Our 2017 Annual Conference & Meeting expands upon our forward momentum by addressing topics of inclusion and access throughout our program. Featuring sessions that delve into new ways of looking, thinking, and working, all content will be formatted to encourage attendees to engage in dialogue, exchange ideas, and create community colloquia around key systematic issues addressing the field. Our sessions include, Access, Ableism and Dis/ability in Curatorial Practice; Navigating the Work-Life Balance; From “Reimagining Feminism” to “Reimagining the Museum”: Curatorial Strategies for Revising and Renewing Institutional Histories; Start Where You Are: Acknowledge Implicit Bias as a First Step toward More Diverse and Inclusive Museum Initiatives; and Collections as Assets for Inclusive Dialogue. Furthering change within our program, this year we are honored to welcome two Keynote Dialogues on both days of sessions: Monica O. Montgomery, Founding Director & Curator, Museum of Impact, and Tanya M. Odom, Global Diversity & Inclusion & Education Consultant & Executive Coach on Monday, May 8; and Hank Willis Thomas, Artist, and Deborah Willis, University Professor & Chair of the Department of Photography & Imaging, Tisch School of the Arts, New York University on Tuesday, May 9.

We are grateful to welcome again as our lead corporate sponsor, Sotheby’s, and to share with you the Conference’s host institutions, representing the varied arts organizations within the city. Our tour and event locations are focused on exploring how organizations can collaborate with communities, embrace new projects and buildings as vehicles for change, and reimagine historical sites and collections as public resources. The roster of organizations welcoming us includes: Brooklyn Museum; Cooper Hewitt, Smithsonian Design Museum; International Center of Photography at the ICP Museum; The Laundromat Project’s Kelly Street Collaborative; The Metropolitan Museum of Art; Morris-Jumel Mansion; Museum of Chinese in America; Museum of the City of New York; Mount Vernon Hotel Museum & Garden; the New-York Historical Society Museum & Library; The Isamu Noguchi Foundation and Garden Museum; Socrates Sculpture Park & Mark di Suvero Studio; The Studio Museum in Harlem’s inHarlem; and the Whitney Museum of American Art. In addition, we will again be offering opportunities to connect and share important issues through the new initiatives launched last year, such as Keynote Dialogues, Roundtables, Shoptalks, and expanded weekend tours. Following on the engaging discussion models last year, we anticipate open session dialogues throughout all our content.
SCHEDULE IN BREF

Saturday, May 6
• 10:00 AM – 6:30 PM: Saturday Tour Option One
• 10:00 AM – 5:30 PM: Saturday Tour Option Two
• 6:30 PM – 8:30 PM: Artist Talk & Reception

Sunday, May 7
• 10:00 AM – 1:30 PM: Morning in Long Island City
• 3:00 PM – 4:30 PM: Member Tour of the Whitney Biennial
• 6:00 PM – 8:00 PM: Awards for Excellence Reception

Monday, May 8
• 8:00 AM – 5:30 PM: Sessions & Keynote Dialogue
• 6:30 PM – 8:30 PM: AAMC Members’ Reception

Tuesday May 9
• 8:30 AM – 6:00 PM: Sessions & Keynote Dialogue
FULL CONFERENCE SCHEDULE

SATURDAY, MAY 6

TOUR OPTION ONE
10:00 AM – 6:30 PM
Begin your Conference weekend by signing up for one of two full-day tours to visit a diverse cross-section of institutions around New York. Please note that registration is required to attend, and space is extremely limited. Ticket price includes transportation to all sites from Conference hotels, and lunch.

