

Art Curators Conference

May 2–6, 2020
Seattle
#aamcSEA



aamc

AAMC & AAMC Foundation's next Art Curators Conference will be held May 2–6, 2020 in Seattle, WA. This year we anticipate nearly 400 curators from around the globe to join us for content focusing on advancing curatorial work and art organizations beyond traditional and perceived thresholds and boundaries. Conversations and dialogues will reconsider linear narratives, challenge concepts of borders, investigate social and cross-cultural interactions, and engage in activism.

All Conference Sessions will be held at the W Hotel, with receptions at the Seattle Art Museum, Olympic Sculpture Park and Asian Art Museum, and visits to an additional 25 sites. Attendees should pick up their nametag and registration materials at the W Hotel during the registration hours listed below.

BRIEF SCHEDULE

SATURDAY, MAY 2

Registration open:

8:00 AM - 4:00 PM, W Hotel

SEATTLE TOUR ONE

9:15 AM – 5:00 PM

Pre-registration required.

Henry Art Gallery, University of Washington
Campus Art Collection, Jacob Lawrence Gallery,
Ginny Ruffner studio, SOIL Gallery

SEATTLE TOUR TWO

9:15 AM – 5:00 PM

Pre-registration required.

Burke Museum of Natural History and Culture,
Museum of Pop Culture, Amazon Spheres, Frye
Art Museum, Seattle Public Library

SEATTLE TOUR THREE

9:15 AM – 5:00 PM

Pre-registration required.

Northwest African American Museum, Wa Na
Wari, John Grade studio, Sutton Beres
Culler studio

SEATTLE TOUR FOUR

9:15 AM – 5:00 PM

Pre-registration required.

Chihuly Gardens and Glass, National Nordic
Museum, Bellevue Arts Museum, Wing Luke
Museum of the Pacific Asian
American Experience

WELCOME RECEPTION

6:30 – 8:30 PM

Asian Art Museum

SUNDAY, MAY 3

BOARD OF TRUSTEES MEETING

9:30 AM – 1:00 PM

By invitation only.

CONFERENCE SESSIONS

W Hotel

Registration open: 8:00 AM - 4:30 PM

Sponsor Booths open: 12:00 - 4:00 PM

1:15 – 1:20 PM

Native American Welcome & Land
Acknowledgement

1:20 - 1:30 PM

Welcome Remarks & *Keynote Dialogue*
Introduction

1:30 – 2:30 PM

Keynote Dialogue

2:30 – 3:30 PM

Panel: *Curating Indigeneity; Identity, Presence &
Narratives*

PROGRAM ALUMNI RECEPTION

4:15 – 5:30 PM

Greenstein Lab

By invitation only.

AWARDS FOR EXCELLENCE RECEPTION

6:00 – 8:30 PM

Olympic Sculpture Park

MONDAY, MAY 4

CONFERENCE SESSIONS

W Hotel

Registration open: 8:00 AM - 3:00 PM

Sponsor Booths open: 8:00 AM - 4:00 PM

8:30 – 10:00 AM

Breakfast and AAMC & AAMC Foundation
Committee Conversations

10:00 – 10:10 AM

Keynote Dialogue Introduction

10:10 – 11:10 AM

Keynote Dialogue

11:15 AM – 12:00 PM

*Professional Practices for Art Curators in
Nonprofits Discussion*

12:00 – 1:30 PM

RoundTables & Lunch

1:45 – 2:45 PM

Panel: *Latinx Art is American Art*

2:45 – 3:45 PM

Panel: *Shifting Curatorial Practice Across Borders*

3:45 – 4:30 PM

Members' Open Forum

MEMBERS' RECEPTION

5:00 – 7:00 PM

Seattle Art Museum

Pre-registration required.

TUESDAY, MAY 5

CONFERENCE SESSIONS

W Hotel

Registration open 8:00 AM - 3:00 PM

Sponsor Booths open 8:00 AM - 4:00 PM

8:00 – 9:00 AM

Breakfast

9:00 – 11:00 AM

Inclusive Hiring Workshop

11:30 AM – 12:30 PM

Panel: *Local Voices: Collaboration at the University of Washington*

12:30 – 1:30 PM

Lunch, Breakout Sessions &
Sponsor Booth Talks

1:30 – 2:30 PM

Panel: *Curating in a De-Centered World*

2:30 – 3:30 PM

Panel: *Problematizing the "Global"*

SEATTLE ART DEALERS ASSOCIATION: AN OPEN HOUSE

4:00 – 6:00 PM

WEDNESDAY, MAY 6

TACOMA EXCURSION

8:30 AM – 3:00 PM

Pre-registration required.

RYAN! Feddersen studio, Museum of Glass,
Tacoma Art Museum, Christopher Paul
Jordan studio

FULL SCHEDULE

SATURDAY, MAY 2

Conference registration open from 8:00 AM – 4:00 PM at the W Hotel, 1112 4th Ave, Seattle, WA 98101. All attendees must pick up their nametag at the registration desk before attending any Conference events.

