

Participants of the Museal Episode .On the global future of museums

Athens, July 2017

**Marion Ackermann,
Dresden**



Marion Ackermann is director general of the Staatliche Kunstsammlungen Dresden since November 2016. She was born in Göttingen, Germany in 1965 and spent her childhood in Ankara, Turkey. She studied art history, German studies and history at several universities and the main topic of her doctoral dissertation was about autobiographical and theoretical texts of Wassily Kandinsky. From 1995 to 2003 she was employed at the Städtische Galerie im Lenbachhaus. Among other things she curated the following exhibitions at the Lenbachhaus: Paula Modersohn-Becker (1997), Rosemarie Trockel (2000), »SchattenRisse« (2001), Furthermore she taught at the University of Augsburg and in Munich at the academy of arts and the "Fachhochschule" of photo design. From 2003 to 2009 she directed the Kunstmuseum Stuttgart before moving to Düsseldorf, where she directed the Kunstsammlung Nordrhein-Westfalen up until October 2016. Besides monographic exhibitions she generated numerous projects with young artists. Furthermore she is an active member of the Art and Exhibition Committee of the Foreign Office, of the Senate of the Deutsche Nationalstiftung and of the Scientific Council of the National Gallery in Prague, as well as on many other committees.

Zdenka Badovinac, Ljubljana



Zdenka Badovinac has been the director of the Ljubljana Museum of Modern Art (Moderna galerija) since 1993. She has curated numerous exhibitions presenting both Slovenian and international artists. Badovinac initiated the first collection of Eastern European art, Moderna galerija's 2000+ Arteast Collection. She has been systematically dealing with the processes of redefining history and with the questions of different avant-garde traditions of contemporary art, first with the exhibition Body and the East - From the 1960s to the Present, staged in 1998 at Moderna galerija, Ljubljana, and traveling to Exit Art, New York in 2001. She continued in 2000 with the first public displaying of the 2000+ Arteast Collection: 2000+ Arteast Collection: The Art of Eastern Europe in Dialogue with the West at Moderna galerija, (2000); and then with a series of Arteast Exhibitions, mostly at Moderna galerija. She was also Slovenian Commissioner at the Venice Biennale (1993-1997, 2005) and Austrian Commissioner at the Sao Paulo Biennial (2002).

Övül Durmusoglu, Istanbul/Berlin



Övül Durmusoglu is a curator and writer living between Berlin and Istanbul. She completed an MFA in the theory branch of Visual Arts and Visual Communication Design at Sabanci University, Istanbul and participated in the Critical Studies program at Malmö Art Academy, Malmö (2005–2006). In 2007 Durmuşoğlu was awarded the Premio Lorenzo Bonaldi Young Curators Award for her exhibition *Data Recovery*, GAMeC, Bergamo, and in 2010 she received a Rave Scholarship to work on a collaborative project of the Institute for Foreign Cultural Relations (ifa), Stuttgart and the Akademie Schloss Solitude, Stuttgart. Recently she has been a Goethe Institut fellow at Maybe Education and Public Programs of dOCUMENTA(13) and organized the programs "What is Thinking? Or a Taste That Hates Itself", "Readers Circle: 100 Notes-100Thoughts" and "Paper Mornings: Book Presentations at dOCUMENTA(13)".