The Studio Museum in Harlem’s *inHarlem*
Tour The Studio Museum in Harlem’s *inHarlem* with HALLIE RINGLE, Assistant Curator. *inHarlem*, a new set of initiatives designed to explore dynamic ways to work in the community and take the Studio Museum beyond its walls, encompasses a wide range of artistic and programmatic ventures, from site-specific artists’ projects to collaborative presentations with civic and cultural partners in the Harlem neighborhood. The first *inHarlem* projects are specially commissioned sculptural works by artists Kevin Beasley, Simone Leigh, Kori Newkirk and Rudy Shepherd, to be realized in Morningside Park, Marcus Garvey Park, St. Nicholas Park and Jackie Robinson Park, respectively. The groups will tour two installation sites, to be followed by lunch at The Studio Museum in Harlem.

Morris-Jumel Mansion
CAROL WARD, Executive Director, will lead members on a tour of the Morris-Jumel Mansion, the oldest remaining house in Manhattan, built in 1765, and its museum, which catalogs over 200 years of New York history, art, and culture. Ward will also lead the group on a tour through the Mansion’s period rooms, normally not accessible to the public. Through historic site tours and education programs, the museum interprets the mansion in the context of domestic life in New York City from 1765 until 1865, the influx of European immigrants to Washington Heights in the late 1800’s, the City Beautiful movement at the turn of the century, the life of the Jumel Terrace Historic District, and more recent immigration.

The Laundromat Project’s *Kelly Street Collaborative*
Join KEMI ILESANMI, Executive Director, & HATUEY RAMOS-FERMIN, Director of Programs & Community Engagement, for an introduction to The Laundromat Project (The LP), and the Kelly Street Collaborative. In partnership with Workforce Housing Group, Kelly Street Garden, and Banana Kelly Community Improvement Association, The LP has transformed a two bedroom-apartment on historic Kelly Street in the South Bronx into a thriving creative community hub, with artist studios, arts programming, and community partnerships that allow The LP to engage the larger Kelly Street community. The LP’s mission is to amplify the creativity that already exists.
within communities by using arts and culture to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow.

**Museum of Chinese in America**

Founded in 1980, the Museum of Chinese in America (MOCA) is dedicated to preserving and presenting the history, heritage, culture and diverse experiences of people of Chinese descent in the United States. ANDREW REBATTÀ, Assistant Curator, will lead members through the special exhibition *Sour, Sweet, Bitter, Spicy: Stories of Chinese Food and Identity in America*. *Sour, Sweet, Bitter, Spicy* weaves together complex stories through a dynamic video installation featuring pioneering chefs such as Cecilia Chiang, Ken Hom, Anita Lo, Ming Tsai, and Martin Yan; new restaurateurs like Peter Chang, Vivian Ku, and Danny Bowien; and persevering home cooks like Biying Ni, Yvette Lee and Ho-chin Yang. In Chinese the saying *Sour, Sweet, Bitter, Spicy* refers not only to the delicate balance of flavors that defines Chinese cooking but also the ups and downs of life. Set in an immersive video installation, the tapestry of tales that emerges will be rich with immigration experiences, food memories, favorite dishes and cooking inspirations that define the culinary—and personal—identities of these chefs, drawing visitors into the middle of a conversation about how food defines Chinese in America. In the center of the gallery will be a monumental dinner table, with each chef represented by personally selected artifacts from their kitchens and place settings featuring unique ceramic vessels that will link cooking styles to regional culinary traditions.

**TOUR OPTION TWO**

10:00 AM – 5:30 PM

Begin your Conference weekend by signing up for one of two full-day tours to visit a diverse cross-section of institutions around New York. *Please note that registration is required to attend, and space is extremely limited. Ticket price includes transportation to all sites from Conference hotels, and lunch.*

**The Studio Museum in Harlem’s *inHarlem***

Tour The Studio Museum in Harlem’s *inHarlem* with HALLIE RINGLE, Assistant Curator. *inHarlem*, a new set of initiatives designed to explore dynamic ways to work in the community and take the Studio Museum beyond its walls, encompasses a wide range of artistic and programmatic ventures, from site-specific artists’ projects to collaborative presentations with civic and cultural partners in the Harlem neighborhood. The first *inHarlem* projects are specially commissioned sculptural works by artists Kevin Beasley, Simone Leigh, Kori Newkirk and Rudy Shepherd, to be realized in Morningside Park, Marcus Garvey Park, St. Nicholas Park and Jackie Robinson Park, respectively. The groups will tour two installation sites, to be followed by lunch at The Studio Museum in Harlem.