9:15 AM – 5:00 PM

TOUR ONE

Pre-registration required. Lunch and transportation provided.

Henry Art Gallery

The Henry Art Gallery is Washington's first public art museum, and remains the only Northwest institution that focuses on researching, presenting, and preserving contemporary art. The Henry seeks to represent a diversity of artists working across a range of artistic mediums, and looks ahead to emerging trends in contemporary art and culture. Join Senior Curator Shamim M. Momin for a tour of the museum-wide exhibition *In Plain Sight*. This exhibition engages fourteen artists whose work addresses narratives, community, and histories that are typically hidden or invisible in our public space (both conceptually and literally defined). Works encompass deliberately activist endeavors and direct documentation; the unpacking of individual histories excluded due to race, ethnicity, or class; explorations of coded language for protection, secrecy, or both; the illumination of invisible or covert systems of labor, exploitation, and capitalist control; and translation through surreal, oblique, or fantastical frameworks.

University of Washington Campus Art Collection

On this walking tour, members will view works from the University of Washington Campus Art Collection. The collection includes numerous prints, drawings, and paintings, along with sculptures and historical works, including Jacob Lawrence's *Theater* from 1985, Robert Rauchenberg's *Doubleluck* from 1995, and Mike Spafford's *Four Swimmers* from 1977. The public art collections are part of the University's enduring commitment to enhancing the campus environment through the enrichment of a meaningful and innovative public art program that supports the creation of contemporary art, fosters engagement with artists and the community, and encourages new ideas about art within the campus environment.

Jacob Lawrence Gallery

Join Emily Zimmerman, Director + Curator, Jacob Lawrence Gallery at the University of Washington (UW) for a tour of the undergraduate student exhibition on view. Situated in the University of Washington's Art Building, the Jacob Lawrence Gallery is a vital center for social engagement and critical dialogue about the roles of art, art history, and design within the broader context of intellectual life on UW's campus. In 1994, the Gallery was dedicated to one of the School's most renowned faculty members, Jacob Lawrence, who taught at the University of Washington from 1970–1985 and served as Professor Emeritus until the end of his life in 2000. The Gallery is a tangible, living legacy of Lawrence's exemplary life and practice.

Ginny Ruffner Studio

One of Seattle's most prominent artists, Ginny Ruffner has been working in glass, metal, augmented reality, and other sculptural media for over 40 years. Ruffner has held 88 solo shows, including *Reforestation of the Imagination* at Renwick Gallery in 2019, several hundred group shows, and her work is in 55 permanent museum and public collections around the world. Seattle public art installations include a 30-foot tall kinetic water feature downtown and a permanent installation in the Seattle Art Museum's Olympic Sculpture Park. Join Ruffner for a tour of her studio and a discussion about her expansive practice, her groundbreaking approach to working in glass, and her future projects.

SOIL Gallery

Founded in 1995, SOIL is a not-for-profit cooperative space established, supported and operated by local artists. SOIL exists as an alternative venue for artists to exhibit, develop, and advance their work, and is committed to exhibiting and celebrating art of diverse media and content. The cooperative has been in existence for twenty years and shows a different exhibition each month. Artists Philippe Hyojung Kim and Ellen Ziegler will lead a tour of *Living Rooms*, curated by Everett Hoffman. Wrapped up in our ideas of self and the construction of identity are the places that we call home, the objects that inhabit them, and the memories that travel with us. *Living Rooms* is an exhibition that brings together five artists each working in divergent ideas of domestic space.

9:15 AM – 5:00 PM

TOUR TWO

Pre-registration required. Lunch and transportation provided.

Burke Museum of Natural History and Culture

The Burke Museum was founded in 1885 by the Young Naturalists, a group of curious teenagers inspired by seeing Seattle transform before their eyes. For 130 years, the Museum has built upon this legacy, collecting objects that help us understand how the Northwest has grown and changed. Situated on the campus of the University of Washington, the Burke's archaeology and natural history collections are housed in a brand new building, opened in 2019. Join Julie K. Stein, Executive Director, and Katie Bunn-Marcuse, Curator of Northwest Native Art for a tour of the Northwest Native Art and Culture is Living galleries, as well as the Museum's "see-through" object engagement experiences.

The Spheres

The Amazon Spheres are three spherical conservatories that are part of the Amazon headquarters campus in Seattle. Designed by NBBJ and landscape firm Site Workshop, the three glass domes are covered in pentagonal hexecontahedron panels and serve as an employee lounge and workspace. The Spheres are home to more than 40,000 plants from the cloud forest regions of over 30 countries. During this self-guided tour, members are invited to explore The Spheres' architecture, various workspaces, plant collections and green walls.

