



On the State of Research at Museums

**The conference
December 3—4, 2021**

ms
Muzeum Sztuki



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Research-based Activities in Museums

10:00

Conference opening

10:30

Prof. Charles Esche:

Transitioning, demodernising and gathering. Some actions for museums to practice

11:30

Session:

Research activities in museums vs. the formal demands of scholarship

12:45

Discussion:

Scholarship vs. the social mission of a museum

14:15

Session:

Museum vs. University – different forms of research-based activity

15:30

Discussion:

Academic and museum collaboration

17:15

Discussion:

Museums within a third level education institution

19:00

Presentation of the latest issue of "Muzealnictwo"

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Subject matter and the practices of museum research

9:00

Opening of the session

9:15

Prof. Beatrice von Bismarck:

Producing difference – curatorial policy

10:00

Dr Paul O'Neill:

Art-in-Exhibition as public forms of escape

11:00

Session:

Modern art vs. museum research practices

12:15

Session:

Exhibition as a tool to practice science

13:30

Discussion:

Museum collection as a topic of research and a research instrument

15:15

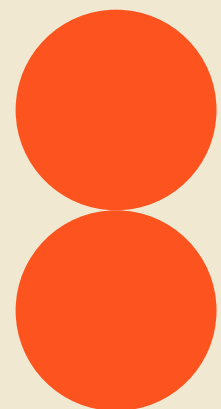
Discussion:

Oral histories – a new research domain

16:15

Conference closing

On the State of Research at Museums



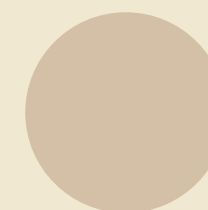
During the conference, organized by the Muzeum Sztuki in Łódź and the National Institute for Museums and Public Collections, we shall look to place the museum in the role of an institution that engages in research and incorporates this type of activity into its program activities.

The conference represents a forum for the exchange of ideas during discussions between experts, theorists and practitioners. The multiplicity of perspectives will allow us to conceive an optimal model in terms of museums and the organization of their research activities. It will also allow us to perceive not only the limitations, but most of all the potential for research and scholarly activity in museums.

The conference program is comprised of the proposals for talks sent by representatives of the scholarly, scientific and museum communities. And so the conference will present a wide spectrum of issues that practitioners are having to contend with today. The topics will include current issues, such as whether museum research activity will be subjected to the processes of third-level evaluation. It will also feature prognoses pertaining to the trajectories of museum-related research activity.

The first day will feature reflections on the research activities of Polish museums in terms of the formal demands of scholarship. Experts taking part in the discussion will raise the issue of the role of museums and related institutions enjoying great public trust, when compared with the widespread undermining of the authority of science and scholarship. A large part of Friday's program will also be allocated to discussing the relationship between museums and universities. The second day of the conference will feature explorations of various curatorial and conservation practices.

The conference will also provide an opportunity to present this year's edition of the journal "Muzealnictwo", which will feature topics related to the research-based activities of museums; the journal itself being an example of scholarly activity within a cultural institution such as the National Institute for Museums and Public Collections.



10:00

Opening of the session

Jarosław Suchan, director of the Muzeum Sztuki in Łódź, is an art historian, critic and curator. He is interested in the avant-garde, modernism and institutional critique; and in recent years, he has prepared monographic exhibitions featuring the works of Katarzyna Kobro and Władysław Strzemiński, which were shown in the most important European museums. His exhibitions of works of Polish and international art have been shown in places such as the Center Georges Pompidou in Paris, the Museo Reina Sofia in Madrid, the Serralves Museum in Porto, the Gemeentemuseum in The Hague, the Moderna Museet in Malmö, the Kunsthaus in Graz, the Zachęta Gallery in Warsaw, and the Muzeum Sztuki in Łódź. He is the author of numerous texts on modern and contemporary art, and has edited and co-edited books about Władysław Strzemiński, Tadeusz Kantor, Jerzy Grotowski and the Polish-Jewish avant-garde. He is a co-curator of the exhibition "Avantgarde Museum", which is a part of the celebrations focused on the 90th anniversary of the establishment of the International Collection of Modern Art of the a.r. group.

dr hab., prof. ucz. Piotr Majewski is Director of the Narodowy Instytut Muzealnictwa i Ochrony Zbiorów (NIMOZ) [National Institute for Museums and Public Collections], and Editor-in-chief of „Muzealnictwo”. Since 2015, he has worked at the Faculty of Humanities of the Cardinal Stefan Wyszyński University (currently: Chair of the Department of Culture Management; he has a research and didactic profile specializing in the sciences of culture and religion). He is a graduate of the Faculty of History at the University of Warsaw, where he also subsequently completed Postgraduate Studies in Museology. In 2003, he obtained a doctoral degree in humanities, and in 2010 a postdoctoral habilitation degree. In the years 1995–2009, he worked at the Royal Castle in Warsaw as the co-author of materials for exhibitions such as: „Stanisław Lorentz’s Fight for the Castle” (1999), „Jan Zachwatowicz” (2000), and „Solidarity 1830. Germans and Poles after the November Uprising” (2005). He also wrote the script and accompanying materials for the permanent exhibition „The Destruction and Reconstruction of the Royal Castle in Warsaw” (2008). In 2009–2011 he was Deputy Director of the Department of Cultural Heritage of the Ministry of Culture and National Heritage.