**Museum of the City of New York**

The Museum of the City of New York celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923 as a private, nonprofit corporation, the Museum connects the past,
present, and future of New York City. Join Chief Curator, SARAH HENRY, for a tour of New York at Its Core, the Museum’s new permanent exhibition. Through historic objects and images, contemporary video, photography, and interactive digital experiences, dive deep into the city’s 400 year past and create your own visions for its future in the Future City Lab.

Mount Vernon Hotel Museum & Garden
RUTH OSBORNE, Curator, will provide a behind-the-scenes commentary on the Museum’s collection, which preserves and interprets travel, leisure, work and play in diverse antebellum New York. Built in 1799, the Museum building and garden are presented as the Mount Vernon Hotel, which served day customers and travelers from 1826 to 1833. This fashionable country resort was popular among New Yorkers who wished to escape the hustle and bustle of the city which at that time extended only as far north as 14th Street. The Hotel advertised itself as “free from the noise and dust of the public roads, and fitted up and intended for only the most genteel and respectable” clientele. In those days, one could take the stagecoach or steamboat up to 61st street and spend the day at the hotel sipping lemonade in the ladies parlor or playing cards in the gentlemen’s tavern. The building endures as a rare reminder of an important era in New York City’s history.

New-York Historical Society
The New-York Historical Society, one of America’s pre-eminent cultural institutions, is dedicated to fostering research and presenting history and art exhibitions that reveal the dynamism of history and its influence on the world of today. MARGARET K. HOFER, Vice President & Museum Director, will lead members on a tour of the recently reinstalled permanent collection and the new Gallery of Tiffany Lamps, a 3,000-square-foot jewel box space designed by Czech architect Eva Jiricna to display 100 lamps. Founded in 1804, New-York Historical has a mission to explore the richly layered political, cultural and social history of New York City and State and the nation, and to serve as a national forum for the discussion of issues surrounding the making and meaning of history.

ARTIST TALK AND RECEPTION WITH WILLIAM T. WILLIAMS
6:00 PM – 8:00 PM
Co-hosted by Michael Rosenfeld Gallery
Michael Rosenfeld Gallery
100 11th Avenue between 19th and 20th Streets, New York, NY 10011

Join Michael Rosenfeld Gallery and artist William T. Williams for a reception and artist-led gallery discussion of Things Unknown, a survey of Williams’ painting from 1968 to 2008 and Williams’ first gallery exhibition since the 1970s. The exhibition will trace the artist’s devotion to abstraction; work ranges in style from early geometric abstractions, to almost-monochromatic explorations of texture, to an abstraction that derives its force from productive tension among colors and forms. A master of brushwork and color, Williams creates his paintings in series, working through a labor-intensive process that often includes drawings, watercolors, and prints.
SUNDAY, MAY 7

MENTORSHIP PROGRAM ALUMNI RECEPTION HOSTED BY THE EMILY HALL TREMAINE FOUNDATION

Closed event, by invitation only
A celebration of the Mentorship Program, this reception bringing together program alumni and AAMC & AAMC Foundation Board members, hosted by The Emily Hall Tremaine Foundation & Helen Frankenthaler Foundation.

MORNING IN LONG ISLAND CITY
10:00 AM – 1:30 PM
Spend your morning exploring three unique spaces that are seminal to the history of artistic production in Queens. Please note that registration is required to attend, and space is extremely limited. Ticket price includes transportation to all sites, but does not include lunch.

