

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



2018 AAMC & AAMC FOUNDATION ANNUAL CONFERENCE & MEETING PROGRAM

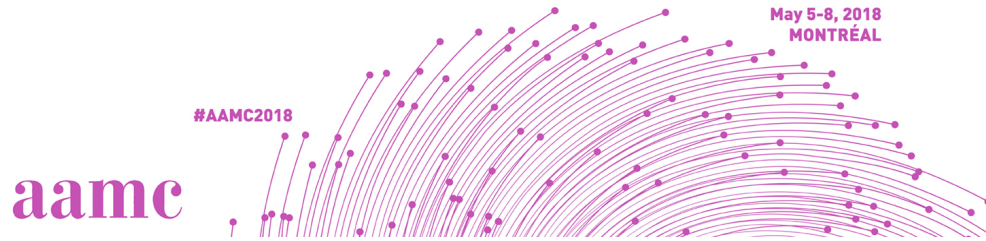
MAY 5 – 8, 2018
MONTRÉAL

During the Conference, we'll visit over 20 sites, including galleries, studios, museums, and community organizations, highlighting the cultural landscape in Montréal. Conference content will center around collaboration, cooperation, engagement and interpretation, building upon and continuing our ongoing focus of inclusion and access. Sessions will delve into the scholarly commitment to the investigation of race in art and visual culture within museums; ethical responsibility in collaborations with artists from outside the financial center-points of the art world; shift in art institutions and curatorial practice away from colonial legacies; collection sharing initiatives amongst organizations; Latinx identity and representation in our art organizations looked at through official and unofficial mentorship opportunities; and status of experience and relationships with digital. *Keynote Dialogues*, between leading voices in the field, will focus on cultural preservation, research, and artistic creation in developing inclusive and equitable exhibitions, collections, audiences, and networks.



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Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



SCHEDULE IN FULL

SATURDAY, MAY 5

11:30 AM – 5:30 PM

TOUR OPTION ONE

Pre-registration required; lunch and transportation included.

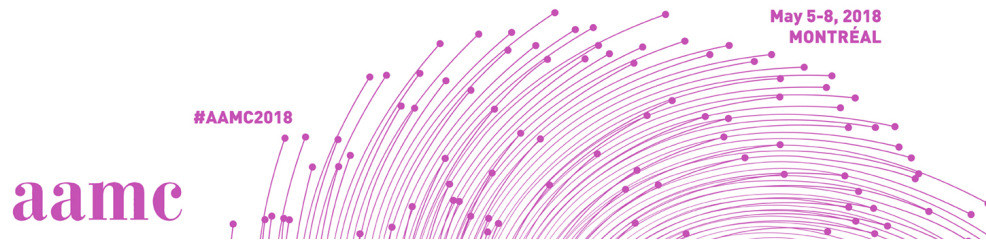
ARSENAL CONTEMPORARY ART & DIVISION GALLERY / ARSENAL ART CONTEMPORAIN & GALERIE DIVISION

Arsenal Contemporary is a privately owned cultural initiative with art spaces and collections based in Montreal (founded in 2011), Toronto (2013), and most recently, New York City (2017). Since its inception, Arsenal has dedicated its efforts to supporting, promoting and developing contemporary arts and culture through a range of programming, including exhibitions, performances, events and artists' residencies. Currently, Arsenal Contemporary is the largest private contemporary art centre in Canada. Montreal director, **DOMINIQUE TOUTANT**, will lead a tour of Arsenal and of Galerie Division, the commercial gallery component of the space, whose stable includes several of Canada's most noteworthy contemporary artists. The tours will be followed by lunch in the space.

BELGO BUILDING / ÉDIFICE BELGO

ANNE BERTRAND, Director of the Artist-Run Centres and Collectives Conference/La conférence des collectifs et des centres d'artistes autogérés will lead AAMC members on a tour of the Belgo Building in downtown Montréal. The privately owned, industrial era building became an important hub for the visual arts in Montréal because of the philanthropic low rent and the gravitational force of La galerie René Blouin. Since then, the Belgo has continued to evolve with occupants from every know structure in the Canadian and Québécois contemporary art field including artist-run centres, photo collectives, private galleries, disciplinary service organizations, associations, artists studios, and a few rental galleries and pop-ups. Despite the many external forces that have threatened the arts community in the downtown core – the new economy of the 90 and early 2000s with its startup boom and its subsequent bust, and other economic fluctuations, the Belgo has continued to renew itself and attract new arts audiences and spaces. The tour will include a brief visit of the following spaces: Galerie Trois Points, Galerie Popop, Arprim, La Galerie Graff, Galerie Hugues Charbonneau, and Centre des arts actuels Skol.

