

The Association of Academic Museums and Galleries (AAMG) and the International Council of Museums' Committee (ICOM) for University Museums and Collections (UMAC) 2018 Joint Conference

## Audacious Ideas:

University Museums and Collections  
as Change-Agents for a Better World

June 21-24, 2018

University of Miami

A close-up photograph of two women, one Black and one Asian, looking down at a globe. The Black woman on the left is wearing a patterned scarf and a watch. The Asian woman on the right is wearing a dark jacket over a striped shirt. They are both smiling and appear to be engaged in a collaborative activity. The globe is positioned in the lower half of the frame, showing parts of North and South America.

AAMG UMAC LOWE

# The Association of Academic Museums and Galleries (AAMG) and the International Council of Museums' Committee (ICOM) for University Museums and Collections (UMAC) 2018 Joint Conference

## Audacious Ideas: University Museums and Collections as Change-Agents for a Better World June 21-24, 2018, University of Miami

We live in a dangerous, often unstable, and environmentally compromised world. What can academic museums, galleries, and collections do to remedy this situation? If we are dedicated to teaching and training new generations of students and to serving increasingly diverse communities, how do we make a positive difference? And how do we assess the impact that we are making?

**Audacious Ideas** provides a lively platform for the sharing of exciting ideas about how museums, galleries, and collections can serve as change-agents. This year's program addresses how constituents are adopting new roles and adapting old ones, welcoming new constituencies while keeping current visitors, and enhancing our value as critical partners in higher education while promoting a more just, peaceful, and healthy world.



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# Thursday, June 21, 2018

## Pre-Conference Activities

### 9:00 a.m.–3 p.m. | Special Workshop: Bootcamp for Academic Museums

with Jill Hartz and Barbara Rothermel  
Lowe Art Museum, University of Miami

### EXCURSIONS:



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1:00 p.m.	Corporate Sponsors and Poster Session set-up (3rd floor elevator, lobby and corridor)
2:30 p.m.	Registration Opens Shalala Student Center (SC) (3rd floor, top of stairs)
3:30-4:30 p.m.	Roundtables (Ballroom)
5:30-6:30 p.m.	Throwdowns
6:30-8:30 p.m.	Opening Night Reception

### Roundtable Sponsorship ICOM-US

### A to Z: Infusing the Encyclopedic Collection with New Life (LAM)

Facilitators: Jon Mogul, Associate Director, Curatorial and Education, The Wolfsonian–Florida International University; Jill Deupi, Director and Chief Curator, Lowe Art Museum, University of Miami; and William Eiland, Director, University of Georgia Art Museum

This Roundtable will focus on clearly articulating the challenges associated with presenting historic and/or encyclopedic collections, as well as sharing information about successful strategies for display and engagement. Participants will be invited to brainstorm collectively and to think expansively about new ways for enlivening such holdings.

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

### Room Assignment Key

BW = Ballroom West

BC = Ballroom Center

BE = Ballroom East

IA = Iron Arrow

S = Senate

LAM = Lowe Art Museum

\*All programs are at the UM Shalala  
Student Center (SC) unless otherwise noted

## Whose Academic Museum?: Transforming a Community Museum into an Academic Museum for All (BC)

**Facilitator:** H. Alexander Rich, Ph.D., Curator and Director of Galleries & Exhibitions, Polk Museum of Art, and Assistant Professor of Art History, Florida Southern College

This Roundtable will explore strategies for “academizing” a museum so that it caters effectively to both campus and community audiences. Attendees will learn strategies for engaging all visitors academically and for presenting a museum’s didactic mission as a key draw for students, professors, and general audiences alike.

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

## Meeting Them Where They Are: Engaging Students through Exhibitions and Programming in Communal Spaces (S)

**Facilitator:** Jillian Nakornthap, Exhibitions and Public Programming Associate, Corcoran School of the Arts and Design, The George Washington University

This Roundtable will explore new models for creating exhibitions and public programming in non-traditional locations. We’ll begin the conversation by discussing how the Corcoran School converted a large, open atrium into a communal, multi-disciplinary space where exhibitions, performances, and meetings happen in tandem with one another. Museum professionals will be invited to share how their institutions have moved beyond the “white cube” model and/or seek suggestions on ways to engage their academic community outside of the gallery.