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Prof. Charles Esche: Transitioning, demodernising and gathering. Some actions for museums to practice

Decolonial thinking, especially writers like Maria Lugones, Walter Mignolo and Rolando Vazquez have sketched out a theoretical proposition for how to address relations between times, lives and locations. Their framework challenges the habits and assumptions of the European art museum and its ideas about space, time and engagement. The talk will take the Van Abbemuseum as a case study for a modern and contemporary art museum that is looking to find a response to decolonial thinking and a way towards an appropriate role for itself in a changing society. I will look particularly at the role of research and collaboration with different bodies of knowledge and experience in this process as well as the outcomes in exhibitions and more or less public events. In doing so, I will try to identify a small lexicon that might be useful in positioning the actions of the museum in relation to its environment and constituents of various kinds.

Prof. Charles Esche is the director of Van Abbemuseum, Eindhoven and professor of contemporary art and curating at Central Saint Martins, University of the Arts, London where he teaches Exhibition studies. He is a visiting professor at Jan van Eyck Academie, Maastricht and chair of CASCO, Utrecht. He is currently writing a book on “Demodern Thinking” with Prof. Walter Mignolo and preparing an exhibition project in the Netherlands, Indonesia and Australia provisionally called “The Four Soils” for 2023/4. With the Van Abbemuseum, he (co-)curated “Power and Other Things”, Europalia, BOZAR, Brussels 2017; “NSK State Pavilion”, Venice Biennale, 2017; “Art Turns, Word Turns”; Museum MACAN, Jakarta 2017; “Le Musée Égaré”, Kunsthall Oslo 2017 and Printemps de Septembre, Toulouse 2016; Jakarta Biennale 2015; 31st Sao Paulo Bienal, 2014, U3 Triennale, Ljubljana, 2011; RIWAQ Biennale, Palestine, 2007 and 2009; Istanbul Biennale, 2005; Gwangju Biennale, 2002 amongst other exhibitions... He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence. From 2000-2004 he was director of Rooseum, Malmö, Sweden and before that worked at protoacademy, Edinburgh and Tramway, Glasgow in Scotland.

11:30–12:30

Session: Research activities in museums vs. the formal demands of scholarship

Dr Żaneta Gwardzińska-Chowaniec: Museums as spaces for research on museum law

The museum is both a facilitator of scholarly and scientific research and itself the subject of research on the law as conducted by representatives of the law doctrine. The law on museums is a separate branch of law that until recently was marginalized by lawyers, and is now experiencing a renaissance. Researchers are increasingly delving into the issues of the legal aspects of the functioning of museums, but to date no comprehensive publication systematizing the law of museums has been undertaken. During the talk, an analysis of the legal aspects of the functioning of museums will be presented, along with a separation of the various research areas. The so-called Constitution for Science will be discussed from the perspective of museums. The speaker will also endeavour to answer the question: why should lawyers know about the law of museums and how should they proceed with their research on this subject? Considerations will be made from the perspectives of lawyers and researchers on museum law.

Dr Żaneta Gwardzińska-Chowaniec is a doctor of law, a customs agent, and an assistant professor at the Institute of Legal Sciences of the University of Economics and Humanities in Warsaw. She is founder of the company Gwardzińska Legal, and is an associate of the UNESCO Cultural Property Protection Law Center at the University of Opole. Dr Gwardzińska-Chowaniec is also a member of The International Art Market Studies Association, ICOM, and the Society for the Preservation of Monuments and the Association of Monument Conservators. She is also the author of numerous publications in the field of heritage protection law and museum law.

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Dr hab. Hubert Kowalski: Museums within the University Framework. Places for carrying out research and creating collections

The idea of “science” in museums, that is, the conducting of scholarly and scientific research by museum professionals within the current academic evaluation system, raises many doubts. An interesting aspect in the discussion on conducting research activities in museum units are university museums: being a museum institution, and at the same time an element of a larger scientific and research unit, such as universities, polytechnics, etc. Is this an optimal model for the functioning of a museum as an institution that engages in science, and whilst looking to make full use of its potential?

Dr hab. Hubert Kowalski is an associate professor in the Faculty of Archaeology of the University of Warsaw (Department of Classical Archaeology). He is a member of the following: the Board of the Association of Art Historians, the Board of the Association of Polish Museologists, ICOM, and The Explorers Club. He is also president of the Association of University Museums, and director of the Museum of the University of Warsaw. His research interests include the reception of the artistic culture of ancient Greece and Rome in Polish art from the 17th century to the 20th century, the looting of cultural goods in the modern era, and the history of museology.