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DHC/ART FOUNDATION FOR CONTEMPORARY ART/ DHC/ART FONDATION POUR L'ART CONTEMPORAIN

Celebrating its 10th anniversary in 2017, DHC/ART is a non-profit organization dedicated to the presentation of contemporary art for the Montreal public. The foundation offers two to three major exhibitions per year, a series of public events, special collaborative projects and an innovative education program – all offered free of charge as a way to make art accessible on a variety of levels while building audiences for the future. International in scope while responsive to the context of Montreal, DHC/ART's programming has met with critical acclaim both at home and around the world. Its mission is to present impactful experiences that speak to the questions, concerns and subjects that reflect and touch our everyday lives. Managing Director and Curator, **CHERYL SIM** will offer a guided tour of a new solo show by Bharti Kher. This recent survey brings together a selection of her paintings, sculpture and installation, that underscore a politicized sensuousness.

LA RUCHE D'ART ST-HENRI

The first art hive in Montreal, La Ruche d'Art, opened in the historic working class neighborhood of St Henri in 2011. This community art studio welcomes everyone twice a week for self-directed art making and skillsharing, in addition to several weekly closed studios for vulnerable groups (isolated seniors, people living with cancer, artists living on the streets). The art hive also serves as a Concordia University storefront classroom and Science Shop. La Ruche d' Art St Henri hosts the Art Hives' "Honey Pot," a household creative reuse center that supplies free materials to the network. In the warmer months, creation extends to La Ruche's garden, lovingly tended by staff and community members for the benefit of all.

11:30 AM – 5:00 PM

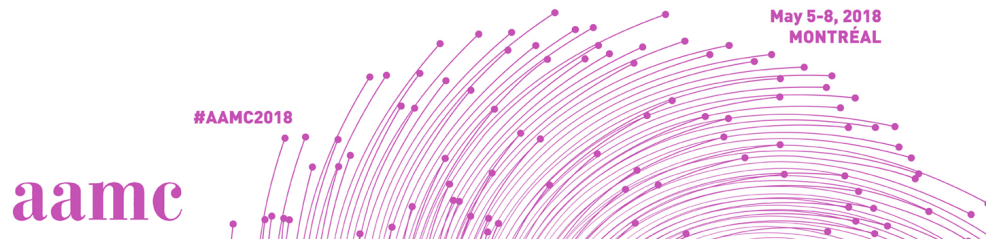
TOUR OPTION TWO

Pre-registration required; lunch and transportation included.

ARSENAL CONTEMPORARY ART & DIVISION GALLERY / ARSENAL ART CONTEMPORAIN & GALERIE DIVISION

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ANTOINE ERTASKIRAN GALLERY / GALERIE ANTOINE ERTASKIRAN

Galerie Antoine Ertaskiran was established in 2012 and is located in a restored welding workshop in the up and coming neighborhood of Griffintown in Montreal. In the course of its early development the gallery has already gained an excellent reputation and become recognized as one of the most important galleries in Canada. The gallery aims to engage wider audiences with current practices in contemporary arts, and through this to connect them with contemporary social issues. The gallery's program focuses on emerging and mid-career contemporary artists from Montreal, Canada and abroad. **ANTOINE ERTASKIRAN**, Owner and Director, will lead a tour of his gallery space.

UQAM GALLERY / GALERIE DE L'UQAM

The Galerie de l'UQAM is a university gallery dedicated to contemporary art from Quebec, as well as from elsewhere in Canada and from abroad. The majority of its exhibitions are curated by recognized professionals and produced by the Galerie. **LOUISE DÉRY**, Director, will lead a tour of Galerie de l'UQAM.

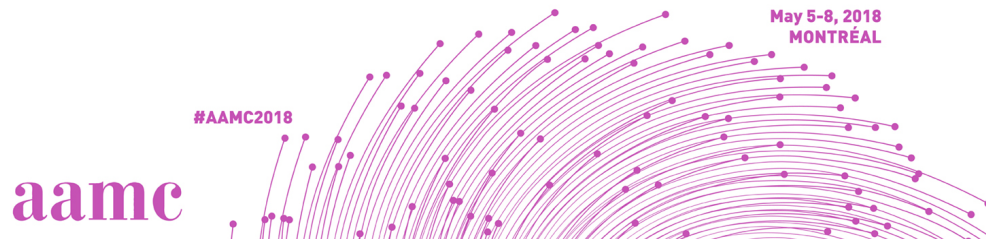
DARLING FOUNDRY / FONDERIE DARLING

PROFIT ART ORGANIZATION QUARTIER Éphémère. A unique institution in Montréal, it supports the creation, production, and dissemination of contemporary art and aims at bringing together the local and international art scenes through its activities. The Darling Foundry thus presents exhibitions, makes studios available to local artists, and hosts international residencies, offering fulfilling experiences in an inspiring context, with a sense of coherence that facilitates the comprehension of contemporary art. Founder and Artistic Director **CAROLINE ANDRIEUX** will lead members on a tour of *Drinkers of Quintessences*, a group exhibition featuring Canadian and international artists who explore notions of infinite and emptiness in their works, and challenge the "society of spectacle."

