

Fashion theorist, University of Applied Arts Vienna

Wolfgang Tobisch

Organizational developer and museum consultant,
Vienna

Enzo Traverso

Historian, professor at Cornell University, NY / Paris

Karen van den Berg

Professor of Art Theory and Theatrical Practice,
Zeppelin University, Friedrichshafen / München

Lorena Vicini

Publicist, cultural manager, São Paulo / Kassel

Katrin Vohland

General director and scientific managing director,
Vienna Museum of Natural History

Joanna Warsza

Curator, co-founder of Die Balkone, Berlin / Warsaw

Elke Weilharter

PR-Expert, skyunlimited agency for communication
and visitor research, Vienna

Susanne Wernsing

Historian and freelance curator, Berlin / Vienna

WHW – What, How and for Whom

Curatorial collective, Zagreb,
management team of Kunsthalle Wien

Virgil Widrich

checkpointmedia, professor at
University of Applied Arts Vienna

Regina Wonisch

Museologist, ARGE Wiener Bezirks- und
Sondermuseen

Anna Yeboah

Chief-coordinator of the DEKOLONIALE, Berlin

Ingo Zechner

Head of the Ludwig Boltzmann Institute for
Digital History, Vienna

RECENT DISCOURSES

The series /ecm diskurs brings together contemporary positions of theory and practice from within the field of culture and exhibition-making.

/ecm diskurs 70:

Slime as Metaphor, Experience and Material

Joshua Simon

/ecm diskurs 69:

Vom sozialen Kraftwerk zum Freudenhaus. Wie sieht eine körperlesekundige Institution aus? (From a social power plant to a house of pleasure. What does a body-aware institution look like?)

Daniel Neugebauer

/ecm diskurs 68:

Kuratieren als forschende Praxis (Curating as a Research Practice)

Karen van den Berg

/ecm diskurs 67:

Digital Afterness: Precarious Collections and Data Colonialism

Ofri Cnaani

/ecm diskurs 66:

TALKING OBJECTS. Decolonizing Memory and Knowledge

Mahret Ifeoma Kupka

/ecm diskurs 65:

Widersprüche. Kuratorisch handeln zwischen Theorie und Praxis (Contradictions. Curatorial Action Between Theory and Practice)

Book-presentation with readings by the authors, input by Tom Holert

/ecm diskurs 64:

Call for Public Space: Building and Repairing Civic Life

Sophie Goltz

CONTACT

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