12:45–14:00

Discussion: Scholarship vs. the social mission of a museum

A characteristic feature of contemporary society is the democratization of culture and the claim to equality in various spheres of life. One of the results of this process is the invalidation of traditional expert knowledge and the advancement of views based on personal experience (e.g. by climate change deniers or anti-vaccine movement representatives). There has also been an increase in the weight given to disinformation, fake news and pseudoscience. The democratization of knowledge and the increased aspirations of communities not traditionally associated with scientific research and scholarship (e.g. bloggers, influencers, activists of social movements, members of churches or civic organizations) have given rise to a general sense of confusion. The converse are the obvious concepts of a “knowledge society” and a “knowledge-based economy”, which, over the last two decades, have become pillars of the modernization narratives of Central and Eastern European countries. The idea of the “knowledge society” is not neutral - on the contrary, the idea is related to the subtle practices of governing people, well recognized today, which emphasize the importance of agency, empowerment, individual responsibility and lifelong learning.

How, in such a context, should we think about the role of museums and the production and popularization of knowledge? What mission should museums follow in the era of post-truth and fake news? What new tasks are behind the idea traditionally understood as artistic education? How can we understand the postulates of such education and upbringing in culture today? What is the role of employees in the teams of institutions who combine the role of a museum worker with the mission of a scientist (for example, sociologists working in museum teams)? What is the concept of a Knowledge-Based Museum? We will raise these and other important contemporary questions in conversation with museum practitioners.

Participants:

Paulina Długosz is an art historian and educator specializing in education through art. She works at the Education Department of the Museum of

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the City of Łódź and as a museum educator, she deals with issues in the fields of aesthetic education and cultural education. As a doctoral student at the Faculty of Philosophy and History of the University of Łódź, she conducts research on language messages in the museum space in the context of their adaptation to the possibilities and preferences of people with special needs.

Dr Dominik Kacper Płaza is an archaeologist and museologist. He studied at the Institute of Archaeology of the University of Łódź and the Institute of Archaeology and Ethnology of the Polish Academy of Sciences in Warsaw. In the years 2006–2018, he was affiliated with the Archaeological and Ethnographic Museum of Łódź. In the years 2018–2020, he was the director of the District Museum of Sandomierz, and from October 2020, the director of the Archaeological and Ethnographic Museum of Łódź. He is interested in the Stone Age, flints and museum education. He completed an internship at the National Museum in Copenhagen (2015) and at the Museum of Cultural History in Oslo (2017). He is the author and co-author of reviews, over 60 scientific publications and 25 exhibitions.

Dr Beata Nessel-Łukasik is a sociologist, art historian, and the holder of the Ministry of Culture and National Heritage award. She is also a museologist affiliated with the National Museum in Warsaw (1998–2010) and the Józef Piłsudski Museum in Sulejów (2011–2021). Dr Nessel-Łukasik is the creator of the first Local Programs Department in Poland and a co-initiator of the concept of relational museums. She is also the curator of participatory projects, and the author of texts published in the journals “Muzealnictwo”, “Kultura Współczesna”, “Zarządzanie Kulturą”, and others. She is an assistant professor at the M. Grzegorzewska APS Department of General Sociology and Interdisciplinary Research, and is a member of the editorial board of Muzealnictwo.

Moderator: **Dr Karol Franczak** (Department of Social Communication Research, Institute of Sociology, University of Łódź) is a sociologist and cultural studies expert. He is the author of the book “Kalający własne gniazdo. Artyści i obrachunek z przeszłością” [Fouling one’s own nest. Artists and their reckoning with the past] (2013). He publishes regularly in magazines and journals, such as “Odra” and “Tygodnik Powszechny”.

14:15–15:15

Session: Museum vs. University – different forms of research-based activity?

Dr Lisa Moran: Taighde | The Irish Museum of Modern Art as site for research

The paper will consider the role of the Irish Museum of Modern Art as a site for research. It will address a range of recent initiatives undertaken by IMMA focusing on the developmental role of research in an art museum context and on the potential of the museum as a site for research; in anticipation of a new centre for research and learning to be built onsite in the near future. I will present a number of examples of initiatives that are intended to develop and expand this potential space between the third level sector and the cultural institution, IMMA, as a space for the development of new research methodologies and outcomes. These initiatives will demonstrate how collaboration between educational institutions and a cultural institution can constitute original contributions to knowledge.

Dr Lisa Moran is a Curator of Engagement and Learning programmes in the Irish Museum of Modern Art with responsibility for the museum's relationship with third level (colleges) and the development of research initiatives. Recent projects include IMMA International Summer School: Art + Politics; IMMA|texts; groundwork; and the IMMA Reading Group. She has a BFA from the Cooper Union School of Art, New York, an MA in History of Art and a PhD in visual culture from the National College of Art and Design (NCAD). Her PhD research focused on the artistic responses to memory and difficult pasts in the work of Polish artist Mirosław Bałka. She lectures on modern and contemporary art with an emphasis on commemoration, memorialisation and art in public spaces.

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Dr hab. Tomasz de Rosset: Is the museum a scientific and scholarly research institution?

The aim of this talk will be to reflect on the difference between the functioning and practice of science and scholarship within the area of the museum and its operation within the sphere of a university. Addressing this issue, one should recall the somewhat forgotten figure of Wojciech Gluziński, a recently deceased Wrocław museologist, author of the now rarely cited but important work "U podstaw muzeologii" [The Foundations of Museology] (1980). What is particularly important here is his interpretation of the different criteria, according to which scientific and scholarly research is carried out in these two environments which are natural for the manifestation of science and scholarship.