Yilmaz Dziewior, Cologne



In February 2015 **Yilmaz Dziewior** became the new director of the Museum Ludwig in Cologne. He is an art historian and curator of contemporary art. From 1996 to 1999 he worked for the Museum Ludwig in a freelance capacity. As curator there he realized a project in 1997 featuring works by Sarah Lucas and in 1999 was responsible for organizing the contemporary portion of the exhibition *Kunstwelten im Dialog: Von Gauguin zur globalen Gegenwart* (Art worlds in dialogue: From Gauguin to the global present). Since 2009 Dziewior has directed the Kunsthau Bregenz (KUB), which plays a leading role in the organization of contemporary art exhibitions in Europe. As commissioner of the Austrian Pavilion, Dziewior will curate its contribution at the 2015 Venice Biennale. Prior to his professional engagement in Bregenz he was the director of the Hamburg Kunstverein for eight years and concurrently served as professor of art theory at the Hamburg University of Fine Arts. Dziewior's texts appeared regularly in *Artforum* (New York), *Camera Austria* (Graz), and *Texte zur Kunst* (Berlin). He has edited over 50 books and catalogues on art of the 20th and 21st centuries and has contributed writings to catalogues for such institutions as the Stedelijk Museum in Amsterdam, the Hamburger Kunsthalle, the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, and the Museum of Contemporary Art in Los Angeles.

Elvira Espejo, La Paz






Elvira Espejo is the director of the Musef in La Paz, Bolivia. She is a plastic artist, weaver, storyteller and poet. Graduated from the National Academy of Fine Arts, she gained experience in the field of fashion design and multimedia. She was a co-professor of the class “non-written languages in the Andes” of the Duke program in the Andes (2005) and of the “summerschool Andean studies” which was part of the program of the ILCA University California, San Diego (2008-2010). Her most recent publications include “Sawutuq parla” (2006) and the volume of poetry “Phaqar kirki-t’ikha takiy - Canto a las Flores” (2006). She is co-author of Hilos sueltos: Los Andes desde el textil (2007), Ciencia de las Mujeres (2010), Ciencia de Tejer en los Andes: Estructuras y técnicas de faz de urdimbre (2012) and El Textil Tridimensional: El Tejido como Objeto y como Sujeto (2013). In 2010-2011 she was invited to present an installation at the international exhibition „Principle Potosi“ (Museo Reina Sofia in Madrid, Haus der Kulturen der Welt, Berlin and Bolivia).

Marina Fokidis, Athens



Marina Fokidis is artistic director of Kunsthalle Athena, which started as an experimental platform and is now taking its permanent form. Curated by Fokidis and team Kunsthalle Athena presented several exhibitions, workshops, performances and talks between 2010 and 2014, amongst others This Must be the Place, Political Speeches, A Wonderful Life, Summer in the Middle of Winter. She is the founding director and has been the editorial director of South As A State of Mind bi annual magazine which started as an additional Kunsthalle Athena project in 2011. From 2000 to 2008 Marina Fokidis was the co-director of Oxymoron, a non- profit organization dedicated to the promotion of contemporary visual art in Greece and on an international level. Fokidis is also the founding and editorial director of South As a State of Mind, a biannual art and culture publication. Furthermore, Marina Fokidis was one of the curators of the 3rd Thessaloniki Biennial (2011), of the Greek Pavilion at the 51rst Venice Biennial (2003). Founding and editorial director of the publication South as a State of Mind.