*Categories: Audience Development & Engagement and Exhibitions & Collections*

## Stealing Culture: The Intersection of Law and Museums (IA)

**Facilitator:** Joseph S. Mella, Director, Vanderbilt University Fine Arts Gallery

With Nicole M. Crawford, Chief Curator, University of Wyoming Art Museum and Associate Lecturer, Museum Studies, Wyoming Institute for Humanities Research & Center for Global and Area Studies, University of Wyoming; Elizabeth Marlowe, Associate Professor of Art & Art History, Program Director, Museum Studies, Colgate University; Leila Amineddoleh, Founder and Managing Partner of Amineddoleh & Associates, LLP; Darrell D. Jackson, Ph.D., Director, Prosecution Assistance Program, Associate Professor, Law & Adjunct Faculty, African American & Diaspora Studies; and Kayle R. Avery, CAM-ART Provenance Research Project and Exhibitions Coordinator, UW Art Museum

This Roundtable will discuss university museum collections from two angles: 1) how university museums might, in the future, provide a home for private collections of non-AAMD-compliant antiquities (such as those lacking documentation back to 1970), where issues of provenance, cultural property, forgery, etc., can be foregrounded in research, teaching, and displays; and 2) how university museums respond when objects already in the collection are discovered to have been stolen or looted. The varied backgrounds of the participants, from the fields of law, museology and art history, will allow for a rich diversity of perspectives regarding how museums can change their policies to better protect themselves and objects of cultural heritage, and how both sides can work together to create positive change in the role of museum and their collections in society.

*Categories: Access, Diversity & Inclusion and Exhibitions & Collections*

## Crowd-Sourced Curating to Engage Current and New Audiences (BE)

**Facilitator:** Heather Gibson Moqtaderi, Assistant Director & Associate Curator, Arthur Ross Gallery, University of Pennsylvania

This Roundtable addresses ways that crowd-sourcing can be implemented as an audience development strategy. In this context, crowd-sourcing is defined as the process of generating exhibition and programming content through audience member feedback. Participants can expect to learn about how crowd-sourcing has been implemented by various art institutions, along with recommendations for successfully using this technique.

*Categories: Audience Development & Engagement and Exhibitions & Collections*

## Mission Change – Revisit Your Mission, Refine your Statement, Reaffirm Your Purpose (BW)

**Facilitator:** Douglas Perkins, Associate Director, Operations and Finance, Middlebury College Museum of Art

In the current climate of constant social evaluation, friction, and change, it’s crucial for a campus museum to ensure that its mission statement succinctly conveys that purpose and articulates its relationship to social change. Taking the recent process to revise Middlebury College Museum of Art’s mission statement as a point of departure, this Roundtable will explore issues related to an academic museum’s mission and purpose: when or whether to revise a mission statement; setting a reasonable project timeline; solidifying stakeholder buy-in; getting meaningful feedback from reticent staff; including student voices; the role of vision and value statements; dovetailing with the mission of the larger parent institution; and using mission to drive branding.

*Categories: Leadership & Advisory Boards and Fundraising & General Operations*

## Throwdowns

5:30-6:30 p.m. | Ballroom

### Art Has the Power to Confront, Challenge, and Converse with the Political and Social World around You—Voces de Resistencia

Madison Auten, Graduate Student, Museum Studies and Anthropology, Union Art Gallery, University of Wisconsin-Milwaukee

The Union Art Gallery at the University of Wisconsin-Milwaukee, is making strides by using art as a vehicle for social and political change on our campus and in our local community. Like many other large universities across the nation, the university and city itself are challenged with issues surrounding race, nationality, and gender. University museums and galleries can be powerful players as agents of change, offering a safe, inclusive, and informative environment that can foster meaningful dialogues on current topics that can affect us as individuals, locally and globally.

*Categories: Access, Diversity & Inclusion and Exhibitions & Collections*

### No Rehearsal Required: Advancing Reflective Judgment with Reader Theatre

John Jay Boda, Doctoral Candidate, Museum Education and Visitor-Centered Exhibitions, Department of Art Education, Florida State University

This emerging and innovative approach within museum education is being used widely in medical and nursing schools to develop empathy and reflective judgment. This audacious, insightful, and participatory approach has the potential to help prepare museum audiences – and staffs, guides, and volunteers – contend with diverse and/or contentious exhibition narratives, content, and/or themes.

*Categories: Audience Development & Engagement and Access, Diversity & Inclusion*

### House Full of Hippos: Seizing an Unusual Opportunity to Create and Fund a Collections Management Learning Laboratory

Rod Bengston, Director, John Young Museum of Art, The University of Hawaii at Manoa

What would you do with a large collection of decorative and fine art objects based on hippos? This is the story of the creation and funding of the M. J. Marks Collection management learning laboratories at the museum.

*Categories: Fundraising & General Operations and Exhibitions & Collections*

### Beyond Boundaries: Mixing Art and Science in University Museums

Blanca María Cárdenas Carrión, Doctoral Candidate, Philosophy of Science and Science Communications, Universitas, Museum of the Sciences, National Autonomous University of Mexico

By mixing art and science, beauty and truth, we can transform university museums into facilities for curiosity, where collections and exhibitions can motivate creative and significant learning among visitors. This presentation deals with disciplinary and epistemological dichotomies, trying to arrive at a more fluid and dynamic way to think of university museums as agents of change to their communities.