Dr hab. Tomasz de Rosset, a professor at the Nicolaus Copernicus University in Toruń, is an art historian, museologist, researcher and expert in the history and theory of collecting and museums. He is the author of many publications, including a monograph on the history of Polish collecting ("«By skreślić dzieje naszych zbiorów». Polskie kolekcje artystyczne" [Erasing the history of our collections. Polish art collections], 2021). Prof de Rosse is a member of ICOM, and also a member of the scientific board for the journal "Muzealnictwo", and the scientific board of the publishing series "Pomniki muzealnictwa polskiego" ["Monuments of Polish Museology"].

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Discussion: Academic and museum collaboration

In the tradition of humanities disciplines: history of art, history, archaeology and ethnology, working with museum collections represents the foundation of scientific, scholarly, and didactic activity. Today, the cooperation and collaboration of museums and academic researchers is stimulated both by a need to continue and deepen research in spheres of common heritage, as well as by attempts to revise existing orders of knowledge, looking for new ways to update the past and present it to a public forum. The discussion panel will be devoted to contemporary forms of cooperation between universities and museums, including those to be found in smaller urban centres. We will consider the benefits of these kinds of collaboration, their conditions and limitations, as well as the specificities and divergences of the perspectives of museologists and academic teachers. Just how different or complementary are they?

Participants:

Paweł Kendra is a graduate of History studies at the Piotrków Affiliate of the Jan Kochanowski University in Kielce. He is curator of the Museum of Piotrków Trybunalski, and has been working closely with the regional Department of Education for several years. He is the editor of the books: "Piotrkowianie na starej fotografii" [Piotrkowian in an old photo] (2007) and "Znam takie miejsca. Gawędy o placach i ulicach Piotrkowa Trybunalskiego" [I know such places. Tales about the squares and streets of Piotrków Trybunalski] (2017). He is the co-author of entries in the "Słowniku geograficznym powiatu piotrkowskiego" [Geographical Dictionary of the Piotrków Poviāt] (2011), and is a co-author of the study "Zarys dziejów 25 pułku piechoty. W 90 rocznicę przybycia 25 pp WP na stałe miejsce pobytu" [The 25th Infantry Regiment. On the 90th anniversary of the arrival of the 25th Infantry Regiment of the Polish Army to a Permanent Location] (2011).

Dr. Marcin Szerle is a historian. He is a graduate of the University of Gdańsk, with a PhD in humanities. He is also a certified curator. Since 2003, he has been affiliated with the Museum of the City of Gdynia (first the Scientific and Educational Department, then the Historical Department). He runs the newly established Gdynia Research Centre. He

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is also a Member of the Pomeranian Branch of the Association of Polish Museologists. He is the author of over 20 scholarly articles, and has participated in numerous specialist conferences.

Dr Katarzyna Wagner is a lecturer at the Faculty of History at the University of Warsaw (since 2017). She is a member of the Museum Council at the Adam Mickiewicz Museum of Literature. Dr Wagner was a curator at the Museum of Warsaw (2010–2018), deputy director of research activity at the National Museum in Warsaw (2018–2020). She was the editor-in-chief of the museum annual "Almanach Warszawy" (2016–2018). She is the recipient of the Sybilla 2016 awards in the category of scientific and research projects, and the "KLIO 2014" Historical Book Publishers Alliance Award, winning also 1st prize in the 9th edition of the Mazowieckie Zdarzenia Muzealne – WIERZBA competition.

Magdalena Zych is a cultural anthropologist and a museum curator. She is the curator of the Ethnographic Museum in Kraków, where since 2009 she has been coordinating research projects and overseeing publications and exhibition projects. She has forged cooperation initiatives between artists, activists and the academic community. She also deals with practices focused around museum ethnographic collections. She participated in the TRACES consortium (2016–2019) and is a participant in the COST Action 20134 and in the Canadian consortium Thinking Through the Museum (SSHRC).

Justyna Żak-Szwarc is an educator and a museum curator. She is a lecturer at the Department of Aesthetic Education and Culture Studies at the Faculty of Pedagogy of the University of Warsaw. Her interests are focused on aesthetics and museology, art in particular, and its role in contemporary culture and human life.

Moderator: **Dr hab. Agnieszka Rejniak-Majewska** (Department of Cultural Research, Institute of Contemporary Culture, University of Łódź) is a historian of art and aesthetics, and the author of works on the history and theory of modern art, the history of art criticism, research on visual culture, and the methodology of art history. She collaborated with Muzeum Sztuki in Łódź as part of the exhibition "Powidoki życia. Władysław Strzemiński i prawa dla sztuki" ["Afterimages of Life. Władysław Strzemiński and the Right for Art"] (2011–2012) and ["Związki literatury i sztuki w Polsce po 1945"] "Relationships of Literature and Art in Poland after 1945" (2015–2017).