Socrates Sculpture Park
Jess Wilcox, Director of Exhibitions, will lead members on a tour of Nari Ward: G.O.A.T., again, an exhibition of newly commissioned works that expand on the artist’s exploration of social mobility, the performance of identity, belonging, and greatness. Ward recasts tropes of outdoors structures – the monument, the playground, lawn ornaments, the architectural barricade, and the advertising sign – into surreal and playful creations. Socrates Sculpture Park is the only site in the New York Metropolitan area specifically dedicated to providing artists with opportunities to create and exhibit large-scale sculpture and multi-media installations in a unique outdoor environment that encourages strong interaction between artists, artworks and the public. The park’s existence is based on the belief that reclamation, revitalization and creative expression are essential to the survival, humanity and improvement of our urban environment.

Mark di Suvero Studio
Tour the studio of international renowned sculptor Mark di Suvero, one of the most important American artists to emerge from the Abstract Expressionist era, and a pioneer in the use of steel. Mark di Suvero's architectural-scale sculptures - many with moving elements that invite viewer participation - have been exhibited in the United States, France, the Netherlands, Italy, Spain, Germany, Australia, Japan and the United Kingdom. His studio is adjacent to Socrates Sculpture Park, which he established in 1986 on the site of a former landfill, working with a coalition of artists and community members to create the open studio and exhibition space.
The Isamu Noguchi Foundation and Garden Museum

Join DAKIN HART, Senior Curator, for a tour of The Isamu Noguchi Foundation and Garden Museum’s Self-Interned, 1942: Noguchi in Poston War Relocation Center. This exhibition explores Noguchi’s extraordinary decision—despite being exempt from internment as a resident of New York—to enter the Poston War Relocation Center, in the Arizona desert, hoping to contribute something positive to this forcibly displaced community, to which he had never felt more connected. Curated by Hart, Self-Interned, 1942 brings together about two dozen works from the Museum’s collection, dating from before, during, and after Noguchi’s time at Poston, along with a substantial selection of archival documents. Together these evoke this harrowing moment in the history of American democracy, while revealing the impact that his experience at Poston had on Noguchi’s art. Founded and built by internationally renowned, Japanese-American artist Isamu Noguchi (1904–1988) for the display of what he considered to be representative examples of his life’s work, The Noguchi Museum is an open-air sculpture garden ensconced within a building that houses ten galleries.

MEMBER TOUR OF THE WHITNEY BIENNIAL
3:00 PM – 4:30 PM
Whitney Museum of American Art
99 Gansevoort Street, New York, NY 10014

Please note that registration is required to attend, and space is extremely limited.
Enjoy a private tour of Whitney Biennial 2017 with a Whitney Teaching Fellow. Curated by Christopher Y. Lew and Mia Locks, the seventy-eighth edition of the survey of contemporary art in the United States is the first to be presented in the Whitney’s new building in Manhattan’s Meatpacking District.

AWARDS FOR EXCELLENCE RECEPTION
6:00 PM – 8:00 PM
Co-hosted in part by the International Center of Photography
ICP Museum, 250 Bowery, Manhattan, NY

Open to AAMC members and special guests. Galleries will be open until 8:00pm.
Join us for our Awards for Excellence Celebration, where we will toast this year’s Award recipients.
MARK LUBELL, Executive Director of the International Center of Photography, will welcome the group to the Center’s new facility, which opened in June of 2016. The AAMC Foundation has honored more than 100 curators for their outstanding work in catalogues, essays, articles, and exhibitions through our Awards for Excellence. The Prizes, as they are more informally known, are the only awards of their kind by which curators directly acknowledge the work of their colleagues. The Awards are highly valued and esteemed by our members, and we are proud to be formally honoring them with an individual reception.
MONDAY, MAY 8
Co-Hosted in part by The Metropolitan Museum of Art

CONFERENCE SESSIONS
8:00 AM – 5:30 PM
The Metropolitan Museum of Art
1000 5th Ave, New York, NY 10028
The Museum’s collection galleries will be open to conference attendees through 5:00 PM. Sessions will be held in The Grace Rainey Rogers Auditorium.