SBC GALLERY OF CONTEMPORARY ART / SBC GALERIE D'ART CONTEMPORAIN

SBC Gallery of Contemporary Art is a non-profit exhibition centre and public gallery in Tiohtià:ke/Montréal, dedicated to providing a forum for artists, curators and cultural practitioners for projects that critically engage diverse publics with current issues in art, culture and society. A collaborative approach to cultural production runs through SBC's distinct programme of exhibitions, events, research, public outreach activities and publications. We embrace different ways of making - making objects, making relations, making politics, making publics -, to build relationships between practitioners, publics and institutions in order to foster a diverse and complex community. **PIP DAY**, Director and Curator will lead the tour.

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



11:30 AM – 5:30 PM

TOUR OPTION THREE

Pre-registration required; lunch and transportation included.

ARSENAL CONTEMPORARY ART & DIVISION GALLERY / ARSENAL ART CONTEMPORAIN & GALERIE DIVISION

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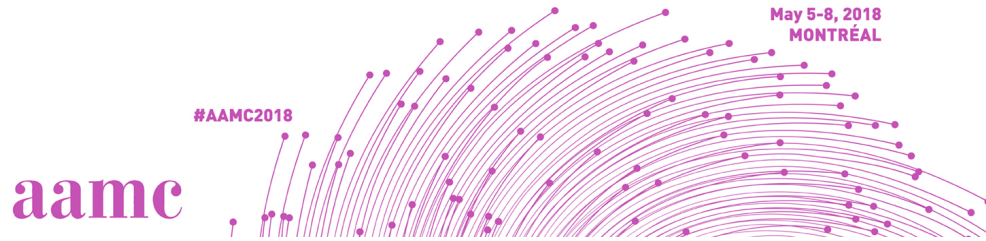
MONTREAL MUSEUM OF FINE ARTS' DECORATIVE ARTS & DESIGN COLLECTION / MUSÉE DES BEAUX-ARTS DE MONTRÉAL COLLECTION D'ARTS DÉCORATIFS ET DE DESIGN

The MMFA possesses one of the most important collections of decorative arts and design, from the Middle Ages to present-day, in North America. Renowned for its scope, the collection comprises over 10,000 objects including ceramics, furniture, glass, industrial and graphic design, silverware, as well as textiles. Join **DIANE CHARBONNEAU**, curator of Modern and Contemporary Decorative Arts and **SYLVAIN CORDIER**, curator of Early Decorative Arts at the Montréal Museum of Fine Arts, for a tour of the collections.

CHÂTEAU RAMESAY / CHÂTEAU RAMEZAY

Montréal's portal to its past, the Château Ramezay was the first building in Québec to be classified an historic monument. Chosen as one of the *1001 Historic Sites You Must See Before You Die*, the Château invites you to relive more than 500 years of history, from the pre-contact Amerindian era to the 20th century. A not-to-be-missed heritage landmark in Old Montréal, the Château Ramezay holds fascinating collections, displayed in numerous exhibits, intermingled with multimedia portrayals of historical figures recounting highlights of their lives at the Château. **ANDRÉ DELISLE** has served as Executive Director and Curator of the Museum since 1994.

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VOX CONTEMPORARY IMAGE CENTER / VOX CENTRE DE L'IMAGE CONTEMPORAINE

Join **MARIE J. JEAN**, Executive and Artistic Director, for a tour of VOX. Founded in 1985, VOX's mission is to support research and exhibition initiatives as well to enable artists, curators and other researchers to experiment with art, to reflect critically and to develop multiple forms of discourse around image-making and exhibition practices from the 1960s to the present day. The centre's principal activities are exhibitions, most often complemented by publications, documentation, film screenings, conferences and online projects. The exhibitions and other activities produced by VOX are grounded in long-term collaborations with artists which encourage discussion and debate on the subjects of art and contemporary society through a program of public events for diverse audiences.

6:30 PM – 8:30 PM

SATURDAY EVENING RECEPTION

Conference registration required

PARISIAN LAUNDRY

Parisian Laundry is a contemporary art gallery that occupies two floors of a restored industrial space located in Montreal, Quebec. The integrity of Parisian Laundry and its dedication to the dissemination of contemporary art practices provides the visitor with a rigorous perspective in an unparalleled environment.

SUNDAY, MAY 6

10:00 AM – 11:30 AM

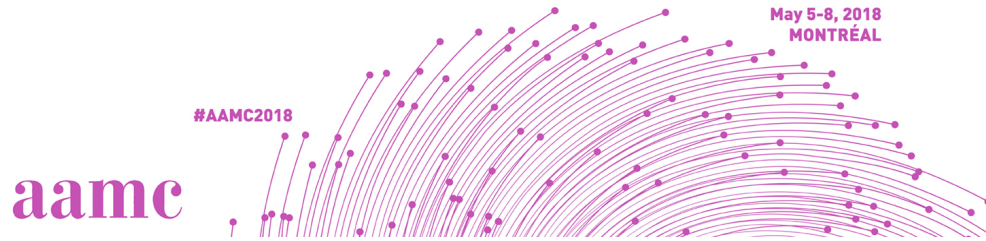
MENTORSHIP PROGRAM ALUMNI RECEPTION

Private event; Invitation only

PHI CENTER / CENTRE PHI

Event for Mentorship Program Alumni, AAMC & AAMC Foundation Board of Trustees, and special guests, with support from the Emily Hall Tremaine Foundation. Phi is a multidisciplinary cultural and artistic center that cultivates all aspects of creation, elaboration, production and dissemination. At the crossroads of art, cinema, music, design and technology, Phi provokes unexpected encounters between artists and audiences thanks to eclectic programming and the creation of original content.

