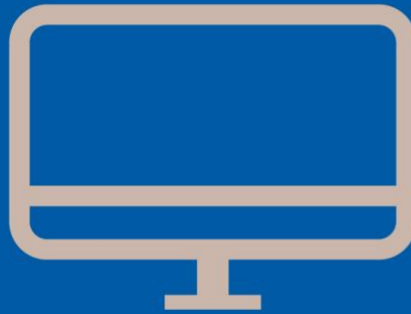


# Art Curators Conference

May 1, 4 and 5, 2020  
#AAMCOnline



aamc

AAMC & AAMC Foundation's 2020 Art Curators Conference will be held virtually on May 1, 4, and 5. All sessions will be held via Zoom as webinars, with audience members able to ask questions of the speakers in real time. Links to access each day's session will be provided to registrants in advance, and all sessions will be recorded for registrants to view. A full e-catalog of content will be made available in the coming weeks. To register, visit [www.artcurators.org/event/2020ArtCuratorsConference](http://www.artcurators.org/event/2020ArtCuratorsConference).

## BRIEF SCHEDULE

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### FRIDAY, MAY 1

1:00 – 1:15 PM EST  
Welcome Remarks

1:15 – 2:15 PM EST  
Panel: *Curating in a Decentered World*

2:30 – 3:30 PM EST  
Panel: *Curating Indigeneity: Identity, Presence & Narratives*

4:00 – 5:00 PM EST  
Panel: *Shifting Curatorial Practice Across Borders*

### MONDAY, MAY 4

12:00 – 1:15 PM EST  
*Keynote Conversation*

1:30 – 2:30 PM EST  
*Collectors and Museums: Legal Perspectives*  
presented by Perkins Coie LLP

2:45 – 3:45 PM EST  
Panel: *Latinx Art is American Art*

4:00 – 5:00 PM EST  
Panel: *Local Voices: Collaboration at the University of Washington*

### TUESDAY, MAY 5

12:00 – 2:00 PM EST  
Inclusive Hiring Workshop

2:30 – 3:45 PM EST  
*Keynote Conversation*

4:00 – 5:00 PM EST  
Panel: *Problematizing the "Global"*

# FULL SCHEDULE

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## FRIDAY, MAY 1

*All Conference registrants will receive an access code to join each webinar the day prior to the session.*

1:00 – 1:15 PM EST

### **WELCOME REMARKS**

by **Marianne Lamonaca**, Chief Curator / Associate Director of the Gallery, Bard Graduate Center;  
*President, Board of Trustees (2019-2021), AAMC & AAMC Foundation*

1:15 – 2:15 PM EST

### **CURATING IN A DECENTERED 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 EST

### **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**

**Mario A. Caro**, Critic, Historian, and Curator

**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

**Debra Yepa-Pappan**, Native American Community Engagement Coordinator, Field Museum of Natural History

4:00 – 5:00 PM EST

***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**, Curator of Contemporary Art, Santa Barbara Museum of Art

**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**, Curator of Contemporary Art, Santa Barbara Museum of Art

**Lesley Ma**, Curator, Ink Art, M +, Hong Kong

## **MONDAY, MAY 4**

12:00 – 1:15 PM EST

***KEYNOTE CONVERSATION***

with **Kaywin Feldman**, Director, National Gallery of Art and **Sasha Suda**, Director and CEO, National Gallery of Canada, moderated by **Judith Pineiro**, Executive Director, *AAMC & AAMC Foundation*

1:30 – 2:30 PM EST

**COLLECTORS AND MUSEUMS: LEGAL PERSPECTIVES**

**Presented by Perkins Coie LLP**

Led by Lynne E. Graybeal and Colleen Ganin of Perkins Coie LLP, this discussion will focus on the legal topics relating to private collectors and museums involved in loan negotiations, acquisitions and gifts, as well as related copyright issues, including copyright ownership and indemnification. With offices located worldwide, Perkins Coie represents a wide variety of arts-related organizations in many legal capacities. This session will provide a rare opportunity to learn and discuss these key topics with leaders in their field and will provide a unique perspective of representing collectors in their interaction with museums.

**Panelists**

**Lynne E. Graybeal**, Partner, Intellectual Property Perkins Coie LLP

**Colleen Ganin**, Associate, Intellectual Property, Perkins Coie LLP

2:30 – 3:30 PM EST

**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 Museum of Contemporary Art

**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

4:00 – 5:00 PM EST

**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

## TUESDAY, MAY 5

12:00 – 2:00 PM EST

### ***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

2:30 - 3:45 PM EST

### ***KEYNOTE CONVERSATION***

with **Vishakha Desai**, President Emerita Asia Society and Senior Research Scholar in Global Studies, Columbia University, and **Barbara Earl Thomas**, Visual Artist and Writer, moderated by **Chiyo Ishikawa**, Susan Brotman Deputy Director for Art and Curator of European Paintings and Sculpture, Seattle Art Museum; *Conference Benefit Committee Co-Chair*

4:00 – 5:00 PM EST

### ***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 of Art History, University of Washington

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