Museum of Popular Culture

The Museum of Pop Culture (MoPOP) is a leading-edge nonprofit museum in Seattle with a mission to make creative expression a life-changing force by offering experiences that inspire and connect our communities. MoPOP reaches multigenerational audiences through our collections, exhibitions, educational programs, and community engagement, bringing understanding, interpretation, and scholarship to the pop culture of our time. Join Jacob McMurray, Director of Curatorial, Collections & Exhibits, along with members of our curatorial team, for a tour of MoPOP's diverse collection and exhibitions, and a discussion of the museums' approach to exhibition design and community engagement.

Frye Art Museum

Reflecting Seattle's evolving identity through exhibitions, programs, and outreach, the Frye Art Museum showcases local and global artists who are exploring the issues of our time as well as contemporary scholarship on historical subject matter. Located on Seattle's First Hill, the Museum first opened its doors in 1952 as the legacy of Charles and Emma Frye, whose holdings of late nineteenth-century European paintings formed the foundation of the Museum's growing collection. Join Chief Curator Amanda Donnan and guest curator Naomi Hume, Associate Professor of Art History at Seattle University, for a conversational tour of *Unsettling Femininity*, the first in a series of guest curated reassessments of the Frye's Founding Collection.

The Seattle Public Library's Central Library

Designed by Dutch architect Rem Koolhaas, Seattle's world-renowned Central Library serves the downtown area and supports 26 neighborhood libraries. The iconic 11-story library contains an innovative "Books Spiral," a 275-seat auditorium, and spaces for reading, studying and online browsing. Along with showcasing the Seattle Collection, the tour by Chief Librarian Marcellus Turner will highlight site-integrated art from Ann Hamilton, and works from former artists-in-residence George Legrady, Mandy Greer and Lynne Yamamoto. Also featured on the tour will be George Tsutakawa's first fountain and the *Northwest Screen* by James H. FitzGerald and Margaret Tomkins.

9:15 AM – 5:00 PM

TOUR THREE

Pre-registration required. Lunch and transportation provided.

Northwest African American Museum

The Northwest African American Museum (NAAM) serves to present and preserve the connections between the Pacific Northwest and people of African descent and investigate and celebrate Black experiences in America through exhibitions, programs and events. The museum is located in Seattle, Washington's historically African-American Central District neighborhood in the former Colman School, built 1909, with official status as a City of Seattle landmark. The building also contains 36 units of affordable housing. Join curator Hassan Kirkland for a tour of the exhibition on view.

Wa Na Wari

Wa Na Wari creates space for Black ownership, possibility, and belonging through art, historic preservation, and connection, and is a center for Black art and culture in Seattle's historically redlined Central District neighborhood. Sited in a 5th-generation Black-owned home, Wa Na Wari hosts rotating exhibits by local and regional Black artists, provides a space for workshops, performances, and lectures, convenes changemakers, elders, youth, neighbors, and artists for collaboration, innovation, and community organizing, and operates an oral history studio for gathering and sharing the stories of Seattle's historically Black Central District. Join Elisheba Johnson for a tour of the exhibition on view and a discussion of Wa Na Wari's work.

John Grade Studio

Join Minneapolis-born, Seattle-based artist John Grade for a tour of his studio and a discussion of his upcoming projects. Inspired by changing geological and biological forms and systems in the natural world, John works with his studio team to sculpt immersive large-scale, site-specific installations, often working in wood. Kinetics, impermanence and chance are often central to the work, with recent projects drawing inspiration from mountains in Nevada's Great Basin, highland forests in Guatemala and changing landforms above the Arctic Circle. Beginning a series investigating natural disasters, upcoming large-scale sculptures will relate directly to forest fires, windstorms and earthquakes. John has received numerous awards including the 2010 Metcalf Award from the American Academy of Arts and Letters a

Tiffany Foundation Award, three Andy Warhol Foundation Grant Awards, two Pollock-Krasner Foundation Grants, among others.

SuttonBeresCuller Studio

SuttonBeresCuller is a group of three Seattle based artists—John Sutton, Ben Beres, and Zac Culler—who have worked collaboratively since 2000. The trio's work ranges in presentation from gallery works, to installation, performance, and public projects. Working in and outside of traditional gallery settings, they aim to engage and provoke unsuspecting audiences with their works which are often not what they seem. SuttonBeresCuller's work plays on identity, perception, and instinct. They create playful scenarios by reinterpreting archetypal objects and transforming them in material, space, and place. Join the artists for a tour of their studio and discussion of their upcoming projects.

9:15 AM – 5:00 PM

TOUR FOUR

Pre-registration required. Lunch and transportation provided.

The Boathouse

Join members for a tour of The Boathouse, the private working studio and hotshop of artist Dale Chihuly. Acquired in 1989, The Boathouse is representative of Chihuly's artistic and design aesthetic, showcasing work from the artist's iconic series, as well as his personal collections of art and unique objects. The Hotshop is one of the largest in the world and is the primary space where Chihuly and his team of glassblowers create works in glass for exhibitions and installations around the world. Located on the shores of Lake Union in Seattle, Washington, the Boathouse offers sweeping views of the city skyline and a singular behind-the-scenes look at the life and work of Dale Chihuly.