17:15–18:45

Discussion: Museums within a third level education institution

University museums are unique in terms of museum institutions. They operate within universities and colleges, their overseer is an entity dealing with science, scholarship, and teaching. On the one hand, the overseer “ennobles” the university museums within the museum environment, and on the other, it forces certain activities to take place that are on the border between science, scholarship and popularization. Thus, these museums must function as institutions promoting culture, and at the same time submit to rapidly changing formal requirements for higher education institutions. How to reconcile, in the formal and legal context of a university, the formula of a museum as an instrument for disseminating culture with the formula of a centre for the production of academic scientific knowledge? What is the place of university museums in the current science evaluation system? What does the scientific function of a museum mean in this type of an institution?

Participants:

Dr Urszula Bończuk-Dawidziuk is an art historian and museologist, who is interested in the history of art and culture around 1800 and the history of Wrocław museology. She studied at the University of Wrocław, Viadrina University in Frankfurt (Oder) and the University of Warsaw and has been a scholarship holder of the DAAD (Deutsche Akademische Austauschdienst), the Herder Institute in Marburg and the Federal Institute for the Study of Culture and History of Germans in Eastern Europe in Oldenburg. Dr Bończuk-Dawidziuk is the author of a book based on her doctoral dissertation, as well as numerous scholarly articles, entries to catalogues, lexicons and encyclopaedias. Co-author of collections and exhibition catalogues. She is a member of the Association of Art Historians, the Association of University Museums and the Association of Polish Museologists.

Prof. Dr hab. Eng. Marcin Chrzanowski is a graduate of the Kraków University of Technology, where he obtained a doctoral degree (1968), his habilitation (1973), and the title of full professor (1988). Since 1964, he has been a lecturer at the Kraków University of Technology and was its rector

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in the years 2002–2005. In the years 1968–2009 he was a participant and co-organizer of scientific conferences, both in Poland and abroad. From 2000 he has been a member of the KVVŚ (Royal Society for Science and Literature) [Królewskie Towarzystwo Nauki i Literatury] in Gothenburg, and since 2019 he has been an honorary member of SMU (Stowarzyszenie Muzeów Uczelnianych) [Association of University Museums].

Lilianna Lewandowska is a graduate of the Nicolaus Copernicus University in Toruń, defending her MA in 1994. She also completed studies in Museology at the Jagiellonian University. In 2004 she began working at the Museum of the Kraków University of Technology, and has been its director since 2015. She has been a member of SMU Stowarzyszenie Muzeów Uczelnianych [Association of University Museums] since 2015.

Moderator: Dr Łukasz Biskupski (Department of Cultural Research, Institute of Contemporary Culture, University of Łódź) is a cultural and film expert. He has worked at the Museum Centre of the Muzeum Sztuki in Łódź and the National Center for Film Culture. He is a consultant for the permanent exhibition at the Museum of Cinematography in Łódź. He is a member of the Council of the Centralne Muzeum Włókiennictwa [Central Museum of Textiles] in Łódź.

19:00

Presentation of the latest issue of "Muzealnictwo"

Anna Saciuk-Gąsowska is an art historian, museologist, graduate of the University of Warsaw and Postgraduate Museum Studies at the University of Warsaw. For many years she has worked at the Muzeum Sztuki in Łódź. She has been the curator of many exhibitions, and is the author of several dozen texts on art. Currently she is deputy editor-in-chief for cooperation with museums of "Muzealnictwo".

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9:00

Opening of the session

Agnieszka Pindera is head of both the Museology Centre, and the department of public outreach programs and research projects at the Muzeum Sztuki in Łódź. She is interested in cultural politics, history and organization of art institutions, including grassroots and independent initiatives. She is the editor of a series of books dealing with the issues of self-organization of artists "Praktyczny poradnik dla artystów" [A Practical Guide for Artists] and the history of alternative exhibition institutions "Inicjatywy i galerie artystów" we współpracy z A. Ptak i W. Szczupacką [The Initiatives and Galleries of Artists in cooperation with A. Ptak and W. Szczupacka). She is the author of the biography of the founder of the Polish Radio Experimental Studio entitled "Patkowski. Ambasador muzyki z Marsa" [Patkowski. Music Ambassador from Mars] (2020). She is the co-curator of the exhibition "The Avant-garde Museum".

Natalia Słaboń works at the Museum Center of the Muzeum Sztuki in Łódź, where she is responsible for public outreach programs as well as research and academic cooperation. She is a PhD student at the Doctoral School in the Humanities of the University of Łódź, where she is preparing a thesis devoted to Ryszard Stanisławski, the long-time director of the Muzeum Sztuki in Łódź. Recently, together with Jakub Gawkowski, she has published the article "Opowieść, kartografia, wyobraźnia. W stronę nieeurocentrycznej historii Muzeum Sztuki w Łodzi" [Story, cartography, imagination. Towards a non-Eurocentric history of the Muzeum Sztuki in Łódź] (View. Theories and Practices of Visual Culture 2021, no. 29).

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9:15–10:00

Prof. Beatrice von Bismarck: Producing difference – curatorial policy

If we understand curatorial practice as not only spatiotemporal in its structure but also in its effects what might be the sociopolitical potential in institutional terms? For what purposes could the reconfigurations that the curatorial allows for be employed strategically? The talk will focus on the differences that the curatorial can produce between states, statuses and meaning of all those involved in museums and their activities. These differences, that are being played out on multiple levels, are treated as prerequisites for the possibility of political effects in and through curatorial practice. A concrete example of institutional practice, the Tensta konsthall in Stockholm, will serve as example to discuss the concrete technical and strategic processes this involves.

