



CANADIAN ART
GALLERY EDUCATORS

CAGE 2015 National Conference: Re-Examining Interpretive Models

March 26-28, 2015, MacKenzie Art Gallery, Regina, Saskatchewan

When is the last time you paused to consider the effectiveness of your museum's interpretive model? Many of us have been using the same model for decades, no questions asked. This year CAGE is offering the opportunity to workshop and review interpretive models we are all familiar with as well as absorb new research and thinking in this field, all in the context of a vibrant and contemporary cultural and artistic landscape. During the conference, we will explore a current example of re-examining models at the MacKenzie Art Gallery through the groundbreaking exhibition *Moving Forward; Never Forgetting*, co-curated by guest Curator David Garneau and MacKenzie Art Gallery Associate Curator Michelle LaVallee. *Moving Forward; Never Forgetting* is an exhibition, a series of three specially commissioned performances, art workshops, and a symposium celebrating Indigenous continuance, resistance and adaptation through the visual arts. The 2015 CAGE National Conference will include a keynote presentation, practical workshops related to interpretive models, case study presentations by national colleagues, an engaging on-site program at the Dunlop Art Gallery, and access to the *Moving Forward; Never Forgetting* symposium and MacKenzie Art Gallery programs.

Conference Program Thursday, March 26th

11:30-12:00pm	Conference registration
12:00-2:00pm	Delegate introductions (Roundtable) and light lunch
2:00-3:00pm	MacKenzie Art Gallery behind-the-scenes tour
3:15-3:30pm	Refreshment Break
3:30 -4:15pm	Case study presentation
4:30-5:15pm	Case study presentation
5:30pm	Delegate Dinner
7:00pm	Thursday Night Live- Vertigo Series, featuring guest performances by Moe Clarke and Cheryl L'Hirondelle and an open stage.

Conference Program Friday, March 27th

8:30am	Conference registration and breakfast
9:00-10:00am	Keynote presentation- Jane Sillis, Director of <i>engage</i>
10:00-11:30am	Keynote Reflections
11:30-12:30pm	Lunch Provided
12:30-2:00pm	Presentation- Sherry Farrell Racette: <i>Interpretive Methodology from Indigenous and Intercultural Perspectives</i>
2:00-4:00pm	<i>Moving Forward, Never Forgetting</i> exhibition tour and education presentation featuring exhibition Co-Curators David Garneau and Michelle LaVallee and Educator Nicolle Nugent

5:30pm Dinner (off site)
7:30pm CAGE Karaoke

Conference Program Saturday, March 28th

8:15am Breakfast Provided
9:00-11:00am *Moving Forward, Never Forgetting* Symposium Programming
11:00-12:30pm Lunch and CAGE AGM
1:00-2:30pm Off-site program presentation at the Dunlop Art Gallery
2:30-3:15pm Interpretive Model review/wrap-up
3:15pm Refreshment Break
3:30-5:00pm Hot Topics Discussion
6:00pm Group Dinner (offsite)

Keynote Presentation

Jane Sillis, Director of engage, the National Association for Gallery Education (UK):
Interpretation and Education in Visual Arts Venues; Recent Research and Evaluation of Gallery Education Practice in the UK. What Strategies Work and What are the Key Challenges?



Jane Sillis has been Director of engage, the National Association for Gallery Education, since 2005. Jane was Education Officer at Ikon Gallery, Birmingham (1986-89); Head of Community Education at Whitechapel Gallery, London (1994-99); Arts Manager for Look Ahead Housing and Care (1999-2005); and an arts consultant. Clients included: the National Gallery, Tate Modern, Tate Britain, Turner Contemporary, the Clore Duffield Foundation, the British Council and the Department for Children Schools and Families. Jane was a Vice Chair of engage's Board of Trustees (1998-2005), a trustee of Chisenhale Gallery (2000-05) and of Magic Me (2000-08) and is a trustee of Iniva, the Institute of International Visual Arts (2008-present). Jane has a Postgraduate Diploma in Arts Administration, City University (1983-84) and a MA in Cultural Theory, University of Birmingham (1991-4).

Presenter Bios

David Garneau (Métis) is Associate Professor and Head of Visual Arts at the University of Regina. He is a painter of road kill and drive-by landscapes, Métis themes, maps, comics, and quilts. His curation and writing most often engage the collision of nature and culture, metaphysics and materialism, and contemporary Indigenous identities. He has curated several large group, two-person and solo exhibitions and written numerous catalogue essays and reviews. He has recently given talks in Melbourne, Adelaide, New York, San Diego, Sacramento, Saskatoon, and keynote lectures in Sydney, Toronto, Edmonton, Sault Ste Marie, and Vancouver. Garneau is currently working on curatorial and

writing projects featuring contemporary Indigenous art and curatorial exchanges between Canada and Australia, and is part of a five-year, SSHRC funded curatorial research project, "Creative Conciliation."