National Nordic Museum

Recently relocated to a new facility in the heart of Seattle's Ballard neighborhood, the National Nordic Museum is the only museum in the United States that showcases the impact and influence of Nordic values and innovation in contemporary society and tells the story of 12,000 years of Nordic history and culture, across all five Nordic countries: Denmark, Finland, Iceland, Norway, and Sweden, as well as the semi-autonomous regions of Sápmi, Greenland, Åland, and the Faroe Islands. The Museum's mission is to share Nordic culture with people of all ages and backgrounds by exhibiting art and objects, preserving collections, providing educational and cultural experiences, and serving as a community gathering place. Led by Leslie Anne Anderson, Director of Collections, Exhibitions, and Programs, this tour will include the Museum's new permanent collection exhibition *Nordic Journeys*, which expands on the Nordic-American immigration story to include a broader understanding of Nordic life and culture as it has evolved over the last twelve thousand years, as well as temporary exhibitions devoted to Swedish fashion designer Gudrun Sjödén and recent acquisitions.

Bellevue Arts Museum

Bellevue Arts Museum provides a public forum to contemplate, appreciate, and discuss visual culture. A non-collecting kunsthalle space, housed in an historic piece of postmodern architecture, Bellevue Arts Museum is a space where artists and audiences directly participate in the exchange of ideas, illuminating and enriching their joint experience of art, craft, and design. On its current site since 2001, the inception of Bellevue Arts Museum dates from 1946, and the founding of the nationally important Bellevue Arts Fair. On exhibition in May 2020 will be *Nicole Gordon - Altered States*; *Playa Made: The Jewelry of Burning Man*, and on the third floor, *Steven Holl: Making Architecture*, an exhibition of paintings, designs and models by the architect of the Museum. A tour of the building, these exhibitions and our commissioned first floor installations will be lead by Benedict Heywood, Executive Director & Chief Curator at Bellevue Arts Museum.

The Wing Luke Museum of the Asian Pacific American Experience

The Wing Luke Museum of the Asian Pacific American Experience (The Wing) is the country's only museum devoted to the Asian Pacific American experience. Nationally recognized for creating dynamic, community-driven exhibitions and programs, The Wing puts the community at the heart of each of their exhibitions. The museum is located in Seattle's Chinatown-International District (C-ID) and is housed in a historic building that was built by Chinese American pioneers in the early 1900s. The Wing has always been a neighborhood cultural anchor, participating in community efforts to combat displacement, and employing a campus approach to programming with the C-ID as our largest exhibit. The 60,000 square-foot facility offers three floors to tell the community's stories, with contemporary galleries showcasing both temporary and permanent exhibitions as well as preserved historic spaces. Join museum staff for a tour of the exhibition *Where Beauty Lies*, which examines the complicated history, culture, industry, psychology, and politics of beauty from the Asian Pacific American perspective.

6:30 PM – 8:30 PM

WELCOME RECEPTION

Asian Art Museum

1400 East Prospect Street, Seattle, WA 98112

Transportation provided from the W Hotel with pre-purchased bus ticket.

Join AAMC members for a welcome reception at the newly-opened Asian Art Museum. All galleries in the Museum will be open for members to enjoy.

SUNDAY, MAY 3

Conference registration open: 8:00 AM – 5:00 PM, W Hotel, 2nd floor

Sponsor booths open: 12:00 PM – 4:00 PM, W Hotel, 2nd floor

9:30 AM – 1:00 PM

BOARD OF TRUSTEES MEETING

By invitation only.

1:15 – 3:30 PM

CONFERENCE SESSIONS

W Hotel

1112 4th Ave, Seattle, WA 98101

All Conference sessions will be held in the Great Room on the 2nd floor of the W Hotel. All attendees must pick up their nametag at the registration desk before attending any Conference events.

1:15 – 1:20 PM

NATIVE AMERICAN WELCOME AND LAND ACKNOWLEDGEMENT

by **Ken Workman**

1:20 - 1:30 PM

WELCOME ADDRESS

by **Amada Cruz**, Director & CEO, Seattle Art Museum with an introduction by **Marianne Lamonaca**, Chief Curator / Associate Director of the Gallery, Bard Graduate Center; *President, Board of Trustees (2019-2021), AAMC & AAMC Foundation*

1:30 – 2:30 PM

KEYNOTE DIALOGUE

with **Kaywin Feldman**, Director, National Gallery of Art and **Sasha Suda**, Director and CEO, National Gallery of Canada, with an introduction by **Marianne Lamonaca**, Chief Curator / Associate Director of the Gallery, Bard Graduate Center; *President, Board of Trustees (2019-2021), AAMC & AAMC Foundation*