*Categories: Audience Development & Engagement and Exhibitions & Collections*

### International Strategies: University Museums Facilitating Cultural Partnerships

Wenjia Qiu, International Collaboration Coordinator, Qian Xuesen Library & Museum, Shanghai Jiaotong University

This presentation introduces the ways in which partnerships between universities and their museums can serve international students. Colleagues from other academic museums are welcome to share similar programs after the presentation.

*Categories: Access, Diversity & Inclusion*

### Zines for Progress

N'agelie Lazo, high school student, working with The Wolfsonian, Florida International University

Zines for Progress, an educational initiative by The Wolfsonian-FIU for Miami-Dade Public High Schools, is a program that connects students to art and social justice. Learn from one of their very own high-school zinesters how students can combine art-making and writing skills to create hand-made magaZINES addressing issues faced by their community.

*Categories: Audience Development & Engagement and Access, Diversity & Inclusion*

## Introducing Art to STEM Students: Exhibitions and Education Programs at Tsinghua University Art Museum

Mingqian Liu, Ph.D. student, Department of Architecture,  
Texas A&M University

Through exhibitions and education programs that connect art appreciation with scientific understanding, Tsinghua University Art Museum introduced various forms of visual and material arts to its overwhelmingly STEM student body. This presentation introduces some of the successful practices at this newly opened institution in China to university museum educators who have the similar kind of audience among their students.

*Categories: Audience Development & Engagement and Access, Diversity & Inclusion*

## Puerto Rico: Sink or Swim?

Lisa Ortega de Morrow, MFA, Educator, Museum of History, Anthropology and Art, University of Puerto Rico

Life (before and) after Hurricane María. Just the mention of the year 2017 makes many at the University of Puerto Rico cringe. A student strike lasted 71 days. A semester that was barely starting was interrupted by a category 5 hurricane (Irma). As they tried to start off again, yet another interruption: Hurricane María, another category 5. This time, everything changed.

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; Collections & Exhibitions; and Fundraising & General Operations*

## From the Power of Science & Technology to the Power of Culture: The First Science and Technology Museum on Electronics in China was Successfully Established in a University Museum

Ke Zhao, Director, Electronic Science and Technology Museum, University of Electronic Science and Technology of China, and Deli Chen, Counselor, Electronic Science and Technology Museum, University Science and Technology of China, Chengdu

The first museum of science and technology in China was successfully established in a university, which indicates that university museums play vital roles as pioneers and explorers. The evolution of science and technology museums in developing countries not only results in the promotion of education and science, but also leads to cultural dispersion and inheritance.

*Categories: Exhibitions & Collections and Access, Diversity & Inclusion*

## Welcome Reception

6:30-8:30 p.m. | Lowe Art Museum

### Welcome Reception Sponsors

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# Franklin Kelly: The Work of Art in the Age of Malraux's Museum



**Franklin Kelly, Deputy Director and Chief Curator, National Gallery of Art, Washington, D.C., and a Distinguished Affiliate, Department of Art History and Archaeology, University of Maryland, College Park**

In his *The Work of Art in the Age of Mechanical Reproduction* (1935), Walter Benjamin famously examined the impact of modern photographic techniques on the nature of art itself. For Benjamin, the aura of an object was devalued by mechanical reproduction and the ubiquity it fostered. Half a generation later, André Malraux took a rather different stance: In “The Museum Without Walls” (the first chapter of *The Voices of Silence*, which he published between 1947 and 1950), the art theorist argued that the wide availability of printed facsimiles facilitated a kind of ideal art history, in which collections far too vast to fit in any physical museum might be assembled for study. Thus was born the concept of the museum without walls, or, as it is often termed, the “imaginary museum.”

Neither Benjamin nor Malraux lived to see the digital age, but it is not hard to imagine that, if they had, they would consider their theories amplified exponentially by new technologies. Today, anyone with interest and an internet connection can access reproductions of objects that are of extremely high quality—indeed, in many cases, extraordinary fidelity stretches the bounds of credulity. Where, then, does that leave museums, which by their very nature are predicated upon the absolute primacy of original works of art and cultural artifacts, the intrinsic uniqueness of which can only be fully grasped through direct experience? Further, how should museums embrace the possibilities of modern reproductions and yet still confirm that they will always, in the end, be *simulacra*? What strategies might museums develop and employ that would expand the ways direct experience of works of art can inform teaching and learning? And how can we honor our missions while still staying abreast of technological advances and the ever-shifting needs and expectations of our diverse audiences?