<p>Susanne Gaensheimer; Frankfurt</p> 	<p>Susanne Gaensheimer is director of the MMK Museum für Moderne Kunst in Frankfurt am Main, a position to which she was appointed in 2009. From 2001 to 2008 she was head of collection and chief curator of the contemporary art department at the Städtische Galerie im Lenbachhaus in München. At MMK in Frankfurt a major focus of her work has been the investigation of the role of a museum of contemporary art today and the opening of both collection and program towards a global perspective. In 2011 and 2013 she curated the German pavilion at the Venice Biennial. Dedicated to the late Christoph Schlingensiefel, the 2011 pavilion was awarded the Golden Lion for best national pavilion. Since 2013 she has also been teaching at the Institute of Art History at the Goethe University in Frankfurt am Main. In December 2014 she was awarded with the Hessian Order of Merit. Since summer 2016 she has a honorary professorship at he Goethe University in Frankfurt am Main. In September 2017 she will become director the Kunstsammlung Nordrhein-Westfalen.</p>
<p>Anna-Catharina Gebbers, Berlin</p> 	<p>Anna-Catharina Gebbers joined the Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin in January 2015 as a curator. She is responsible for solo exhibitions like Julian Rosefeldt’s MANIFESTO and Anne Imhof’s ANGST II and group exhibitions like MOVING IS IN EVERY DIRECTIONS. ENVIRONMENTS. INSTALLATIONS. NARRATIVE SPACES. Previously she has curated a.o. the retrospective CHRISTOPH SCHLINGENSIEF at KW Berlin and MoMA PS1 (with Klaus Biesenbach and Susanne Pfeffer, 2013/14), and other projects,. Gebbers is editor for polar – Politik. Theorie. Alltag. and has published numerous articles, essays and catalogues on contemporary art and its social resonances, including „Thomas Scheibitz. ABC – Skulpturen von 1999-2005“ (2005), “Wert-Schätzung” (2010), „Christoph Schlingensiefel“ (with Klaus Biesenbach, Aino Laberenz, Susanne Pfeffer, 2013). She taught i.e. at the Humboldt-Universität Berlin, UdK Berlin, Universität Bayreuth, Burg Giebichenstein Kunsthochschule Halle, and Kunsthochschule Kassel.</p>
<p>Nydia Gutierrez, Medellín</p> 	<p>Nydia Gutierrez is Chef Curator of the Museo de Antioquia in Medellín, Columbia. She graduated in architecture and museology from the university Javeriana de Bogotá and the JFK University, San Francisco. She is professor of curating in the master program of museology at the Nacional University of Colombia. She received a research grant of the Ministry of Culture of Colombia and collaborated in the program “Salones de Artistas”. Besides, she was Chef Curator of the Museo de Bellas Artes de Caracas.</p>

Pablo Lafuente, Brazil



Pablo Lafuente is a writer, researcher and curator based in Brazil, where he moved to be part of the curatorial team for the 31st Bienal de São Paulo in 2014. Before, he was an editor for Afterall journal and Afterall's Exhibition Histories series, and a Reader at Central Saint Martins, University of the Arts London. From 2008 to 2013 he was also associate curator at the Office for Contemporary Art Norway in Oslo. He has been the curator of, among others, 'A Singular Form' (Secession, Vienna, 2014), 'Beware of the Holy Whore' (Norway's representation at the Venice Biennale, 2013, with Marta Kuzma and Angela Vettese) and 'Forms of Modern Life' (OCA, Oslo, 2013, with Marta Kuzma) and, more recently, of 'Dja Guata Porã: Rio de Janeiro Indígena' (Museu de Arte do Rio, 2017-18, with Sandra Benites, José Bessa and Clarissa Diniz) and the ongoing project Zarigüeya/Alabado Contemporáneo (Museo Casa del Alabado, Quito, 2016-, with Manuela Moscoso and Manuela Ribadeneira). He is the editor, among others, of 'A Singular Form' (Secession and Revolver, 2014) and 'Whatever Happened to Sex in Scandinavia?' (OCA and Walther Koenig, 2012).

Natalia Maljuf, Lima



Natalia Maljuf has been Head Curator of the Museo de Arte de Lima (1995-2001) and since 2002 is Director of the same institution. She has curated exhibitions, lectured and published broadly on nineteenth and twentieth-century Latin American art. She is editor, among others, of Francisco Laso. Aguinaldo para las señoras del Perú y otros escritos (2003), Los incas, reyes del Perú (2005), Luis Montero. 'Los funerales de Atahualpa' (2011), José Gil de Castro, pintor de libertadores (2014) and has co-authored La piedra de Huamanga: lo sagrado y lo profano (1998), La recuperación de la memoria. El primer siglo de la fotografía. Perú, 1842-1942 (2001), Tipos del Perú. La Lima criolla de Pancho Fierro (2008) Camilo Blas (2010) and Sabogal (2013). Recent exhibition projects include Reproducing Nations: Types and Costumes in Asia and Latin America, ca. 1800-1860 (2006), Elena Izcue. Lima-Paris, années 30 (2008) and Fernando Bryce. Drawing Modern History (2011-2012). She has held the Getty Curatorial Research Fellowship and the John Simon Guggenheim Memorial Fellowship, as well as fellowships at the Center for Advanced Study in the Visual Arts in Washington D.C. and the University of Cambridge. She received an M.A. in art history from the Institute of Fine Arts, New York University (1990) and a Ph.D. from the University of Texas at Austin (1995).