2:30 – 3:30 PM

CURATING INDIGENEITY; IDENTITY, PRESENCE & NARRATIVES

This session is an open dialogue and response to curatorial practice surrounding Indigenous art with an emphasis on Indigeneity. Indigeneity is utilized to explain all things, cultural, land, knowledge, belief, and art as a way of purpose. Outside of the buzzwords (decolonizing, reframing, resisting, and reclaiming), we will discuss representation of cultural art authorities as academic writers, art museum curators, and art criticism. In 2019 there are less than 2% of Indigenous museum professionals, with a handful of art curators in national museums. It is essential to keep the dialogue open, to welcome peers to provide them support for alternative narratives. We look to encourage cross-cultural interactions handing knowledge to non-Native professionals on effective measures to identify new interpretations, methodologies, and Indigenous knowledge through new measures of exposure to Native American field peers, and share their experiences and practicums as they utilize Indigenous protocol for curatorial practice.

Moderator/Organizer

Tahnee Ahtoneharjo-Growingthunder, Curator & Tribal Liaison of Oklahoma History Center, State of Oklahoma, Oklahoma Historical Society

Panelists

Nancy Marie Mithlo, Professor of Gender Studies, Affiliated Faculty with the American Indian Studies Interdepartmental Program, University of California Los Angeles

America Meredith, (Cherokee Nation), Publishing Editor, First American Art Magazine

Mario A. Caro, Critic, Historian, and Curator

Debra Ye Pappan, Community Engagement Coordinator for the Native American Exhibition Hall renovation project, Field Museum

4:15 – 5:30 PM

PROGRAM ALUMNI RECEPTION

Greenstein Lab

By invitation only.

6:00 – 8:30 PM

AAMC & AAMC FOUNDATION AWARDS FOR EXCELLENCE RECEPTION

Olympic Sculpture Park

2901 Western Ave, Seattle, WA 98121

Transportation provided from the W Hotel with pre-purchased bus ticket.

Join AAMC members in toasting the 2020 Awards for Excellence recipients at Olympic Sculpture Park. The AAMC Foundation has honored more than 200 curators for their outstanding work in catalogues, essays, articles, and exhibitions through our Awards for Excellence. The awards are highly valued and esteemed by our members, and we are proud to be formally honoring them at this reception. Please note that the Park is open until sundown.

MONDAY, MAY 4

Registration open 8:00 AM – 5:00 PM, W Hotel, 2nd floor

Sponsor booths open 12:00 PM – 4:00 PM, W Hotel, 2nd floor

9:30 AM – 4:30 PM

CONFERENCE SESSIONS

W Hotel

1112 4th Ave, Seattle, WA 98101

All Conference sessions will be held in the Great Room on the 2nd floor of the W Hotel. All attendees must pick up their nametag at the registration desk before attending any Conference events.

9:30 – 10:00 AM

BREAKFAST AND AAMC & AAMC FOUNDATION COMMITTEE CONVERSATIONS

Great Room foyer

Conference attendees are welcome to learn more about AAMC & AAMC Foundation Committees by attending the open form discussions of the Committees listed here. Taking part in a table discussion does not require you to join and does not guarantee that you'll be part of that committee - this is an opportunity to have your voice heard, share ideas, and join a conversation among peers.

- Conference Benefit Committee - *Great Room, 2nd floor*
- Governance and Nominating Committee - *Great Room, 2nd floor*
- Finance & Audit Committee - *Workrooms 2 & 3, 2nd floor*
- Fundraising Committee - *Workrooms 2 & 3, 2nd floor*
- Membership Committee - *Studios 4 & 5, 3rd floor*
- Professional Development Committee - *Studios 4 & 5, 3rd floor*

10:00 – 10:10 AM

WELCOME AND INTRODUCTION TO KEYNOTE DIALOGUE

by **Chiyo Ishikawa**, Susan Brotman Deputy Director for Art and Curator of European Paintings and Sculpture; *Conference Benefit Committee Co-Chair*

10:15 – 11:10 AM

KEYNOTE DIALOGUE

with **Vishakha Desai**, President Emerita Asia Society and Senior Research Scholar in Global Studies, Columbia University, and **Barbara Earl Thomas**, Visual Artist and Writer

11:15 AM – 12:00 PM

PROFESSIONAL PRACTICES FOR ART CURATORS IN NONPROFITS DISCUSSION

Join the editors, writers, contributors, and reviewers of the AAMC Foundation's *Professional Practices Guide for Art Curators* for an open discussion on the process and concepts driving the content of the document. We'll be focusing our group discussion on the *Guide's* overarching theme that in all matters, curators benefit from internal and external cooperation, communication, transparency, and engagement. As well as how the handbook highlights throughout that curators in their work, including but not limited to, collection development, exhibitions, hiring, mentoring, and more, need to put at the forefront of their efforts inclusivity and accessibility. One of our main goals for this program is to seek audience participation by requesting thoughts and ideas on how the content and information within the handbook can be advanced in future iterations.