Kelly is an art historian specializing in 18th, 19th, and early 20th century American and British paintings. He has written extensively on and organized exhibitions devoted to a wide range of artists, including Thomas Cole, Frederic Edwin Church, Sanford R. Gifford, John Constable, J.M.W. Turner, Winslow Homer, Thomas Eakins, George Bellows, Edward Hopper, and Jackson Pollock. Kelly has lectured extensively at museums and universities in America and abroad and has also held curatorial appointments at the Virginia Museum of Fine Arts, the Sterling and Francine Clark Art Institute, the Minneapolis Institute of Arts, and the Corcoran Gallery of Art. He received his undergraduate training at the University of North Carolina, his M.A. from Williams College, and his Ph.D. from the University of Delaware.

# Friday, June 22, 2018

- 8:00 a.m. Registration
- 8:30 a.m. Welcome  
John Versluis, President, AAMG  
Marta C. Lourenço, President  
ICOM-UMAC
- 8:45 a.m. Program Overview  
Jill Hartz and Barbara Rothermel
- 9:00 a.m. Keynote: Franklin Kelly, Deputy  
Director and Chief Curator,  
National Gallery of Art,  
Washington, D.C.
- 10:00 a.m. Break; Sponsor Tables; Poster  
Sessions
- 10:30 a.m. Plenary Session (Ballroom)
- 1:30-2:45 p.m. Session 2
- 3:15-4:30 p.m. Session 3

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## 10:30 a.m. | Plenary Session | Ballroom

### Why We Matter: Reflections on the Importance of Academic Museums

Representing over a century of leading college and university museums, the presenters will reflect upon the fundamental ideals of academic museums and their essential importance in providing perspective, understanding, values and wisdom to students, faculty and a general public buffeted by the competing concerns of an increasingly fragmented and combative global society.

#### Panelists:

William Eiland, Director, Georgia Museum of Art  
Lyndel King, Director and Chief Curator, Weisman Art Museum  
University of Minnesota  
Andrew Simpson, Honorary Fellow, Department of Ancient  
History, Macquarie University, Australia  
John Wetenhall, Director, George Washington University  
Museum

**Moderator:** John Wetenhall



**12:30-1:30 p.m. | Lunch: Please visit our Sponsor Tables and Poster Sessions (3rd floor elevator lobby and corridor)**

**Enjoy a Lunchtime Conversation: Bring your lunch to one of our conference rooms and participate in one of these discussions:**

**International Accreditation** with Julie Hart, Senior Director, Museum Standards & Excellence

Did you know that museums outside the U.S. can go through the AAM accreditation process? Learn more about the process and best practices. Share your experiences with accreditation. (IA)

**Advisory Boards, including Building a Successful Board Chair-Director Relationship and Representing Demographics in Your Community** with Mary Baily Wieler, President, Museum Trustee Association, and Eva Kirsch, director, RAFFMA, Cal State, San Bernardino; also participating are Steven High, director, Ringling Museum; William Eiland, director, Georgia Museum of Art; and Brenda Thompson, board chair, Georgia Museum of Art. (BW)

**Decolonizing Learning and the Campus Museum** with Celka Straughn, Andrew W. Mellon Director of Academic Programs, Spencer Museum of Art, University of Kansas (BC + BE)

How can the campus museum serve as a space for developing decolonized modes of learning and deepen student engagement? Additionally, how might facilitating such strategies contribute to new forms of museum practice? This lunchtime conversation invites an exchange of approaches, activities, ideas, and questions.

**Beyond Novelty: Technology for Audience Engagement with Chris Barr, Director of Art & Technology, Knight Foundation** Let's talk about how audience and institutional goals can drive your institution's decisions about using technology. How do you develop innovation as a core capacity within your museum? What culture change needs to happen for organizations to keep pace with digital change? What assets can campus museums take advantage of to innovate with tech? (S)

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## Engaging Progress: Responsive Programs at University Museums (BC + BE)

### Sponsored by BNIM

As museums continue to evolve as discursive, participatory spaces, university museum programs increasingly direct the public reception of art history, facilitate dialogue across disciplines, and foster relevant responses to contemporary ideas of art and culture. Long identified as the primary “public” for campus museums, students increasingly join faculty, staff, and community members to bring fresh perspectives as advisors, makers, curators, and participants in museum programs. This panel will explore the role of public programs as a conduit between our diverse publics and as a site to grapple with relevant local and global issues, and demonstrate ways in which the university and the surrounding communities can become reciprocal resources to make change through rigorous, experimental, and engaging programs.