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9:30 AM – 1:30 PM

SUNDAY MORNING MEMBERS' TOUR

Pre-registration required; transportation provided.

1700 LA POSTE

1700 La Poste, housed in a renovated Postal Station, is a private space dedicated to the visual arts and their discourses, presenting events in the form of exhibitions and lectures. The transformation of the structure that is now home to 1700 La Poste is exemplary for its contribution to conserving and revitalizing quality spaces in the city. The building is a witness to the history of Little Burgundy, to which new elements can continue to graft themselves for the future benefit of the neighbourhood. An important part of Montréal's built heritage, 1700 La Poste is now also associated with the name of architect Luc Laporte. **ISABELLE DE MÉVIUS**, Executive and Artistic Director, will lead a tour of the space.

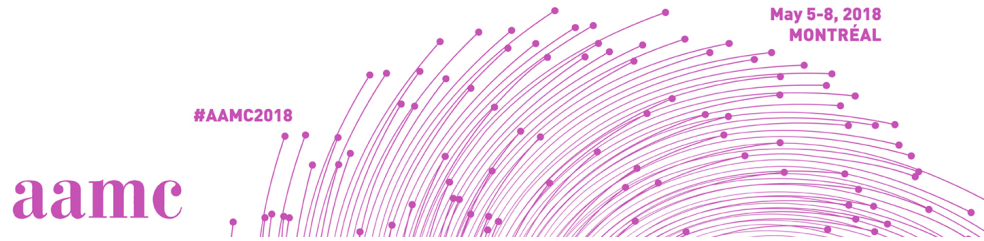
ARTEXTE

Founded in 1980, Artexte is a library and exhibition centre for contemporary art with over 28,000 print publications and 1,000 digital publications in its collection. Digital Collection Librarian **HÉLÈNE BROUSSEAU** will give the group a guided visit of the library collection, sharing an overview of Artexte's history, how the collection has developed throughout the years, information about research services, as well as a viewing of select publications from the library. Following, General and Artistic Director **SARAH WATSON** will give members a tour of the exhibition on view, a collaboration between the collections of Vidéographe and Artexte exploring the role of artist-run organizations in the sharing of knowledge and techniques, as well as its preservation of cultural history.

MCGILL UNIVERSITY ARCHIVES, LIBRARY & JAMES SCULPTURE GARDEN

Join **GWENDOLYN OWENS**, Director of Curatorial Affairs, McGill University, for a tour of the University's new visible storage gallery in the McLennan Library and for a discussion about university collections in Canada. The McGill collection contains 2,000 artworks on display across the University's downtown and Macdonald campuses. Over the past five years, the staff has developed "curated spaces" in various academic buildings, public outdoor spaces, corridors, classrooms, and administrative spaces, where they enhance the teaching, research, and working environments of faculty, staff, students, and visitors. Instead of being housed only in a permanent gallery space, the Collection lives in a museum without walls, allowing members of the McGill community encounter works of art both by chance and by design.

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3:00 PM – 4:00 PM

MEMBERS' TOUR OF THE CANADIAN CENTER FOR ARCHITECTURE / CENTRE CANADIEN D'ARCHITECTURE

Pre-registration required.

CANADIAN CENTER FOR ARCHITECTURE / CENTRE CANADIEN D'ARCHITECTURE

The CCA is an international research centre and museum founded in 1979 by Phyllis Lambert, on the conviction that architecture is a public concern. Based on its extensive collection, exhibitions, public programs, publications and research opportunities, the CCA is advancing knowledge, promoting public understanding, and widening thought and debate on architecture, its history, theory, practice, and role in society today.

1:00 PM – 5:00 PM

BOARD OF TRUSTEE MEETING & TOUR

Private program; Invitation only

CANADIAN CENTER FOR ARCHITECTURE / CENTRE CANADIEN D'ARCHITECTURE

6:30 PM – 8:30 PM

AWARDS FOR EXCELLENCE CELEBRATION

Conference registration required

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL (MAC)

Awards Ceremony and reception. MAC is the city's largest contemporary art museum, with a permanent collection and temporary exhibitions. Pre-registration required for transportation at event conclusion.