8:00 AM – 8:45 AM
Welcome Breakfast Reception
Great Hall

9:00 AM – 9:30 AM
Welcome Address
THOMAS P. CAMPBELL, Director & CEO, The Metropolitan Museum of Art with an introduction by HELEN C. EVANS, Mary & Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art; AAMC & AAMC Foundation President

9:30 AM – 10:45 AM
Keynote Dialogue
MONICA MONTGOMERY, Founding Director & Curator, Museum of Impact & TANYA ODOM, Global Diversity & Inclusion & Education Consultant with an introduction by HELEN C. EVANS, Mary & Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art; AAMC & AAMC Foundation President

10:45 AM – 11:00 AM
Break

11:00 AM - 12:15 PM
Panel Session: Access, Ableism and Dis/ability in Curatorial Practice
Why is it important for curators to think about disability aesthetics? This session will discuss the dynamics surrounding curatorial access in museums and galleries, with respect to policy, audience needs/interests, artist-curateur relationships, and everyday physical and material concerns. In the past five years, the artworld has seen a rising interest in considering the work of disability arts-based subject matter, in both theory and praxis. In the museum and gallery system, the critical consideration of access has always been, and continues to remain important, but the needs of visitors with physical, cognitive and sensory disabilities often occupies a narrow band-width of attention by most museum and cultural workers. How does one incorporate the material, conceptual, sensorial and political discourse of diverse bodies into a larger museum infrastructure, especially through a curatorial lens?
What are our working and utopian definitions of diversity, and how can access embrace multiple modalities in order to benefit a greater variety of audience and artist? The idea is to also focus on examples of how curators have approached curating disability aesthetics – what style did they use, what thematics? What have we seen lately that worked and did not work? Does curatorial intention matter? What about the identity or the politics of the curator – how important is this, why/why not? Is it important to expose and train curators and other arts administrators within the realm of disability aesthetics? Do certain physical and spatial environments and cultural contexts lend themselves more to curating disability aesthetics? Why/why not? The panelists will discuss these questions and more in relation to their own professional experiences and relationships to access.

Moderator/Organizer:
AMANDA CACHIA, Independent Curator
Panelists:
ELIZA CHANDLER, Assistant Professor, School of Disability Studies, Ryerson University
FRANCESCA ROSENBERG, Director of Community & Access Programs, Museum of Modern Art
DANIELLE LINZER, Curator of Education & Interpretation, The Andy Warhol Museum

12:30 PM - 2:45 PM
Roundtable Discussions & Lunch
Ruth and Harold D. Uris Center for Education
12:30 PM Session One
1:45 PM Session Two
Roundtable discussions are intended to generate conversation among members by dedicating several tables to assigned topics. We anticipate participants joining tables with questions and ideas to share, and seeking guidance and feedback from the table leaders as well as other attendees. We hope that these discussions will open up dialogues between curators at all stages of their careers. Roundtables are filled on a first come basis, for more information on the Roundtable topics: please visit artcurators.org.

3:00 PM – 3:10 PM
ShopTalks

3:15 PM – 4:30 PM
Panel Session: Navigating the Work-Life Balance
Balancing work and “life” is a perennial problem in our culture, and can be particularly complicated for those in our field. In addition to the demands of our large workloads, curators must often attend evening and weekend events, and cultivate relationships with patrons that can bleed into personal time. Because of the scarcity of positions in the field, we must often go where the job is, and frequent moves can also disrupt our personal lives. While these issues can seem particularly challenging for those with young children, they affect everyone, and can infringe on such commitments as: spending time with partners, socializing with friends, dating, caring for aging parents, pursuing “extracurricular” passions and hobbies, and other important aspects of personal life.
This panel will address ways of constructively handling these challenges, including managing time and workload, setting boundaries, setting goals, and finding support. In the first half of the session, panelists will share their thoughts on and experiences with balancing work and life. In the second half, Julie Cohen, a career and leadership coach specializing in work-life issues, will lead a workshop in how to find the right work-life balance for you.