Prof. Beatrice von Bismarck is a professor of Art History and Visual Culture at the Academy of Fine Arts (Hochschule für Grafik und Buchkunst) Leipzig. Previously, she worked as a curator in the department of 20th-century art at the Städel Museum, Frankfurt and taught at the Leuphana University in Lüneburg, where she was co-founder and co-director of the Kunstraum. In Leipzig, she was initiator of the MA program Cultures of the Curatorial, which began in autumn 2009. She also co-conceived and co-directed the 5th Moscow Curatorial Summer School (2016) and the itinerant TRANScuratorial Academy, which toured from Berlin to Mumbai and Phnom Penh in 2017–2018. In 2018 she was Philippe Jabre Visiting Professor of Art History and Curating at the American University of Beirut. For her research project on the "Curatorial" she was awarded the Opus Magnum Fellowship of the Volkswagen Stiftung, Hannover (2015–2017).

10:00–10:45

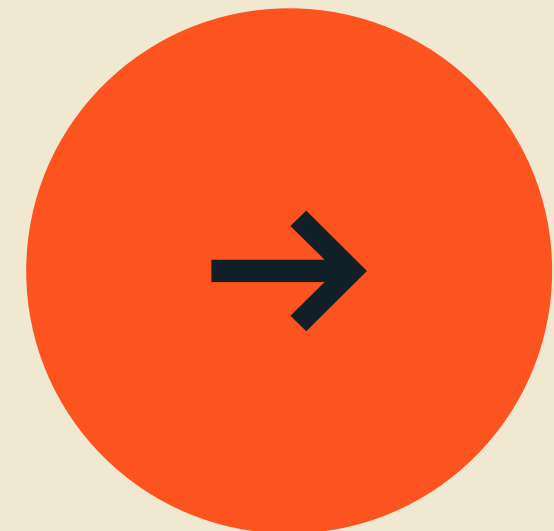
Dr Paul O'Neill: Art-in-Exhibition as public forms of escape

Through this performative lecture, Paul O'Neill will reflect upon his curatorial practice, collective exhibition-making and the public as a constructed readymade. Taking the exhibition project "We are the Center for Curatorial Studies", at the Hessel Museum as its starting point, this lecture reflects upon curatorial studies and extends a conception of the curatorial to account for multiple public sites of contact, assemblages and gathering of diverse bodies and subjects as well as their discursive connections. In doing so, it opens up a concept of the formation of the 'exhibition' itself as a form of publicness, and as a mode of public research action in its own process of becoming.

O'Neill will further explore how different points of contact are made possible when exhibiting becomes a form of escape for the artwork as much as for the viewer. Here, O'Neill identifies escape and publicness as key concepts for the curatorial which defines itself as an act of release – from something, somewhere, someone – accompanied by the wish to be transformed. Escape implicates language itself as being complicit with our need to be able to, at least, imagine ourselves elsewhere, in the future sense. How can a language of exhibitions, therefore, enable us to think attentively about escape as a curatorial form of 'exhibiting', and as a space of transformation for art?

Dr. Paul O'Neill is an Irish curator, artist, writer and educator. He is the Artistic Director of PUBLICS a curatorial agency and event space with a dedicated library, and reading room in Helsinki. Between 2013–17, Paul was Director of the Graduate Program at the Center for Curatorial Studies (CCS), Bard College, New York. He is author of the critically acclaimed book "The Culture of Curating and the Curating of Culture(s)", (Cambridge, MASS., The MIT Press, 2012), which has been translated into many languages. Paul is widely regarded as one of the foremost research-oriented curators, and a leading scholar of curatorial practice, public art and exhibition histories. Paul has held numerous curatorial and research positions over the last twenty years and he has taught on many curatorial and visual arts programs in Europe, The USA, Asia and the UK.

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11:00–12:00

Session: Modern art vs. museum research practices

Lotte Bode: Bridging the gap between institution and artist: Archiving performance at the M HKA

In this contribution I reflect on how museums can develop archiving methodologies for performance art that align with the poetics of the acquired performances. In what follows, I argue that a profound engagement between museum workers and artists is one of the primary conditions to achieve this goal. To support this claim, I will analyse the archiving methodologies for performances of the Museum of Contemporary Art of Antwerp (M HKA) as an illustrative example to identify five different archiving strategies: the micro website, the micro dialogue, ficto-critical writing, video-interviews and the score. These methodologies arose from diverse contacts between employees and artists bound to M HKA, like Ria Pacquée, Katya EV, Michèle Matyn and Otobong Nkanga, and prompt to rethink the museal incorporation of performance art practices by approaching it as a substantiated interpersonal matter.

Lotte Bode is a researcher at the Museum of Contemporary Art in Antwerp (M HKA) and the Flemish Centre for Art Archives (CKV). She did research on Otobong Nkanga's performance art and the way her works ask for a 'breathing archive'. Lotte Bode holds a Masters in Theatre and Film Studies and a Masters in Journalism. She also works as a cultural journalist at the Flemish public broadcast VRT, for which she prepares and provides interviews and background stories on the Flemish arts scene.