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#AAMC2018

May 5-8, 2018
MONTREAL

MONDAY, MAY 7

7:45 AM – 5:30 PM

CONFERENCE SESSIONS

MONTREAL MUSEUM OF FINE ARTS / MUSÉE DES BEAUX-ARTS DE MONTRÉAL

The Montréal Museum of Fine Arts / Musée des beaux-arts de Montréal is the city's largest museum and is amongst the most prominent in Canada, with an encyclopedic collection of over 40,000 objects from antiquity to today.

7:45 AM – 8:30 AM

WELCOME BREAKFAST AND RECEPTION

Hall of Bronzes

8:45 AM – 9:00 AM

FIRST NATION WELCOME

9:00 AM – 9:20 AM

WELCOME ADDRESS

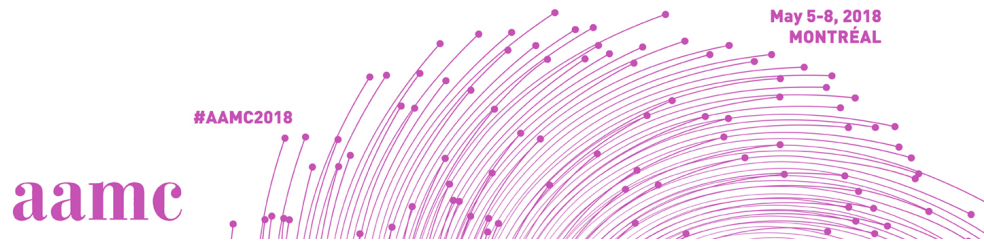
by **NATHALIE BONDIL**, Director General and Chief Curator, Montréal Museum of Fine Arts / Musée des beaux-arts de Montréal, with an introduction by **CHRISTA CLARKE**, Senior Curator, Arts of Global Africa, Newark Museum; *President, AAMC & AAMC Foundation Board of Trustees*

9:20 AM – 10:40 AM

KEYNOTE DIALOGUE

with **SKAWENNATI**, Artist, and **RUTH PHILLIPS**, Co-director of GRASAC & Canada Research Professor at Carleton University with an introduction by **CHRISTA CLARKE**, Senior Curator, Arts of Global Africa, Newark Museum; *President, AAMC & AAMC Foundation Board of Trustees*

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



10:40 AM – 11:50 AM

PREVENTING CULTURAL ISOLATIONISM

“Globalism” has created a feeling of two-way access—artists in underexposed territories travel to participate internationally, and art professionals increasingly visit “lesser-known” territories.

Europe, North America, and Asia remain inarguably the financial center-points of the art world, and are the continents where museum and gallery opportunities are more readily available to curators and artists. This maintains that “standards” for exhibiting artwork—including exhibition duration, presentation, artwork content, attention span and audience palatability—are defined by institutions in these continents.

In addition to obvious geographical and often infrastructural divides, there remains contextual divides between these continents and regions such as Central America, Latin America, Africa, the Caribbean and the Middle East. These divides impact modes of artwork production, thematics, moments of informality and formality in exhibiting, and how artworks translate to audiences.

This begs the questions, what responsibility does a curator have to showing work out of its originated context? How can a curator break down “standards” in order to support different ideas for exhibiting, and make the work accessible to audiences less familiar with the artist’s practice? What responsibility does the artist have in translating their work to various audiences?

MODERATOR/ORGANIZER

CLAIRE BREUKEL, Executive Director & Curator, Y.ES Contemporary; *AAMC & AAMC Foundation Professional Development Committee*

PANELISTS

JOSE CARLOS DIAZ, Chief Curator, The Andy Warhol Museum

HUMBERTO MORO, Curator, Savannah College of Art and Design Art Museum

YESOMI UMOLU, Exhibitions Curator, Reva and David Logan Center for the Arts, University of Chicago

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May 5-8, 2018
MONTREAL

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12:00 PM – 2:30 PM

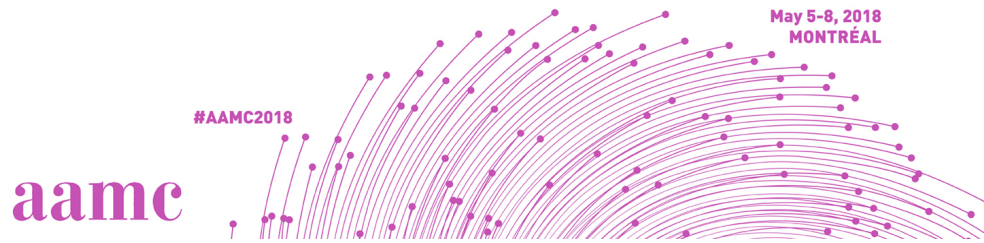
ROUNDTABLES & LUNCH

Hall of Bronzes

RoundTable discussions are intended to generate conversations amongst Conference attendees by dedicating tables to assigned topics. We hope that these discussions will open dialogues that continue beyond the Conference. 2018 topics are:

- *Access and Inclusion in Exhibition Practice*
- *Art in Canada: How do you put it?*
- *Community Engagement in Permanent Collections*
- *Loans Across Borders*
- *Museum as Resource in Academic Settings*
- *Negotiating for Salary & Benefits*
- *Planning an Exhibition to Travel*
- *Work-Life Balance: Strategies for Success*
- *Working with New Leadership*

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



2:45 PM – 3:55 PM

CHALLENGING THE COLONIAL FOUNDATIONS OF THE 21ST CENTURY ART MUSEUM

The art museum is, inarguably, steeped in the legacies of colonialism. In order to take the actions necessary to invite diverse participation in the museum space we must effectively address these colonial histories. We must do so by eliminating the systemic barriers inherent to colonial structures, for if these obstacles are left unchallenged, diverse participation in the museum experience cannot be lasting. We must be committed to analyzing these legacies and taking action to dismantle them, and be open to establishing something new in their place.