Matthias Mühling, München






Matthias Mühling of Lenbachhaus und Kunstbau in Munich. Also at Lenbachhaus, he was Head of the Department Collections / Exhibitions / Research and Chief Curator for Art after 1945 from 2005 to 2013. He majored in art history, theater-, film-, and television studies, as well as political sciences at the Universities of Bochum and Münster. From 1999 to 2000, he received a grant from the international post graduate program "Representation–Rhetoric–Knowledge" at the European University of Frankfurt/Oder. In 2001, he was a visiting fellow in the "Poetics and Theory Program" at New York University. From 2003 to 2005, he worked as an assistant curator at the Hamburger Kunsthalle where he curated exhibitions such as "The Self on Stage–Self Portraits since 1945" and "Samuel Beckett and the Visual Arts". He has widely published and edited numerous publications. Among major retrospectives and exhibitions of both 20th and 21st century's art he organized presentations of Monica Bonvicini, Angela Bulloch, Tom Burr, Pablo Bronstein, Willie Doherty, Marcel Duchamp, Cerith Wyn Evans, Maria Lassnig, Kraftwerk, Sarah Morris, Marcel Odenbach and Florine Stettheimer.





Gabi Ngcobo, Johannesburg



Gabi Ngcobo is a Johannesburg based curator and artist. She is the co-founder of the collaborative platform "Center for Historical Reenactments" (CHR) and faculty member at the Wits University School of Art. Her collaborative s and individual projects include: "Second to None" at the South African National Gallery (2005), "Olvida quen soy/ Erase me from who I am" at CAAM, Canary Islands, Las Palmas (2005), "CAPE07" (2007) and "Scratching the Surface Vol. 1" Cape Town (2008). Ngcobo co-curated "Rope-a-dope: to win a losing war" (2010) at Cabinet, New York, "Second Coming, a curatorial collaboration" at Center for Curatorial Studies, Bard College, and "Just How Cold Was It?" at 6-8 Months, project space, NYC. She was the curator of "DON'T/PANIC," (2011) an exhibition coinciding with the 17th Climate Change summit (COP17) in Durban. Recently she was awarded the first POOL Curatorial fellowship, and her exhibition "some a little sooner, some a little later" opened at the Zurich POOL/LUMA Westbau space in June 2013. She will be part of the curatorial team for the 32nd Biennale of São Paulo in 2016. Gabi Ngcobo was appointed as curator of the 10th Berlin Biennale (2018).

