



Canadian Art  
Gallery Educators

## Canadian Art Gallery Educators Symposium: *Making Learning Visible*

Ottawa Art Gallery, Ottawa, ON

May 3-6, 2018

How do we make learning visible?

As we experience a changing social, political and artistic landscape, it is important to take time to pause and reflect on the changing role and prioritization of education within our institutions. How can we continue to contribute to diversifying and engaging audiences, while at the same time speak to the impact and importance of the work that we do? Through a dynamic four days of programming including presentations, discussions, and workshops by North American leaders in the field, Gallery Educators will have the opportunity to explore what it means to professionalize and increase the visibility of our practice, as well as the role of research and critical inquiry in contemporary museum education. Educators will examine practical applications of documentation and writing through interactive workshops and opportunities for personal and professional reflection. Set in the newly expanded inspiring Ottawa Art Gallery and the beautiful National Gallery of Canada, this year's symposium will continue CAGE's commitment to providing extensive networking opportunities for educators including but not limited to shared meals, peer-led learning, and off-site excursions. We look forward to meeting, sharing with and learning from you!

### Symposium Schedule

Thursday, May 3 (Ottawa Art Gallery)

9:30a	Registration
10:00a	Algonquin Anishinabe Elder Annie Smith St-Georges will offer a welcome to Algonquin Anishinabe unceded territory, followed by group introductions
11:00a	Welcome, Alexandra Badzak and OAG staff, tour of Ottawa Art Gallery
Noon	Lunch
1:00p	Presentation- Judith Koke- <i>Professionalizing Museum Education: Responsibilities and Opportunities?</i>
2:00p	Case Study 1- Leonore-Namkha Beschi, Evelyn Liesner, and Charles Cousin - <i>BMO World of Creativity: Wild Wood</i>
2:45p	Case Study 2- Anita Bidinosti - <i>Engaging with Carey Newman's Witness Blanket. Programming a Residential School Memorial at Museum London</i>
3:30pm	Coffee/Snack break
3:45p	Case Study 3- Alexis Boyle - <i>YAS! Youth Art Symposium/SYMPO! Sympo art jeunesse 2017: A model of collaborative gallery programming 'for youth by youth'</i>
6:00p	Group Dinner- Kochin Kitchen, Dalhousie Street

Friday, May 4 (Ottawa Art Gallery, Novotel, National Gallery of Canada)

9:00a Coffee and Continental Breakfast (OAG)  
9:30a Performance Workshop- Peter Morin (OAG)  
Noon Lunch/AGM (OAG)  
1:00p Indigenous Walk  
2:30p Kris Wetterlund- *How To Be a Change Agent In Your Institution*  
(Novotel, The Dawn Room, 33 Nicholas Street)  
3:45p Tour of the NGC Canadian Galleries at National Gallery of Canada, led by colleagues  
David Gillanders, Danuta Sierhuis, Krista Broeck, and Junia Jorgji  
5:00p Offsite cocktails, dinner and discussion with NGC colleagues- Albion Rooms, Nicholas  
Street

Saturday, May 5 (Ottawa Art Gallery)

8:30a Coffee and Continental Breakfast  
9:00-5:00p Writing Workshop- Kris Wetterlund  
7:00pm Dinner- Das Lokal, Dalhousie Street

## Presenter Bios

**Kris Wetterlund** has been an art museum educator for 20 years, in the education department at the Minneapolis Institute of Arts and as director of education at the Minnesota Museum of American Art in St. Paul, MN. Wetterlund founded and serves as editor for Museum-Ed ([www.museum-ed.org](http://www.museum-ed.org) <<http://www.museum-ed.org/>>) a national nonprofit organization dedicated to the professional development of museum educators.

Wetterlund has been on the faculty of the Museum Studies program at Johns Hopkins University since 2009. In 2012 the National Art Education Association named Wetterlund Art Museum Educator of the Year in the western region.

In 2013, Wetterlund was educator-in-residence at the Isabella Stewart Gardner Museum in Boston, where she wrote a guide for interpretive writing for art museum educators, *If You Can't See It Don't Say It*. In early 2016, she was a Getty Museum Guest Scholar in the Education Department at the J. Paul Getty Museum, dedicating three months to research regarding interpretation and art museum education. Currently Wetterlund is the Director of Education and Interpretation at the Corning Museum of Glass, where she strategizes and oversees the vision for education and interpretation throughout the Museum.