Facilitators

Judith Pineiro, Executive Director, AAMC & AAMC Foundation; *Guide Writer & Editor*

Alexandra Schwartz, Independent Curator; *Guide Writer & Editor*

Panelists

Kathleen Ash-Milby, Curator of Native American Art, The Portland Art Museum; *Guide Reviewer & Contributor*

Janet Dees, Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art, the Mary & Leigh Block Museum of Art, Northwestern University; *Guide Reviewer & Contributor*

E. Carmen Ramos, Deputy Chief Curator and Curator of Latino Art, Smithsonian American Art Museum; AAMC & AAMC Foundation, *Board of Trustees*; *Guide Writer & Contributor*

12:00 – 1:30 PM

ROUNDTABLES & LUNCH

AAMC's *RoundTables* are facilitated, small-group discussions on topics facing the field at large. Through these guided conversations, AAMC hopes to catalyze lasting cross-institutional discussions on best practices in the field. *RoundTables* will be held in various rooms on the 2nd and 3rd floor – please follow directional signage to locate each room. Both *RoundTable* and non-*RoundTable* seating will be offered, all on a first-come first-served basis.

- Engaging Student Audiences – *Great Room, 2nd floor*
- Hiring a Guest Curator - *Great Room, 2nd floor*
- Including Accessibility in Exhibition Planning - *Workrooms 2 & 3, 2nd floor*
- Integrating Multi-language Labels - *Workrooms 2 & 3, 2nd floor*
- Reviewing a Permanent Collection - *Studios 4 & 5, 3rd floor*
- Working with Community Advisory Groups - *Studios 4 & 5, 3rd floor*
- Working with Large Scale Installations - *Studio 6, 3rd floor*
- Non-*RoundTable* seating - *Great Room, 2nd floor*

1:45 – 2:45 PM

LATINX ART IS AMERICAN ART

This panel explores Latinx art as part of American art history and dispels mythologies around the (mis) understandings of Latin American and Latinx art. Nationally, curatorial positions dedicated to “Latin American Art” far outnumber those dedicated to US Latinx art. Positions for “Latin American Art” are often funded by private collectors. US Latinx art continues to be left out of collections and exhibitions of American art, misunderstood as production related to Latin American countries. This discussion explores how Latinx art should be incorporated into collections of US art and how the work of Latinx artists parallels the work of their non-Latinx peers. Born in the US or living here most of their lives, there are generations of US Latinx artists that should be incorporated into the annals of American art history and public collections. With the demographic shift that is approaching over the next two decades, this discussion is more pertinent than ever.

Moderator/Organizer

Rocio Aranda-Alvarado, Program Officer, Creativity and Free Expression, Ford Foundation

Panelists

Erin Dzeizec, Director of Curatorial Affairs, Kemper Art Museum

Rita Gonzalez, Head of Contemporary Art, Los Angeles County Museum of Art (LACMA)

Marcela Guerrero, Assistant Curator, Whitney Museum of American Art

Maria Gaspar, Artist

2:45 – 3:45 PM

SHIFTING CURATORIAL PRACTICE ACROSS BORDERS

Curators and other arts professionals at American institutions grapple with the topics of inclusion and exclusion as they apply to our collections, exhibitions, and workforce. But what is "inclusion" in a transnational arts practice? How are these concerns voiced if one is already crossing borders, between countries and languages? Is inclusion inherently part of that practice? The session's curators and arts practitioners, based in the United States and abroad, will speak about how they and their organizations address inclusion and exclusion, whether directly or indirectly. The conversation's international scope will broaden what "inclusion" means for transnational artists with no particular "home" country; how organizers of vast exhibitions such as biennials and triennials approach this theme; and in turn, how do audiences respond to these efforts.

Moderator/Organizer

Leslie Ureña, Associate Curator of Photographs, Smithsonian National Portrait Gallery

Co-Organizer

James Glisson, Interim Virginia Steele Scott Chief Curator of American Art & Bradford and Christine Mishler Associate Curator of American Art, The Huntington Library, Art Collections, and Botanical Gardens

Panelists

Bridget R. Cooks, Associate Professor in the Department of Art History and the Department of African American Studies, University of California, Irvine

David Gutiérrez Castañeda, Research Professor, National School of Higher Education (ENES), Morelia Campus Universidad Nacional Autónoma de México (UNAM), Mexico

James Glisson, Interim Virginia Steele Scott Chief Curator of American Art & Bradford and Christine Mishler Associate Curator of American Art, The Huntington Library, Art Collections, and Botanical Gardens

Lesley Ma, Curator, Ink Art, M +

3:45 – 4:30 PM

MEMBERS' OPEN FORUM

5:00 – 7:00 PM

AAMC MEMBERS' RECEPTION

Seattle Art Museum

1300 1st Ave, Seattle, WA 98101. Please use the entrance located on 1st and Union.

Pre-registration required. Transportation provided from the W Hotel with pre-purchased bus ticket.