**Introductions:** Carey Nagle, BNIM

#### Panelists:

Claudia Bestor, Director, Public Programs, Hammer Museum

Sonnet Coggins, Interim Deputy Director and Associate Director of Academic and Public Engagement, Williams College Museum of Art

Erik L. Peterson, Manager of Family Programs and Student Engagement, Smart Museum of Art

Molleen Theodore, Associate Curator of Programs, Yale University Art Gallery

**Moderator:** Emily Arensman, Programs Fellow, Yale University Art Gallery

*Category: Audience Development & Engagement*

## Counter-Programming for the New South (IA)

This panel features case studies from five institutions producing, presenting, and programming alternative narratives across university museums, galleries, historical spaces, and libraries, highlighting the ever-shifting landscape as the American South continues to redefine its identity. Learn how and why these institutions are confronting and responding to

difficult issues such as AIDS/HIV, censorship, stereotypes, and how best to create the opportunity for broad community engagement and further dialogue using historical and creative material.

#### Panelists:

Lizz Biswell, Manager of Outreach & Engagement, Halsey Institute of Contemporary Art, College of Charleston

Karen Howard, Director, Winthrop University Galleries, Director, Arts Administration Programs, College of Visual and Performing Arts, Winthrop University

William David Hiott, Sr., Executive Director & Chief Curator, Department of Historic Properties, Adjunct Instructor of History, Clemson University

Les Reker, Director, The Rural Heritage Museum, Mars Hill University

Gretchen Warner, Graphic Designer, Sr., Campus and Community Relations, Robert Woodruff Library, Emory University

**Moderator:** Caitlin Margaret Kelly, Director, Power Plant Gallery, Duke University

*Categories: Audience Development & Engagement; Exhibitions & Collections; and Leadership & Advisory Boards*

## Art Benefits Healthcare (S)

Panelists will discuss ways that academic art museums can use educational practices to support medical training with the aim of building observational and communication skills that strengthen empathy and teamwork and aid in diagnoses.

#### Panelists:

Hope Torrents, School Programs Coordinator, Lowe Art Museum, University of Miami

Lenore D. Miller, Director, University Art Galleries and Chief Curator, Luther W. Brady Art Gallery, The George Washington University

Jill S. Sanko, PhD, MS, ARNP, CHSE-A, FSSH, Assistant Professor, University of Miami School of Nursing and Health Studies

Gauri Agarwal, M.D., F.A.C.P., Associate Regional Dean for Medical Curriculum, University of Miami Miller School of Medicine

Natalie Wilner, 3rd year medical student, The George Washington University School of Medicine & Health Sciences

**Moderator:** Hope Torrents

*Category: Audience Development & Engagement*

## Illuminating Dark Data to Engage Audiences: Integrating Digital Images into Academic and Avocational Knowledge Creation (BW)

Creating and collecting digital assets by academic museums has become a commonplace activity. But beyond using the images for object documentation, how can digitized collections serve the educational mission of your institution? Attendees will come away with a range of pedagogical applications for digital object-based learning for academic and avocational researchers.

### Panelists:

Lana Burgess, Ph.D., Director, Museum Management Program, McKissick Museum, University of South Carolina

Christian Cicimurri, Curator of Natural Science, McKissick Museum, University of South Carolina

**Moderator:** Lana Burgess

*Categories: Access, Diversity & Inclusion; Audience Development & Engagement; Exhibitions & Collections; and Marketing & Technology*

## 2:45-3:15 p.m. | Break: Please visit our Sponsor Tables and Poster Sessions

### Afternoon Coffee Break Sponsor CAA

## 3:15 p.m.-4:30 p.m. | Session 3

### Addressing Student Learning Objectives across the Curriculum (BC + BE)

How are exhibitions and collections used to achieve student learning outcomes across disciplines and how are they used to support the teaching of fundamental research skills, such as observation, analysis, hypothesis, testing of evidence, and revision? Campus museum professionals share their successful collaborations with faculty to integrate museum and gallery experiences into courses in a range of fields.

### Panelists:

Jessica Hunter-Larsen, Director of Academic Engagement, Colorado Springs Fine Arts Center at Colorado College

Ashley Rye-Kopec, Curator of Education and Outreach, Special Collections and Museums, University of Delaware

Elizabeth Dysart, Director of Education and Engagement, Hofstra University Museum

**Moderator:** Patricia Briggs, Director and Curator, Art Galleries at Jamestown Community College

*Categories: Audience Development & Engagement and Collections & Exhibitions*

## Inspiring Partners (BW)

This panel explores the profound effect of storytelling in urban and rural communities across the globe. With the support of the Grandmother Project in West Africa, Oglethorpe University Museum of Art in Atlanta, Georgia, and the Jule Collins Smith Museum in Auburn, Alabama, Inspiring Partners brings oral histories to life and demonstrates the modern need to use storytelling as a universal form of human connection and a catalyst for change in community.