Moderator/Organizer:
ALEXANDRA SCHWARTZ, Independent Curator, New York
Panelists:
TOBIAS OSTRANDER, Chief Curator & Deputy Director for Curatorial Affairs, Pérez Art Museum
NANCY SPECTOR, Deputy Director & Chief Curator, Brooklyn Museum
YAO-FEN YOU, Associate Curator of European Sculpture & Decorative Arts, The Detroit Institute of Arts

4:35 PM – 4:45 PM
Program Announcement
THAYER TOLLES, Marica F. Vilcek Curator of American Paintings and Sculpture, The Metropolitan Museum of Art

4:45 PM – 5:30 PM
Members’ Meeting & New President Welcome
Helen C. Evans, Mary & Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art; AAMC & AAMC Foundation President and Christa Clarke, Senior Curator, Arts of Global Africa, Newark Museum; President-Elect, AAMC & AAMC Foundation

AAMC MEMBERS’ RECEPTION
6:30 PM - 8:30 PM
Co-Hosted in part by Cooper Hewitt, Smithsonian Design Museum
Sponsored by Lead Conference and Members’ Reception Sponsor, Sotheby’s
Cooper Hewitt, Smithsonian Design Museum
Arthur Ross Terrace and Garden at East 90th Street between 5th Avenue and Madison Avenue, Manhattan, NY
Open to AAMC members and special guests.
Mingle with fellow AAMC members and enjoy hors d’oeuvres and refreshments in the Cooper Hewitt’s Arthur Ross Terrace and Garden for the first hour of the our annual Members’ Reception. In the second hour, hear welcome remarks from our co-host Caroline Baumann, Director, Cooper Hewitt, Smithsonian Design Museum, and Hannah Byers, Vice President, Museum Services, Sotheby’s, and enjoy access to the museum’s galleries for self-guided tours.
CIRCLE DONOR DINNER
7:30 PM – 9:00 PM

Closed event, by invitation only. For more information on becoming a Circle donor, please contact AAMC.
TUESDAY, MAY 9

CONFERENCE SESSIONS
Co-Hosted in part by Brooklyn Museum

Brooklyn Museum
200 Eastern Pkwy, Brooklyn, NY 11238
Sessions will be held in the Iris and B. Gerald Cantor Auditorium.

8:30 AM – 9:15 AM
Breakfast Reception

9:30 AM – 10:00 AM
Welcome Address
ANNE PASTERNAK, Shelby White and Leon Levy Director, Brooklyn Museum with an introduction by HELEN C. EVANS, Mary & Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art; AAMC & AAMC Foundation President

10:00 AM – 11:15 AM
Keynote Dialogue
HANK WILLIS THOMAS, Artist & DEBORAH WILLIS, Ph.D., University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts, New York University with an introduction by HELEN C. EVANS, Mary & Michael Jaharis Curator of Byzantine Art, The Metropolitan Museum of Art; AAMC & AAMC Foundation President