4.12

Dr Monika Stobiecka: Between the archaeological museum and the contemporary art gallery. The theoretical role of exhibitions at the interface between archaeology and contemporary art

In her talk, Dr Monika Stobiecka will focus on contemporary exhibitions and art projects at the interface between archaeology and contemporary art. The aim here will be to show that the museum can play a theoretical and creative role, inspiring new research approaches and offering the basis for a crystallization of a methodology for researching phenomena on the border of archaeology and contemporary art. Referring to the works of young Polish artists, as well as exhibitions held in Paris, Rome and Tirso in recent years, the talk will endeavour to highlight the theoretical potential of museum institutions and the scientific and scholarly benefits of a revised approach to contemporary art and archaeology.

Dr. Monika Stobiecka is an art historian and archaeologist, and an assistant professor in the Faculty of Artes Liberales at the University of Warsaw. She has cooperated with the Zachęta National Gallery of Art, the Museum of Modern Art in Warsaw and the Museum of Architecture in Wrocław. She has won scholarships from the Kościuszko Foundation (2018), and FNP (2019). She was also a finalist in the scientific awards competition of the "Polityka" weekly (2020). She is the author of the book "Natura artefaktu, kultura eksponatu. Projekt krytycznego muzeum archeologicznego" [The nature of the artefact, the culture of the exhibit. A Critical Archaeological Museum Project (2020).

12:15–13:15

Session: Exhibition as a tool to practice science

Dr Dorota Jędruch and Filip Skowron: Methods and methodologies – museum strategies in the arranging of exhibits based on the example of the Power of the Museum exhibition

The talk will be devoted to the author's curatorial reflections on the importance of scientific methodology when creating the narrative of museum exhibitions, based on the experience of working on the exhibition "Moc muzeum" [The Power of the Museum] (National Museum in Kraków, December 2020 – May 2021). The aim here will be to show the potential of an experiment in a museum for extending the methods of presenting works to categories that are intentionally polemical towards traditional art history and surveying, as well as to present exhibitions as a potential research tool not only for museum visitors, but also - through the self-reflective nature of an exhibition – for the functioning of museums and their teams.

Dr Dorota Jędruch works at the Department of Modern Art of the Institute of Art History of the Jagiellonian University. She has co-curated architectural and museum exhibitions, such as "Figury niemożliwe / Impossible objects" (Institute of Architecture – Polish Pavilion at the 14th International Biennale in Venice, 2014). She is also co-founder of the Institute of Architecture foundation, and collaborates with the quarterly "Autoportret". She is the author of the book "Blok jako dzieło sztuki" [Blok as a work of art] (2020).

Filip Skowron is a museum educator and audience researcher, as well as a Polish philologist and ethnologist (Jagiellonian University). At the Institute of Ethnology and Cultural Anthropology of Jagiellonian University, he is currently writing a doctorate on the social functioning of a museum. For many years he has been associated with the Education Department of the National Museum in Kraków. He is the co-curator of the exhibition "Moc muzeum" [The Power of the Museum] (NMK, 2020). He co-founded the project Krakowski odbiorca kultury [Krakowian Recipient of Culture] (2019), whereby the first comprehensive study on the visitors to Kraków's cultural institutions was carried out.

4.12

Dorota Seweryn-Puchalska: Exhibitions with features of a scientific research

This talk will concern temporary exhibitions at the Vistula River Museum in Kazimierz Dolny, treated as a field for the broadening of knowledge. One of the branches of the institution, Kamienica Celejowska, has been researching the phenomenon of artistic colonies for many years. Research conducted in other centres, archives and museums can only deepen our knowledge of this subject. A comparative analysis of source works allow us to specify and describe in detail, as well as to illustrate, the singularity of the Kazimierz artistic colony. Therefore, do the exhibitions organized by the museum reveal the characteristics of scientific or scholarly research?

Dorota Seweryn-Puchalska is an art historian specializing in the art of the 19th and 20th centuries. She is a curator of the Vistula Museum in Kazimierz Dolny. She has completed postgraduate studies in Museum studies at the Jagiellonian University in Kraków. A long-time employee of the Vistula Museum in Kazimierz Dolny (head of the Kamienica Celejowska branch of this museum), she is currently working on a doctoral dissertation on the Kazimierz artistic colony (KUL in Lublin, supervisor: Prof. Lechosław Lameński), and her research extends to issues related to artistic colonies in Europe.

Moderator: **Dr Tomasz Załuski** (Department of Cultural Research, Institute of Contemporary Culture, University of Łódź and the Academy of Fine Arts in Łódź) is an art historian and a philosopher. His research covers modern and contemporary artistic practices in cultural, economic and socio-political contexts; and this extends to artistic activism and self-organization; performance and video art, art documentation and the archives of artistic culture. With Daniel Muzyczuk, he has recently edited the book "Galeria Wschodnia. Dokumenty 1984–2017 / Wschodnia Gallery. Documents 1984–2017" (2019) and published an article in the collective volume "What Will Be Already Exists. Temporalities of Cold War Archives in East-Central Europe and Beyond", edited by E. Kürti, Z. László.