### Panelists:

Scott Bishop, Curator of Adult Education, Jule Collins Smith Museum of Fine Art, Auburn University

Elijah Gaddis, Ph.D., Assistant Professor of History, Auburn University

Anne Gahongayire, External Relations & Partnership Development Officer, Grandmother Project

Taylor Roberts '21, intended major Business and Museum Studies, Oglethorpe University

Dr. Hyojung Cho, Associate Professor, Texas Tech University Museum

**Moderator:** Taylor Roberts

*Categories: Audience Development and Engagement; Access, Diversity and Inclusion; and Collections and Exhibitions*

## Medicine and the Academic Museum (IA)

As medical disciplines themselves and their relation to society develop, the role of medical collections, often present in universities, changes as well. In this panel, a few examples of this change are highlighted and discussed with a view to both museum and medical ethics.

### Panelists:

Ondrej Dostal, Director, Mendel Museum, Masaryk University:  
**(Un)Safe Genetics**

Steph Schotten, Director, Hunterian Art Gallery and Museum, University of Glasgow: **Museums vs. Medical: How to Marry Two Ethical Frameworks**

Magdalene Grassmann, Director, Museum of the History of Medicine and Pharmacy, Medical University of Bialystok, Poland: **The University Museum as a Medical and Cultural Link in an Unstable World**

**Moderator:** Steph Schotten

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

## Social Fabrics: Radical Textile Projects on Campus (S)

This panel discusses five radical textile projects—avant-garde exhibitions and programs featuring fibers and fashion—that impart the urgency of the times we live in, while also emphasizing fun, practical, and innovative practices for visitors to use in their everyday lives. We'll end with a short workshop and discussion (including hands-on knitting and crocheting), addressing the questions: How can campus galleries, often with limited resources, engage and grow audiences while also addressing pressing social and environmental issues? How can we impart the urgency of the times we live in, while also emphasizing fun, practical, and innovative practices for visitors to use in their everyday lives? How can museums harness a connection with our audiences and contemporary artists and professors to build spaces that radically knit together our communities?

### Panelists:

April Beiswenger, Associate Professor of Theatre; Shan Bryan-Hanson, Director and Curator of Art Galleries and Collections, St. Norbert College: **"Fashion This" Exhibitions and Programs**

John Harness, Program Coordinator, Smart Museum of Art, University of Chicago: **Welcome Blanket Exhibition and Sewing & Citizenship Family Day**

Laura McDowell Hopper, Curator, Pick Museum of Anthropology, Northern Illinois University: **Quilts and Human Rights and Storytelling: Hmong American Voices Exhibitions**

Lori Kartchner, Programs Associate, Museum Collections, The Textile Museum, George Washington University: **Stories of Migration: Contemporary Artists Interpret Diaspora Exhibition**

Laura Scheper, Manager of Public Programs, Eskenazi Museum of Art, Indiana University: **"Home Mask Relations" Artist Project and Public Program**

**Moderator:** Erik Peterson, Manager of Family Programs and Student Engagement, Smart Museum of Art, University of Chicago

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

**Evening (times vary):  
Affinity-themed dinners (pre-registration required)**



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## Paula Gangopadhyay: The Power of Asking...What If?

Paula Gangopadhyay is a respected thought-leader on innovation in education and is the recipient of several state and national awards and recognitions. She was appointed Deputy Director, Office of Museum Services, at the Institute of Museum and Library Services (IMLS), in January 2016. In her current role, she collaborates with IMLS's senior leadership on agency priorities, policies, and partnerships, and provides leadership and direction for the museum grants and special initiatives.

Over her professional career of more than twenty years, Ms. Gangopadhyay has worked in small, medium, and large museums and cultural organizations, as well as government, business, and education sectors, where she led systemic change and positive community impact at local, state, and national levels. She was appointed by President Barack Obama to the National Museum and Library Services Board in 2012 and served in that capacity for three years. She received her B.A. and M.A. in history from Indore University, India; her post-graduate certification in archival, museum, and editing studies from Duquesne University, Pittsburg, PA; and an education policy fellowship from the Institute for Educational Leadership.

# Saturday, June 23, 2018

- 8:00 a.m. Registration Opens
- 8:30 a.m. Annual Meetings (UMAC/ICOM)
- 9:15 a.m. Keynote: Paula Gangopadhyay, Deputy Director, Office of Museum Services, IMLS (Ballroom)
- 10:15 a.m. Break: Please visit our Sponsor Tables and Poster Sessions
- 10:45 a.m.-12:00 p.m. Session 1
- 1:30-2:45 p.m. Session 2
- 3:15-4:30 p.m. Session 3

## Keynote Sponsorship

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## Morning Coffee Break Sponsorship

Collector Systems

10:45 a.m.-12:00 p.m. | Session 1

### Charged Spaces: Facilitating Difficult Conversations in the University Art Museum (BC + BE)

This panel explores the ways in which academic museums foster politically charged conversations on campus, specifically addressing public programs, curatorial strategies, and administrative brokering. Panelists will discuss the complexities of collaboration and academic freedom when tackling such sensitive topics, and discuss lessons learned through successes and failures.