11:15 AM – 11:30 AM
Break

11:30 AM – 12:45 AM
Panel Session: From “Reimagining Feminism” to “Reimagining the Museum”: Curatorial Strategies for Revising and Renewing Institutional Histories
In recent years, museums have become increasingly self-reflexive, employing strategies of institutional critique in permanent collection re-installations, gap-filling acquisitions, expanded programming, and the incorporation of archival and performative work. These efforts have a historical basis in critical tactics developed by second wave feminist artists and art historians of the 1960s–80s, who questioned dominant narratives to redress historical-canonical biases. These achievements, however, were often limited by the history second wave feminism worked within: one that was largely Euro-centric, classist, and seemingly unaware of its own biases. Recent scholarship questioning the limits of that revisionism has prompted the promotion of artists working outside even the margins, charging museums to recognize their part in the politics of inclusion and exclusion. To confront the cultural elitism and socioeconomic privilege upon which most major collecting institutions were founded (and continue to receive support), the onus of political positioning shifts from the artist to an institution’s own identity
Curators at the forefront of expanding conversations about institutional histories will discuss their respective approaches to destabilizing the canon, and debate the strategies and challenges of revisionist projects. To create a working understanding of the possibilities and pitfalls of these endeavors today, panelists will discuss: Are feminist curatorial strategies useful, if so, in what ways? How should museums engage the critiques of the public and of artists? Have revisions to collections or programs truly changed the public perception of a museum, or museums in general?

Organizer:
CARMEN HERMO, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum
Moderator:
CATHARINE MORRIS, Sackler Family Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum
Panelists:
CONNIE BUTLER, Chief Curator, Hammer Museum
NAOMI BECKWITH, Curator, Museum of Contemporary Art, Chicago
JENNI SORKIN, Assistant Professor, Contemporary Art History, University of California, Santa Barbara

12:45 PM – 12:50 PM
ShopTalks

12:50 PM – 3:00 PM
Lunch
Beaux-Arts Court
1:00 PM Lunch & Curator-Led Tours
2:00 PM Lunch & Committee Open Forums & Curator-Led Tours
Please note that tours are limited in capacity and will fill on a first-come first-served basis. Galleries will not be open for self-guided tours.

3:00 PM – 4:15 PM
Diversity Task Force Session Panel: Start Where You Are: Acknowledge Implicit Bias as a First Step toward More Diverse and Inclusive Museum Initiatives
This panel will address the elephant in the room—implicit bias—that impacts museums on multiple levels, from staff hires, acquisition selections, exhibition approvals and funding, to the metrics of grant writing and language of label interpretation and audience engagement. Implicit bias arises when a homogenous group of people are in significant positions of power over institutions such that their collective bias provides them with advantages while out-group members are adversely affected. Panelists will discuss how implicit bias impacts organizational decision-making and concrete steps taken to break the cycle. Efforts toward changing internal conversation and culture can be taken in Museums of any budget or scale, and can begin with each of us when we learn to recognize and change our own behaviors as art museum curators. Change can ultimately impact not only workplace culture, but also scholarship, visitor impressions, and community standing.
Panel Session: Collections as Assets for Inclusive Dialogue

An art museum’s permanent collection is its heart and ostensibly its most cherished asset. Whether paintings, sculptures, decorative arts, or historic structures, curators are tasked with caring for and interpreting the objects belonging to their institutions for a wide range of patrons. Too often, however, museums have not evolved at the same pace as their visitors in interpreting their works and spaces. While many institutions have made strides to embrace social and political movements or to develop more inclusive ways to interpret objects, such efforts often take years or decades to permeate into permanent collection installations. This panel addresses the pressing need for museums of all sizes to interpret their permanent collections with an eye towards inclusion. The selected group of panelists are curators who are making important strides in fashioning galleries and period rooms that speak to wider publics. Each curator has approached his/her institution’s works and spaces as important assets to promote inclusion and audience engagement. This panel gathers curators from across the country at museums of various sizes who are or have recently spearheaded reinstallation projects ranging from single galleries to institution-wide initiatives. The panel will discuss the motivations behind this type of work. How did these projects emerge, and what groups both within and without the museum are stakeholders in how they develop? How do these initiatives provide new context to well-known works on display or highlight objects and spaces that typically have not been on view? How did such projects emerge as institutional priorities?
5:45 PM – 6:00 PM
Closing Remarks
JUDITH PINEIRO, Executive Director, AAMC & AAMC Foundation

6:00 PM
Conference Concludes

We are grateful for the support of our Lead Conference Sponsor

Sotheby’s

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