TUESDAY, MAY 5

Registration open 8:00 AM – 5:00 PM, W Hotel, 2nd floor

Sponsor booths open 12:00 PM – 4:00 PM, W Hotel, 2nd floor

CONFERENCE SESSIONS

W Hotel

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9:00 – 11:00 AM

INCLUSIVE HIRING WORKSHOP

In October 2018, AAMC Foundation organized a workshop on inclusive hiring practices. In an effort to widen access to this critical discussion, we are hosting this workshop again as a major content part of our 2020 Conference. Together we will acknowledge the faults and bias in our current hiring practices and workplace cultures that foster continued non-diversification of the field and disenfranchised colleagues. This workshop will consider developing and disseminating available positions, interviewing execution, welcoming of new team members and creating positive internal environments. We hope that through this learning session discussing terminology, methodology, and best practices that participants will become actively engaged within their organizations to advance conversations to enact change in traditional established processes. The first half of the session will be a lead presentation orienting our discussion, then we will enter into a brief moderated conversation, and conclude with a hands on workshop and questions.

Moderator

Joy Bailey Bryant, Vice President, Managing Director U.S. Office, Lord Cultural Resources

Speakers

Cecile Shellman, Museum DEAI Consultant

Tanya M. Odom, Ed.M., Global Diversity and Inclusion and Education Consultant and Executive Coach

Kimberly J. Wilson, Deputy Director for Human Resources, Volunteers, and Community Service, Virginia Museum of Fine Arts

11:30 AM – 12:30 PM

LOCAL VOICES: COLLABORATION AT THE UNIVERSITY OF WASHINGTON

With this panel, AAMC is introducing a new Conference element, *Local Voices*. Occurring at each Conference, the series will engage host city speakers to discuss how they are addressing a pressing topic in the field. Our first *Local Voices* panel brings together directors and curators of the art and culture organizations at the University of Washington: Burke Museum of Natural History and Culture, Henry Art Gallery, Jacob Lawrence Gallery and the Meany Center for the Performing Arts. Panelists will candidly share their efforts to move forward cross-campus collaborations, faculty and student engagement, and off-campus interest.

Moderator/Organizer

Emily Zimmerman, Director + Curator, Jacob Lawrence Gallery

Panelists

Julie K. Stein, Executive Director, Burke Museum of Natural History and Culture

Michelle Witt, Executive and Artistic Director, Meany Center for the Performing Arts

Sylvia Wolf, John S. Behnke Director, Henry Art Gallery

12:30 – 1:30 PM

LUNCH, BREAKOUT SESSIONS & SPONSOR BOOTH TALKS

Join fellow members for *Breakout Sessions*, unmoderated peer-to-peer conversations on professional development topics. Members are encouraged to bring their experiences, questions, and comments to exchange with their peers. *Breakout Sessions* will be held in various rooms on the 2nd and 3rd floor – please follow directional signage to locate each room. All seating is on a first-come first-served basis. Non-breakout seating will be available in the Great Room.

- Advocating for a balanced schedule – *Great Room, 2nd floor*
- Building inclusive environments – *Great Room, 2nd floor*
- Collaborating openly - *Great Room, 2nd floor*
- Mentoring volunteers & interns - *Workrooms 2 & 3, 2nd floor*
- Managing teams - *Workrooms 2 & 3, 2nd floor*
- Navigating conflict - *Studios 4 & 5, 3rd floor*
- Negotiating hiring terms - *Studios 4 & 5, 3rd floor*
- Promoting achievements - *Studio 6, 3rd floor*
- Non-breakout seating - *Great Room, 2nd floor*

1:30 – 2:30 PM

CURATING IN A DE-CENTERED WORLD

Due in large part to the work of decolonial scholars and activists, attention in the contemporary art world has changed focus from a shifting, dominant “center” of artistic production to a multiplicity of communities the world over. This panel brings together curators working outside of major urban centers, demonstrating what curatorial practices can look like without centering the city, or allowing any one site of cultural production to set the narrative. What can we learn about curating by examining the practices of curators working outside of traditional “centers”? Critical suburban, ex-urban and regional curatorial practices only become more urgent as gentrification prompts mass displacement, changing the very nature of cities and of the areas around them. Smaller regional galleries and museums are uniquely positioned to react to changing times and shifting audiences, and regional curators are increasingly adopting decolonial and activist practices to serve their publics.

Moderator/Organizer

Emily McKibbin, Associate Director/Senior Curator, MacLaren Art Centre

Co-Organizer

Elisa Coish, Independent Curator

Panelists

Emelie Chhangur, Interim Director/Curator, Art Gallery of York University, Toronto

Andrea Fatona, Curator and Associate Professor, OCAD University

Tania Willard, Assistant Professor, University of British Columbia: Okanagan/BUSH Gallery

Ann M. Wolfe, Andrea and John C. Deane Family, Senior Curator and Deputy Director, Nevada Museum of Art

2:30 – 3:30 PM

PROBLEMATIZING THE “GLOBAL”

The term “global” is bandied around by organizations, but how does one organization—with finite staff—truly grasp the entire world holistically and equitably when it is comprised of diverse cultures and communities and when the organization is typically tied to a particular context? “Global” seems to presume a certain inclusivity, but we forget its imperialist connotations, and in recent history it has been (and oftentimes currently is) associated with the non-term “Non-West.” With the slippage between “global” and “Non-West,” it continues to delineate colonial boundaries, further otherize and fetishize cultures and regions beyond our national borders, and privileges a certain positionality in which the American or “Western” museum is situated. This session will problematize the “global”; together, we’ll question the possibilities to explore, question, even interrogate the functions of a “global” institution and seek to think critically about the issues surrounding this term.