Too often we find ourselves trying to attract more representative audiences without having the time, space, or support to think through how institutional structures and practices restrict our ability to make effective change. This panel will bring together individuals that have worked in a range of organizations, artists and communities, in order to enact their commitment to the work of moving art institutions and curatorial practice away from the colonial legacies in which they are rooted. We will explore what kinds of strategies are being used to inspire shifts in institutional structure and philosophy from within, and to diversify, complicate and deepen the relationships between institutions and communities.

MODERATOR/ORGANIZER

KATERINA ATANASSOVA, Senior Curator, Canadian Art, National Gallery of Canada

MICHELLE JACQUES, Chief Curator, Art Gallery of Greater Victoria; AAMC & AAMC Foundation Board of Trustees, Career Support Committee Co-Chair

PANELISTS

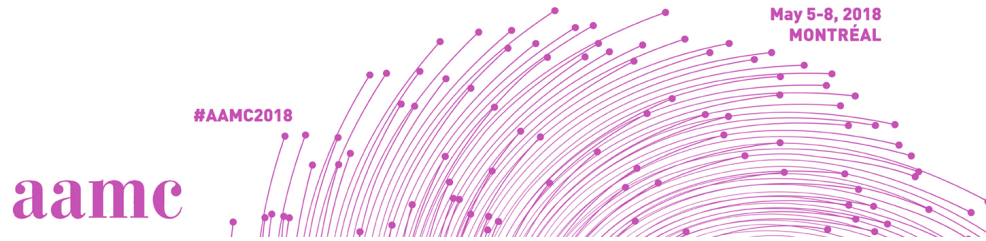
DOMINIQUE FONTAINE, Curator and Founding Director, aPOSteRIORI; AAMC & AAMC Foundation Conference Benefit Committee

CHRISTINE LALONDE, Associate Curator of Indigenous Art, National Gallery of Canada

WANDA NANIBUSH, Curator of Indigenous Art, Art Gallery of Ontario

RYAN RICE, Independent Curator & Critic; Chair of Indigenous Visual Culture, OCAD University

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4:00 PM – 5:00 PM

CONTINUING THE CONVERSATION – CURATORS & TECHNOLOGISTS UNITED

The AAMC, together with our partners at the Roy Rosenzweig Center for History and New Media at George Mason University, and the Museum Computer Network (MCN), are exploring ways to increase collaboration among curators and digital staff. The group will discuss the benefits and challenges as art organizations integrate digital components across departments. To address the needs for professional development we will reference *The Networked Curator* workshop that provided digital advancement for art curators; to look at the future we'll discuss what MCN and AAMC can do as organizations professionally supporting their respective members through a range of benefits. Along with the audience we hope to share and hear ideas and paths that will advance, support and facilitate more working relationships between curators and museum technologists.

MODERATOR/ORGANIZER

JUDITH PINEIRO, Executive Director, AAMC & AAMC Foundation

PANELISTS

JULIE BÉLISLE, Head of Digital Content, Musée d'art contemporain de Montréal (MAC)

SHEILA BRENNAN, Roy Rosenzweig Center for History and New Media and Research Associate Professor in the Department of History and Art History at George Mason University

ERIC LONGO, Executive Director, Museum Computer Network

CAROLYN ROYSTON, Chief Experience Officer, Cooper Hewitt, Smithsonian Design Museum

5:00 PM – 5:30 PM

AAMC MEMBERS' MEETING

JUDITH PINEIRO, Executive Director, AAMC & AAMC Foundation

CHRISTA CLARKE, Senior Curator, Arts of Global Africa, Newark Museum; *President, AAMC & AAMC Foundation Board of Trustees*

6:00 PM – 8:00 PM

AAMC MEMBERS' RECEPTION SPONSORED BY SOTHEBY'S

Conference registration required.

MCCORD MUSEUM / MUSÉE MCCORD

Annual members' reception sponsored by Sotheby's. Celebrating the history of Montréal, the McCord Museum / Musée McCord hosts a collection of costumes, decorative arts, aboriginal objects, paintings, and prints.