13:30–15:00

Discussion: Museum collection as a topic of research and a research instrument

Museums are constantly researching the collections entrusted to them. Stored objects are usually the subject of study, but sometimes they can turn into a research instrument. The strategies and methodologies used by museum professionals vary and in this session we shall discuss some of them with our guests. Aside from the question of provenance research, the dominant topic of discussion will be old painting techniques, whether in the context of discovering the workshop of masters from bygone eras or making a conservation copy when one of the goals of such a conservation is to restore the memory of a lost work. We will look at the conservation studio as a museum laboratory and present the discoveries to which recent research has led. However, exploring the secrets of the old masters is not just an end in itself. Such explorations can lead to the establishment of attribution, and are also a means to the achievement of a faithful reconstruction.

Participants:

Aleksandra Janiszewska is the curator of Dutch painting in the Collection of Old European Art at the National Museum in Warsaw. At the Institute of Art History of the University of Warsaw, she is preparing her doctoral dissertation entitled “Modifications in Dutch donor portraits of the 15th and 1st half of the 16th century. An anthropology of agency and presence, based on an analysis of technological research”. Together with Piotr Borusowski, Aleksandra Janiszewska was a Sybilla laureate for 2017 in the research projects category for the research project of under-drawing in Dutch paintings and Dutch drawings from the collection of the National Museum in Warsaw.

Elżbieta Modzelewska is the head of the Prevention and Conservation Department at the Museum of King Jan III’s Palace at Wilanów. She is a conservator and a graduate of the Academy of Fine Arts in Warsaw. Since 2004, she has been the curator of conservation and research projects carried out in the Wilanów Palace in cooperation with scientific institutions and laboratories. In recent years, she has focused on the

issues of painting techniques and technology, in particular on the seventeenth-century artistic workshops of court painters.

Dr Łukasz Nawrocki is a doctor of Fine Arts in the field of conservation and the restoration of works of art. He is an artist, painter, sculptor, painting technologist, and lecturer. He is also the author of several dozen restoration reconstructions of the works of old masters. For over 20 years he has been researching the techniques and technologies of painting by Raphael Santi, Lucas Cranach the Elder, and Leonardo da Vinci. A graduate of the Academy of Fine Arts in Wrocław, in 2018, he defended his doctoral dissertation, titled “The Reconstruction of the Painting Workshop of Rafael Santi”, in the field of conservation and the restoration of works of art, at the Nicolaus Copernicus University in Toruń.

Moderator: **Maria Romanowska-Zadrożna** is an art historian and a graduate of the Academy of Catholic Theology in Warsaw (currently Cardinal Stefan Wyszyński University). In the years 2015–2020, she worked at the National Institute of Museology and Collection Protection, previously – the Ministry of Culture and National Heritage (1998–2014) and the Museum of King Jan III’s Palace at Wilanów (1995–1997) and “Wpółnota Polska” (The Polish Community) in Warsaw (1997). In the years 2006–2014, she gave post-graduate lectures at the Institute of Art History at the University of Warsaw on documenting and recovering war losses and research on provenance. She is a member of the editorial board of the annual “Muzealnictwo”.

4.12

15:15–16:15

Discussion: Oral histories – a new research domain

How do Polish museums use the research resource of oral history? We will talk about the methods of conducting research related to agricultural aviation in Poland, which are conducted by museum experts from Szreniawa by collecting the reports of agricultural workers. We will also discuss projects implemented by Łódź institutions: Centralne Muzeum Włókiennictwa [Central Museum of Textiles], Muzeum Kinematografii [Museum of Cinematography], Muzeum Tradycji Niepodległościowych [Museum of Independence Traditions], and Muzeum Sztuki.

Anna Michalska is a curator and head of the Department of Education and the Popularization of Film Culture at the Museum of Cinematography in Łódź, r. She also runs the museum cinema Kinematograf. Anna Michalska is a member of the curatorial team of the permanent exhibition "Łódź Filmowa", for which she prepared and conducted several dozen interviews with filmmakers. She is the author of articles on the history of Polish cinematography and is the co-author (along with Piotr Kulesza and Michał Koliński) of the book "Łódzkie Kina. Od Gdyni do Tatr" [Łódź Cinemas. From Gdynia to the Tatra Mountains] (2015).

Dr Mariusz Niestrawski is a graduate of the Faculty of History of the Adam Mickiewicz University in Poznań, and a doctor of humanities in the field of history. In the years 2010–2014, he worked at the [Wielkopolskie Muzeum Walk Niepodległościowych] Wielkopolska Museum of the Struggle for Independence, in Poznań. Since 2015, he has worked as a certified curator at the Muzeum Narodowe Rolnictwa i Przemysłu Rolno-Spożywczego [National Museum of Agriculture and Food Industry] in Szreniawa.

Moderator: **Dr hab. prof. (UŁ) Kaja Kaźmierska** is affiliated with the Centre for Biographical Research and Oral History, at the University of Łódź). She is a sociologist and head of the Department of Sociology of Culture at the University of Łódź, and is also director of the Institute of Sociology. Prof. Kaźmierska specializes in biographical research, identity issues and biographical memory.

4.12

On the State of Research at Museums
the conference
3–4.12.2021

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19 Ogrodowa, Łódź

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