Moderator/Organizer

Jessica Hong, Associate Curator of Global Contemporary Art, Hood Museum of Art, Dartmouth College

Panelists

Orianna Cacchione, Curator of Global Contemporary Art, Smart Museum of Art

Sonal Khullar, Associate Professor, Art History, School of Art + Art History + Design
University of Washington

Sarah E.K. Smith, Assistant Professor in Communication & Media Studies, Carleton University

4:00 – 6:00 PM

SEATTLE ART DEALERS ASSOCIATION: AN OPEN HOUSE

Featuring Davidson Galleries, Foster/White Gallery, Gallery IMA, Greg Kucera Gallery, Harris Harvey Gallery, Linda Hodges Gallery, Patricia Rovzar Gallery and Traver Gallery

Seattle Art Dealers Association members are pleased to host an open house to welcome conference attendees to the Seattle community. Each of the galleries listed will be open for curators and guests to visit during this special event.

WEDNESDAY, MAY 6

8:30 AM – 3:00 PM

TACOMA EXCURSION

Pre-registration required. Lunch and transportation provided.

RYAN! Elizabeth Feddersen Studio

Join RYAN! Elizabeth Feddersen for a visit to her studio and a discussion of her work. Feddersen, b.1984 Confederated Tribes of the Colville (Okanogan /Arrow Lakes /German /English), is a mixed-media installation artist who specializes in interactive and immersive artworks that invite audience engagement. She was born and raised in Wenatchee, WA. She was inspired to create interactive and temporary artworks as a way to honor an indigenous perspective on the relationship between artist and community. Her approach emphasizes humor, play, and creative engagement to create opportunities for personal introspection and discovery. Feddersen has created large-scale interactive installations and site-specific pieces throughout the region, working with Seattle Office of Arts and Culture, Tacoma Art Museum, MoPOP (EMP), The Henry Gallery, Museum of Northwest Art, Spokane Arts, Spaceworks, and the Missoula Art Museum. Recently, Feddersen was named a 2018 National Fellow in Visual Arts with the Native Arts and Cultures Foundation.

Museum of Glass

Located in Tacoma, Wash, Museum of Glass is a premier contemporary art museum dedicated to glass and glassmaking in the West Coast's largest and most active museum glass studio. Opened in 2002, the Museum has established a reputation for hosting impactful and engaging artist residencies, organizing nationally traveling exhibitions, and creating unique programs for visitors while building a growing permanent collection chronicling the development of modern and contemporary glass. Join a Museum representative for a tour of current exhibitions, which include *Transparency: An LGBTQ+ Glass Art Exhibition* and *Richard Marquis: Keepers*, and enjoy live demos by celebrated Visiting Artists in the Hot Shop.

Tacoma Art Museum

Founded in 1935, the Tacoma Art Museum's collection of more than 5,000 works emphasizes the art and artists of the Northwest and broader western region. Highlights include a retrospective group of

work by Tacoma native Dale Chihuly and extensive studio art glass holdings, the largest collection of studio art jewelry by Northwest artists, and the Haub Family Collection of Western American Art. The museum has developed a national reputation for presenting art in a thought-provoking yet accessible manner, with a strong commitment to Northwest art through its acquisition and exhibition programs. Join Interim Chief Curator Margaret Bullock and Haub Curator of Western American Art Faith Brower for a tour of *Immigrant Artists and the American West*, drawn from the museum's collection and selected loans, and *Forgotten Stories: Northwest Public Art of the 1930s* an exhibition surveying New Deal art created in the Northwest organized by Tacoma Art Museum.

Christopher Paul Jordan Studio

Christopher Paul Jordan integrates virtual and physical public space to form infrastructures for dialogue and self-determination among dislocated people. Jordan's paintings and sculptures are time-capsules from his work in community - his 7000 sqft panoramic mural from #COLORED2017 is now buried into the walls of the Carpenter's Union Building in Tacoma where it can only be rediscovered through demolition. Jordan's installations and public projects have been implemented internationally including Trinidad and Tobago, Taiwan, and Mexico. His work has been recognized by the Neddy Artist Award in painting, the James W Ray Venture Project Award, the Jon Imber Fellowship, the GTCF Foundation of Art Award, and the Artist Trust Fellowship. Join Jordan for a studio visit where he'll discuss his practice and current works.