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#AAMC2018

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6:30 PM – 8:30 PM

CIRCLE DONOR RECEPTION

Private event; Invitation only

MONTREAL MUSEUM OF FINE ARTS / MUSÉE DES BEAUX-ARTS DE MONTRÉAL

Annual reception for AAMC Foundation's Circle Donors, sponsors and supporters hosted by the Montréal Museum of Fine Arts / Musée des beaux-arts de Montréal.

TUESDAY, MAY 8

8:00 AM – 5:00 PM

CONFERENCE SESSIONS

MONTREAL MUSEUM OF FINE ARTS / MUSÉE DES BEAUX-ARTS DE MONTRÉAL

The Montréal Museum of Fine Arts / Musée des beaux-arts de Montréal is the city's largest museum and is amongst the most prominent in Canada, with an encyclopedic collection of over 40,000 objects from antiquity to today.

8:00 AM – 8:30 AM

BREAKFAST RECEPTION

Hall of Bronzes

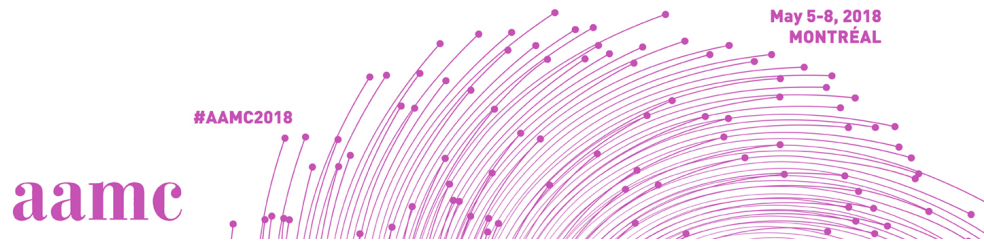
8:45 AM – 10:00 AM

KEYNOTE DIALOGUE

with **LISA ACKERMAN**, Executive Vice President, World Monuments Fund & **CARA KRMPOTICH**, Associate Professor, iSchool, University of Toronto with an introduction by **CHRISTA CLARKE**, Senior Curator, Arts of Global Africa, Newark Museum; *President, AAMC & AAMC Foundation Board of Trustees*

10:00 AM – 11:10 AM

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CRITICAL RACE ART HISTORY: READING, WRITING, TEACHING, AND CURATING

Jacqueline Francis and Camara Holloway have defined Critical Race Art History as a "scholarly commitment to the investigation of race in art and visual culture." How does such a commitment inform curatorial practices, and foster connections between universities and museums? This panel will explore how academic discourses on race, migration, and colonization have shaped collaborative initiatives in and out of the classroom. Professors who have curated exhibitions, curators who have taught courses, and artists who work across academic and curatorial boundaries will discuss the benefits and challenges of their interdisciplinary practices. What are some of the issues (administrative, collection-based, methodological) related to bringing such discourses into museum settings? Which strategies for collaboration across institutions are most effective, and which might need a different approach?

As part of examining the intersection of museum and academic work, this panel will address a recent initiative to create a series of bibliographies and reading groups that study race and ethnicity in art and visual culture. Developed by emerging scholars and the Association for Critical Race Art History, these reading groups have created new spaces for interdisciplinary learning by engaging curators, professors, and community members in four cities across the United States.

MODERATOR/ORGANIZER

LAYLA BERMEO, Kristin and Roger Servison Assistant Curator of Paintings, Art of the Americas, Museum of Fine Arts, Boston

PANELISTS

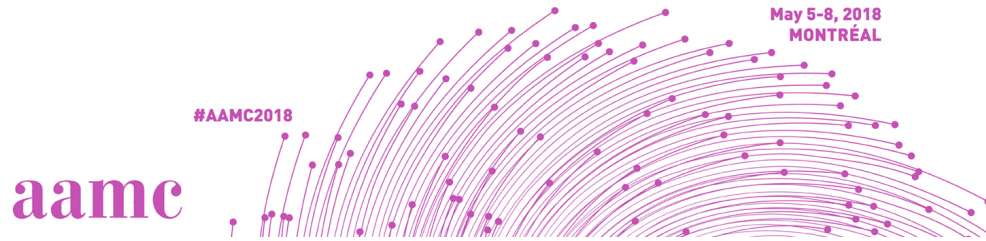
ONDINE CHAVOYA, Professor of Art History and Latina/o Studies, Williams College

JACQUELINE FRANCIS, Associate Professor, Chair of the Graduate Program in Visual Arts and Critical Studies, California College of Arts in San Francisco

ASMA NAEEM, Curator, Prints, Drawings and Media Arts, Smithsonian National Portrait Gallery

11:30 PM – 2:00 PM

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COMMITTEE & TASK FORCE OPEN FORUMS & LUNCH