Michelle LaVallee (Ojibway) is the Associate Curator at the MacKenzie Art Gallery. LaVallee's curatorial work has explored the colonial relations that have shaped historical and contemporary culture through exhibitions such as: *13 Coyotes: Edward Poitras* (2012); *To Be Reckoned With...* (2010); *Blow Your House In: Vernon Ah Kee* (2009); *Wally Dion* (2008); and *Captured: Portraiture and the Permanent Collection* (2008). Most recently, she organized the historical and nationally touring exhibition *7: Professional Native Indian Artists Inc.* and book contextualizing their influential role in contemporary Canadian art history. In 2013 LaVallee was awarded the City of Regina Mayor's Arts and Business Award for Excellence in Arts Related Service. She was a chosen participant for the Canadian Aboriginal Curators Delegation sent to the 2011 Venice Biennale, the 2010 and 2008 Biennale of Sydney. LaVallee holds a BFA and BEd from York University, Toronto. She is currently pursuing an MA Art History and Curatorial Studies at the University of Regina, where she is investigating non-colonial, Indigenous curatorial practices towards the development of a curatorial and art historical research model.

Call for Case Studies- Submit by February 3, 2015

As educators, what methods do you use to convey information and to facilitate the extraction of meaning and insight among visitors? What processes and methodologies do you use to communicate an exhibition's message in accessible and appropriate ways? Or do you communicate a specific message at all?

This year, CAGE is looking for case study presentations focused on interpretive models and the methodological lenses through which education resources are focused. This includes but is not limited to the types of programs offered, the application of exhibition enhancements, the engagement of exhibiting artists and knowledgeable professionals, and ad hoc activities. How do you engage your exhibitions in meaningful ways? We are very interested in your story.

Our focus on interpretive methods is inspired by *Moving Forward; Never Forgetting*, an exhibition co-curated by guest curator David Garneau and MacKenzie Art Gallery Associate Curator Michelle LaVallee. This exhibition, which will take place during this year's symposium, celebrates Indigenous continuance, resistance and adaptation through the visual arts and grapples with the role that institutions play in influencing cultural experience and meaning.

Case studies will be presented at the 2015 CAGE Conference in Regina, Saskatchewan on Friday, March 27, 2015. If your case study is selected you will receive a discounted registration fee for the full conference of **\$320** (this rate includes all of your meals) and you will have the opportunity to share your experiences with colleagues from across the country. Selected candidates should prepare a 30-minute presentation with an additional 15 minutes for questions and an open discussion.

Evaluation

Case study submissions will be assessed informally by members of the CAGE Executive and up to two case studies will be selected for the 2015 conference. Your submissions should answer these questions: What kind of interpretive model does your education team use? Is this a model that can work among institutions of various sizes and subjects? How does this model deal with institutional or cultural bias? Why is this a preferred interpretive model and how does it address current gallery and museum practices?

Submissions should be no more than 3 pages in length and should include the following:

- Case study title and description
- Your contact information and a profile of your gallery/museum (1 paragraph)
- Model overview
- Resources
- Targeted audiences
- Applicable programming
- Pros and cons for the model

All case studies should be submitted by **February 3, 2015**.

Case study submissions may be emailed to Paige Rosner at education@saag.ca. All submissions will be acknowledged with an email upon receipt and all submitters will be notified of the results before we they are posted on our website. Previous examples of case studies are available on our website www.cageart.ca under our Case Study link.

If you have any questions or would like more information about case study submissions and presentations please feel free to contact me, Paige Rosner, at education@saag.ca or by telephone at 403-3227-8770 ex 29 (mst).

Registration Information

Please note: registration fees include all meals within the conference schedule

Early Bird Conference Rate (until February 1, 2015)	\$485
Regular Rate	\$520
Case Study Presenter Discount Rate	\$320
Friday only- Day Rate (includes breakfast and lunch)	\$135

Accommodations

The Hotel Saskatchewan- Radisson

2125 Victoria Avenue, Regina SK S4P 0S3

Ph: 306.337.4309

<http://www.radisson.com/regina-hotel-sk-s4p0s3/skregdt>

Standard queen rooms \$159/night plus tax, held until February 25, 2015.

Mention the code **CAGE Conference** upon booking.

Executive Royal Hotel Regina

4025 Albert Street, Regina SK S4S 3R6

Ph: 1.800.853.1181

Ph: 306.586.6755

reservations.err@royalhotelgroup.ca

www.executivehotels.net/regina

Executive One Queen or Two Queen beds \$119/night plus tax, held until February 20, 2015.

Mention the code **MAGC** upon booking