<p>Luiza Proença, São Paulo</p> 	<p>Luiza Proença is independent curator. She was curator of exhibitions and public programs of the Museu de Arte de São Paulo (MASP). Previously she was associate curator of the 31st Bienal de São Paulo (2014) and editor of publications of the 9th Bienal do Mercosul I Porto Alegre (2013). She was assistant curator of the project The Insides Are on the Outside, at Casa de Vidro, by Lina Bo Bardi (2011-2013), and one of the curators of the program for emerging artists in Brazil Rumos Artes Visuais (2011-2013), Instituto Itaú Cultural, São Paulo, Belém e Rio de Janeiro, 2011-2013. She cocurated À Sombra do Futuro, Instituto Cervantes, São Paulo, 2010, and Temporada de Projetos na Temporada de Projetos, Paço das Artes, São Paulo, 2009. She was part of the art criticism group at Centro Cultural São Paulo and a participant in the Independent Study Program at Escola São Paulo.</p>
<p>Hermann Parzinger, Berlin</p> 	<p>Hermann Parzinger has been President of the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation) since 2008. From 1990 he was active at the Deutsches Archäologisches Institut (German Archaeological Institute, DAI), from 2003 to 2008 as its president. Today he directs several excavation and research projects in Siberia, Kazakhstan, Uzbekistan, Tajikistan and Iran. He has received numerous national and international prizes; 1998 the Leibniz Prize of the Deutsche Forschungsgemeinschaft (German Research Foundation, DFG), 2009 the Awarded Order of Friendship by the President of the Russian Federation Dmitry Medvedev, 2012 Accepted into the Order Pour le mérite for the Sciences and Arts.</p>
<p>Marcelo Rezende, Dresden</p> 	<p>Marcelo Rezende (Brazil, 1968) is a researcher, critic and exhibition- maker. He was director of the Museum of Modern Art of Bahia (2012-2015), artistic director of the 3rd Bahia Biennial (2014) and was part of the curatorial group of the 28th São Paulo Biennial (2008), amongst other projects and occupations. Author of the novel “Arno Schmidt” (2005), he is associate curator of the Museu do Mato (Scrubland Museum) in Bahia, and prepares for the Johann Jacobs Museum (Zurich) the exhibition “Utopischer Beigeschmack” (summer,2017). He is the director of the Archiv der Avantgarden (ADA) in Dresden, Germany.</p>

Facilitators/ Organizers/ Moderators/Guests

<p>Hortensia Völckers, Berlin/Halle</p> 	<p>Hortensia Völckers was appointed the Artistic Director and member of the Executive Board of the German Federal Cultural Foundation in Halle an der Saale, Germany in 2002. With the Federal Cultural Foundation, she has developed numerous programmes which promote international cultural exchange, the field of dance in Germany and discourse on socially relevant issues, such as migration, shrinking cities, the culture of sustainability and the future of labour. From 1995 to 1997, she was a member of the curatorial team of the documenta X in Kassel, after which she was entrusted with supervising the Vienna Festival until 2001.</p>
<p>Katharina von Ruckteschell, São Paulo</p> 	<p>Katharina von Ruckteschell-Katte holds a PhD from the University of Bonn majoring in comparative literature, art history and Germanic studies. She has been involved with Goethe-Institut since 1991 in various capacities in Moscow, Bangkok and Munich. From 2008 to 2013 she was the director of the Goethe-Institut South Africa in Johannesburg and for sub-Saharan Africa. In November 2013 she took over the position as the regional director of the Goethe-Institutes in South America. She lives and works in Sao Paulo.</p>
<p>Martin Bach, São Paulo</p> 	<p>Martin Bach Regional Program Director for South America at Goethe-Institut São Paulo since 2015. Project Director at Allianz Cultural Foundation from 2008-2014 in Munich and Berlin, including projects like the <i>International Young Curators Workshop of the Berlin Biennial</i>, the <i>Festival of European Losers</i>, the mobile literature festival around the Mediterranean <i>White Sea</i> or the <i>Debate on Europe</i> series. Project Manager for the German Foreign Office in the Department for Culture and Education in Berlin from 2003-2007. Martin studied Political Science in Berlin and Kyoto, Japan. In September 2017 he will become director of the Goethe_institut Oslo.</p>
<p>Despina Krey, Athens</p> 	<p>Despina Krey born in 1989 and studied Art History in University of Ioannina, Western Greece. In 2015 moved to Athens and since then she is working in several non-profit Institutions such as NEON (Greek cultural organization founded in 2013 by the art collector Dimitris Daskalopoulos) and Radio Athènes (art space founded in 2015 by Helena Papadopoulos www.radioathenes.org). In November of 2016 started collaborating with Goethe Institute Athens - planning and organizing the group visits of the Goethe Regions for Documenta14 in Athens. She is also a co-founder of the website: www.currentathens.gr, an online platform for the promotion of contemporary art in Athens.</p>