**Judith Koke** is the former Chief, Public Programming and Learning at the Art Gallery of Ontario, having previously been the Deputy Director, Education and Public Programming. During her time at the AGO, Judy developed and implemented a suite of revenue generating and diverse audience engaging public programs, as well as a strong program of interpretive planning and visitor research. Prior to her leadership role at the AGO, she spent three years as the Director, Education and Interpretive Programs at the Nelson-Atkins Museum of Art in Kansas City, Missouri. In that capacity, she was charged with

leading the institutional change required from moving from a place where teaching happened to a platform for learning. She has spent many years as a visitor researcher, both internally and as a museum consultant, and has taught in graduate programs at the University of Toronto, the University of Colorado and George Washington University in Washington D.C. Judy has published broadly in the museum field; her most recent publications are *Interpretive Planning for Museums: Integrating Visitor Perspectives in Decision Making*, available from Left Coast Press, and an article in January 2018 *Museum* magazine on a framework for thinking about millennial audiences.

**Peter Morin** is a Tahltan Nation artist, curator, and writer who recently relocated from British Columbia to Brandon, Manitoba, where he joined the Visual and Aboriginal Arts Faculty at Brandon University. Morin studied art at Emily Carr University of Art+Design and recently completed his MFA at University of British Columbia, Okanagan, in 2011. In both his artistic practice as well as his curatorial work, Morin's research investigates the spaces between Indigenous cultural-based practices and western settler colonialism. This work, defined by Tahltan Nation production and worldview, often takes on the form of performance interventions, and includes object and picture-making. Morin has participated in numerous group and solo exhibitions across Canada and was long-listed for the Sobey Art Prize in 2014.

**Alexandra Badzak** is the Director and Chief Executive Officer of the Ottawa Art Gallery where she has been leading the charge on a major gallery expansion project in the downtown core. She recently sat as Chair of the Ottawa Museum Network Board of Directors and was a member of the National Historic Sites Alliance of Ontario Steering Committee. She is currently a member of CAMDO (the Canadian Art Museum Directors' Organization) and was one of the 13 member Arts and Heritage Steering Committee charged with renewing the City of Ottawa's 20/20 cultural plan. She is also an Adjunct Professor at the University of Ottawa and a Board member of the Downtown Rideau Business Improvement District.

Alexandra Badzak, la directrice et la chef de la direction de la Galerie d'art d'Ottawa, est au premier rang d'un grand projet d'agrandissement d'une galerie au centre-ville. Récemment, elle a été présidente du conseil d'administration du Réseau des musées d'Ottawa et membre du comité directeur de l'Alliance des lieux historiques nationaux de l'Ontario. Aujourd'hui, Mme Badzak est membre de l'Organisation des directeurs des musées d'art du Canada et fut l'un des 13 membres du comité directeur Arts et patrimoine responsables du Plan pour les arts et le patrimoine d'Ottawa 20/20. Elle est également professeure auxiliaire à l'Université d'Ottawa et membre du conseil d'administration de l'association pour l'amélioration des entreprises de la rue Rideau, la ZAC du Centre-Ville Rideau.

**Danuta Sierhuis** is Curatorial Assistant at the National Gallery of Canada since 2016. After pursuing a liberal arts education in her undergrad, she went to grad school and studied Art History at Carleton University. With 5 years of experience, she specializes in curating exhibitions, arts administration, and special collections archives. She has worked on a variety of projects in galleries, museums, and archives relating to art exhibitions, historical research, educational programming, archival description, digital preservation, web design/development, and social media.

**David Gillanders** was born in Toronto, Canada in 1968 and studied at the University of Western Ontario, London and McGill University, Montreal. His career in Museum Education began in 1992 at the Montreal Museum of Fine Arts where he worked as Educator in the Department of Education and Community Programs for 18 years. He taught Museum Pedagogy for 10 years with Concordia University, McGill University and the Université de Montréal. Before arriving at the National Gallery of Canada, David worked in Chicago as Program Director for *ArtReach Chicago*, a Non-Profit Art Education Outreach organization. He has worked in the Department of Education and Public Programs at the National

Gallery of Canada since 2012. In 2017, he made key contributions to the award-winning *Our Stories* educational space and the re-envisioned Canadian and Indigenous galleries. David Gillanders is also a practicing artist. Recipient of grants from the Conseil des arts et des lettres du Québec and the Ontario Arts Council, he has exhibited widely in Canada and the United States. His work is held in a number of notable collections including the Musée national des beaux-arts du Québec, the MNBAQ Art Bank, the City of Ottawa Fine Art Collection, the Art Gallery of Northumberland, National Bank, Loto-Québec, and BMO Financial Group.