#### Panelists:

Alexandra Chamberlain, Assistant Curator of Exhibitions and Education, Galleries & Collections, DePauw University

Craig Hadley, Director and Curator of Exhibitions and Collections with Rank of Assistant Professor, Galleries & Collections, DePauw University

Dr. Annette Loeseke, Lecturer in Museum Studies, New York University, Berlin Campus

Elizabeth H. Manekin, Head of University Programs and Academic Projects, Ackland Art Museum, University of North Carolina at Chapel Hill

Alana Ryder, Manager, Public and University Programs, Wexner for the Center for the Arts, The Ohio State University

**Moderator:** Craig Hadley

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

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## With Our Powers Combined: Museums and Libraries Teaming Up to Teach, Engage, and Serve New Constituencies (BW)

This panel focuses on ways museums and libraries can foster beneficial partnerships on campus and off to create collaborative teaching that is more critical, joint programming that is more sustainable, and interconnected presences that are more visible. Attendees will learn which museum-library partnerships make the most sense, how to identify and begin new joint programs, and how these collaborations can strengthen all organizations involved.

### Panelists:

Jennie Davy, Exhibits Manager, William & Mary Libraries

Kyle McQuillan, Mosaic Fellow, William & Mary Libraries

Alexander Watkins, Assistant Professor, Art & Architecture Librarian, University of Colorado Libraries

**Moderator:** Hope Saska, Curator of Collections and Exhibitions, University of Colorado Art Museum

*Categories: Audience Development & Engagement and Collections & Exhibitions*

## Decolonizing Museum Collections and Practices in the Context of University Learning (S)

Through a series of case studies, this panel explores decolonization of university-related museums as a key component of serving as more inclusive and equitable change-agents on campus and beyond. Topics include honoring indigenous knowledges and object histories, fostering collaborative partnerships, acknowledging the impact of colonialism on specific peoples and broader institutional, intellectual, and educational practices, exhibiting museum collections derived from colonial trade, shifting interpretation from owner-centric object stories to more comprehensive narratives, and negotiating potential tensions between academic and general public audiences.

### Panelists:

Juliette Bianco, Deputy Director, and Jami Powell, Associate Curator of Native American Art, Hood Museum of Art, Dartmouth College: **Practicing Positionality: Opening Spaces for Dialogue in a Teaching Museum**

Catharine Dann Roeber, Brock W. Jobe Assistant Professor, Decorative Arts and Material Culture, and Josh Lane, Curator of Furniture, Winterthur Museum: **One Cabinet, Many**

## Questions: A Case Study in Student-Driven Exhibitions and Ethical Curation at Winterthur

Leah Sweet, Lynch Curatorial Coordinator of Academic Programs, Herbert F. Johnson Museum of Art, Cornell University: **Temporary or Permanent? Leveraging University Class Sessions to Revamp Collection Displays and Interpretive Resources**

**Moderator:** Leah Sweet

*Categories: Access, Diversity & Inclusion and Exhibitions & Collections*

## First Listen: Advocating for Equity and Inclusion (IA)

The panel will discuss strategies, techniques, and resources used by their own institutions to address diversity issues as a catalyst for change in academic museums. Learning outcomes will include methods of reaching new and culturally aware audiences through education and research initiatives.

### Panelists:

Paige Willis, Education Program Assistant, Harn Museum of Art, University of Florida

Scott Bishop, Curator of Adult Education, Jule Collins Smith Museum of Fine Arts, Auburn University

Liam Sweeney, Analyst at Ithaka S+R (Andrew W. Mellon Foundation case study of Spelman College Museum of Fine Art)

Makeba Dixon-Hill, Curator of Education, Spelman College Museum of Fine Art

**Moderator:** Paige Willis

*Categories: Leadership & Advisory Boards; Collections & Exhibitions; Access, Diversity & Inclusion; and Audience Development & Engagement*

12:30-1:30 p.m. | Lunch

Lunchtime Conversations:

**Building an Art Collection with Little Money** with Kathleen Farrell, Monroe Community College (IA)

**Understanding the Code of Best Practices in Fair Use (BC + BE)**

Facilitators: Hunter O'Hanian, CAA Executive Director, and Aakash Suchak, Grants and Special Programs Manager

The College Art Association (CAA) created the Code of Best Practices in Fair Use with and for the visual arts community, particularly those involved in art writing, art practice, museum work, teaching about art, and putting images online. The Code describes common situations in which materials under copyright can be used in these professional areas. Bring your lunch and learn more about the basic tenets of the code and its application. This will be of particular interest to art and architectural historians, artists, designers, curators, museum directors, educators, rights and reproduction officers, and editors at scholarly publishers and journals.