Hall of Bronzes

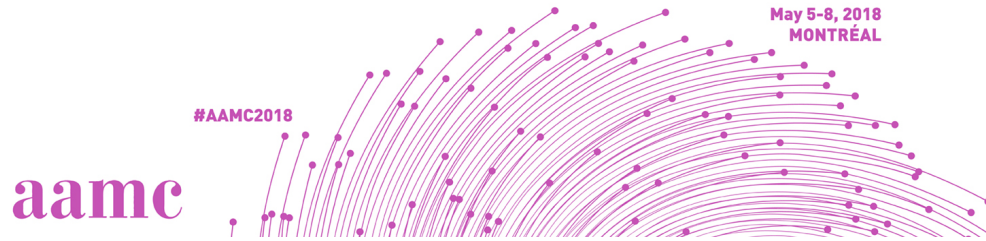
There will be two lunch sessions, with the earlier session including a full roster of Committee & Task Force Open Forums, from 11:30pm – 12:30pm. The second session, 1:00pm – 2:00pm, will not have Open Forums. Each Conference participant registered in advance for a specified time lunch slot; you will only be admitted to the lunch hour you pre-selected. If you wish to have your voice heard by a Committee or Task Force, or currently serve on one, please register for the **first** time slot.

Conference attendees are welcome to learn more about AAMC & AAMC Foundation Committees by attending a Committee & Task Force Open Forum. 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 amongst peers. Committees & Task Forces include:

- Career Support Committee
- Conference Benefit Committee
- Finance, Fundraising, & Audit Committee
- Governance & Nominating Committee
- Membership Committee
- Professional Development Committee
- Advocacy Task Force
- Inclusion & Access Task Force

2:15 PM – 3:25 PM

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting



LATINX IDENTITY, MENTORSHIP & REPRESENTATION

The panel will address issues of Latinx identity while also discussing the challenges of audience engagement, diversification and interpretation through a conversation with panelists who have had a significant role in training or mentoring newer generations of Latinx museum professionals via official and unofficial mentorship models.

While cultural and arts organizations demonstrate an interest in discussing issues of equity and inclusion that go beyond conversations of outreach and staff diversity, leadership and curatorial positions and boards remain mostly white and male. Latinx professional inclusion and training often develops through intergenerational mentorship and unofficial alliances with junior and midlevel professionals of color training and mentoring underrepresented museum professionals without official recognition or compensation. Together, they find creative and sometimes subversive ways to implement horizontal models of collaboration within and outside of the museum and academia.

Using examples from our own experiences in constructing or altering existing programs or platforms within the institution as well as our work outside of institution—often on social media platforms and in alternative spaces, we hope to spark awareness amongst attendees on how they can push for improved mentorship and representation within their own organization and why it is crucial for the survival of museums.

MODERATOR/ORGANIZER

GABRIELA MARTÍNEZ, Visual Artist and Curator of Education, Museum of Latin American Art; AAMC & AAMC Foundation Professional Development Committee

SELENE PRECIADO, Independent Curator and Program Assistant, Getty Foundation

PANELISTS

LISSA CORONA, Artist/Independent Curator

MIA LOPEZ, Assistant Curator, DePaul Museum of Art

E. CARMEN RAMOS, Deputy Chief Curator & Curator of Latino Art, Smithsonian American Art Museum; AAMC & AAMC Foundation Board of Trustees; Advocacy Task Force

Association of Art Museum Curators & AAMC Foundation 17th Annual Conference & Meeting

May 5-8, 2018
MONTREAL

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3:30 PM – 4:40 PM

NEW MODELS OF COLLECTION SHARING AND CURATORIAL CO-CREATION

A variety of art museum collection sharing initiatives have emerged over the last several years, raising the possibility of an increasingly networked, expansive approach to our shared commitment to access, interpretation, research and stewardship of the art in our care. For this discussion, the specific purposes and challenges of three different collection sharing programs will be considered: the Yale University Art Gallery Collection Sharing Initiative, which focuses on academic museum collaboration, Art Bridges, which focuses on American art and loans to regional museums, and the Kress Loan Network developed under the institutional auspices of the Georgia Museum of Art and focuses on European painting. Panelists will represent the points of view of lenders and borrowers of collection loans, and will explore the ways sharing initiatives not only broaden access to original works of art, but also foster co-creation of exhibition and teaching projects and ongoing cross-institutional collaboration. Highlighting opportunities and responsibilities that come with collection sharing, the panel will address both curatorial and broader institutional perspectives on the endeavor. We hope to share with the audience tangible take-aways on the various collection sharing programs' parameters and networking opportunities to initiate new projects.

MODERATOR/ORGANIZER

PAMELA FRANKS, Senior Deputy Director and Seymour H. Knox Jr. Curator of Modern and Contemporary Art, Yale University Art Gallery

PANELISTS

MARGI CONRADS, Director of Curatorial Affairs, Crystal Bridges Museum of American Art

JAMAAL SHEATS, Director and Curator, Fisk University Galleries

AMBER STRACHAN, Research Associate for the Kress Collection and Assistant Registrar for the Romanov Collection at the Georgia Museum of Art

4:45 PM - 5:00 PM

CLOSING REMARKS

JUDITH PINEIRO, Executive Director, AAMC & AAMC Foundation

5:00 PM

CONFERENCE CONCLUDES

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