**Krista Broeck** is Curatorial Assistant, Canadian art at the National Gallery of Canada. She acts in a support role to the Department's three curators by conducting research for acquisitions and exhibition projects, responding to public inquiries, communicating and maintaining donor relations. She assists in the acquisitions process by researching acquisition candidates, preparing appropriate documentation such as shipping requests, work orders, etc, drafting acquisition justifications, presenting acquisition candidates to the internal acquisitions committee and Board advisory committee (where applicable) as well as submitting CPERB applications, including writing OSNI statements.

**Junia Jorgji** is the Chief of Design Services at the National Gallery of Canada. She holds a Masters of Architecture from McGill University in Montreal. She started her career as an educator and then as an exhibition designer at the Canadian Centre for Architecture in Montreal, and has practiced as both an architecture and lighting designer in Montreal, Paris and New York. Prior to joining the National Gallery of Canada to lead the Design department, Junia worked as an exhibition designer, across all collections and departments, at the Art Institute of Chicago.

**Alexis Boyle** is a multidisciplinary artist and cultural worker with a BFA from Concordia University in Art Education and Studio Arts, and an interdisciplinary MFA from OCAD University, 2013. During her MFA, she held the Joseph Armand Bombardier Canada Graduate Scholarship as well as the Fonds de recherche société et culture Scholarship. For over a decade, she worked in libraries, schools, and with communities as an arts educator and programmer. Boyle taught at the Centre des arts visuels, Montréal, and has worked in shelters, synagogues, and galleries working with people aged two to ninety-two. Since 2015, she was an Educator, developing and delivering tours and workshops, and Youth Program Coordinator. Currently, she is OAG's Curator of Access and Community working to create public arts programming for all.

**Leonore-Namkha Beschi** is a museum practitioner with extensive experience in exhibition-making and art publications. Her core interests and knowledge lie in emergent practices gained through travels and immersion in international contemporary art scenes. She formerly worked as an Assistant Curator at Mathaf: Arab Museum of Modern Art, Qatar. There, she participated in the positioning of the institution as a centre for dialogue and curatorial research in the region and internationally. She worked with renowned curators Catherine David, Pier Luigi Tazzi, Abdellah Karroum on exhibitions such as *Dia al-Azzawi: A Retrospective (from 1963 until tomorrow)*, *Adel Abdessemed: L'âge d'or*, and *Shirin Neshat: Afterwards*.

She currently holds the position of Curatorial Administration & Interpretive Coordinator at the Art Gallery of Alberta. With a focus on the conceptualization and development of in-gallery interpretive materials, she produces and implements exhibition related programs and training, as well as manages the interpretive staff and exhibition guides.

**Evelyn Liesner** brings academic degrees in research science, fine arts and education, and museum experience at the Art Gallery of Ontario and the Art Gallery of Alberta, to her career in museum education. She collaborates effectively within and outside the museum to engage new audiences and foster the growth of community, ideas and learning. Her teaching experiences are diverse: K-12, post-secondary, adult, public education and teacher professional development. She works on projects to engage new and repeat audiences with exhibitions, to foster individual creativity, visual literacy and critical thinking. In the past year, in her senior management role as Interim Head of Education & Learning at the Art Gallery of Alberta, Evelyn generated educational opportunities through community partnership (LACEN – Day of the Dead). Through establishing ties with other cultural institutions she delivered innovative educational programs that brought art and science together (Maker Day conference for public school students). Evelyn is also a practicing artist and has artwork in the University of Toronto's permanent collection.

**Anita Bidinosti, Curator of Public Programs at Museum London**

My desk is a landscape of glossy art journals, DIY unicorn puppets, a Culture Club poster for senior's talks, rainbow pastel boxes, a well-thumbed *Art of London* history (yes Ontario), children's residential school story books, a calendar of exhibition dates, two rhino photos (our life-sized lawn sculpture taped beside the last living Rhino in Kenya), and a large sign that reads "17 seconds". I sit down every day to seed that 17 second baseline of visitor attention with every pedagogy I can get my hands on, and often a few pompoms. UBC and Queen's University introduced me to the great minds in art, theory, and education, but it was my mentors at the Varley Art Gallery, The Power Plant, Nuit Blanche Toronto, and especially the Vancouver Art Gallery who showed me how to use their great hearts.