

Symposium Schedule

Thursday, May 3 (Ottawa Art Gallery)

9:30a	Registration
10:00a	Welcome to Algonquin Anishinabe unceded territory by Algonquin Anishinabe Elder, Annie Smith St-Georges, followed by group introductions
11:00a	Welcome, Alexandra Badzak and OAG staff, tour of Ottawa Art Gallery
Noon	Lunch
1:00p	Presentation- Judith Koke
2:30p	Case Study 1
3:15p	Coffee/Snack break
3:30p	Case Study 2
6:00p	Group Dinner Off- Site

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

9:00a	Coffee and Continental Breakfast (OAG)
9:30a	Performance Workshop- Peter Morin (OAG)
Noon	Lunch/AGM
1:00p	Indigenous Walk
2:30p	Kris Wetterlund- <i>How To Be a Change Agent In Your Institution</i>
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 and discussion with NGC colleagues, followed by group dinner

Saturday, May 5 (National Gallery of Canada)

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

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) 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.

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.