**AAMG Regional and State Representatives Meeting** with Katie Lee Koven, AAMG VP, Regional Programs (S)

Luncheon Sponsor

UTSA Institute of Texan Cultures

1:30-2:45 p.m. | Session 2

**The GLAMorous Life: Maximizing the Potentialities and the Potency of Gallery-Library-Archive-Museum Collaborations across our Campuses (BC + BE)**

This panel brings together five leaders in the field of academic art museum and library collaboration and resource-sharing, each of whom will briefly discuss the successes and challenges they have faced in their work in the GLAM sector. They will equally speak to what they perceive to be key opportunities in this arena.

**Panelists:**

Lisa Corrin Graziose, The Ellen Philips Katz Director, Block Museum of Art, Northwestern University

Andria Derstine, John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College

Jill Deupi, Beaux Arts Director & Chief Curator, Lowe Art Museum, University of Miami

Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art, University of Oregon

Saralyn Reece Hardy, Marilyn Stokstad Director, Spencer Art Museum, University of Kansas

**Moderator:** Jill Deupi

*Categories: Audience Development & Engagement and Exhibitions & Collections*

**Building Diversity & Inclusion (BW)**

This panel explores ways museums can build diversity and inclusion. The University of Richmond Museums examine student engagement with Spanish-speaking communities, which includes addressing social inequality awareness, fortified citizenry, and mutual appreciation. The "Encountering Fife" project in Scotland seeks to give refugees the opportunity to share experiences of their new lives on the east coast of Scotland by creating a photographic exhibition in partnership with local secondary school pupils. Those attending the session will consider the practical ways in which university museums can support the integration and personal development of immigrants and what challenges and pitfalls they might encounter while doing so.

**Panelists:**

Martha Wright, Coordinator of Visitor and Tour Services, University of Richmond Museums: ***It's All about the Experience: Inclusion through Collaboration between Spanish in the Community class and UR Museums***

Matthew Sheard, Learning & Access Curator, Museum of the University of St. Andrews, Scotland: ***Encountering Scotland: Championing Inclusion among Refugee Communities at the Museum of the University of St. Andrews***

**Moderator:** Martha Wright

*Categories: Access, Diversity & Inclusion and Audience Development & Engagement*

## Addressing the Academic Museum's Social Origins, University History, and Indigenous Communities (S)

Sponsored by  
Mathers Museum of World Cultures

This panel approaches the value of academic museums from a range of perspectives: the important role of collectors in the development of knowledge and research; the use of diverse collections to build inclusive experiences among specialists and the broader community; and how to create meaningful and socially inclusive displays using contemporary museological methodologies, emphasizing the cooperation with different target groups and stakeholders of the museum and offering a curator tool kit.

**Introductions:** Judith Kirk, Mathers Museum of World Cultures

### Panelists:

María Molina Leon, Director, Museo Universidad Panamericana: ***The Social Origin of University Museums as Agents of Change: Knowledge and Development of Generations through Donations of Heritage***

Karin G. Weil, Director, Dirección Museológica, Universidad Austral de Chile: ***The Documentation of University Collections: An Exercise in Inclusion and Equity within and Beyond the Campus***

Mariann Raisma, Director, University of Tartu Museum: ***Touch of the University Spirit: How to Create an Inclusive and Meaningful Exhibition about University History***

Luisa Fernanda Rico Mansard, Coordinator, University Seminar of Museums and Museographic Facilities, Universum, Museum of the Sciences, National Autonomous University of Mexico: ***Knowledge to Come and Go in University Museums***

**Moderator:** Karin G. Weil

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Collections & Exhibitions*

## Advancing University Collections Without a Museum (IA)

This international panel will discuss how collections can be integrated into the academic and public education of the university community despite the lack of a bricks-and-mortar museum or gallery space. Considering the limitation of space, this session will focus on how each institution maximizes the potential use of university collections through unique physical and digital exhibits, making cultural and social impacts in the community.

### Panelists:

Laila Zwisler, MSC, Division Head of History of Technology, Technical University of Denmark

Pilar Irala-Hortal, Ph.D. Professor of Communication and Social Science, San Jorge University

Vanessa Rousseau, Ph.D., Adjunct Curator and Antiquities Consultant, Weisman Art Museum, University of Minnesota

Scott Legge, Ph.D., Associate Professor and Chair, Department of Anthropology, Macalester College

Rebecca Wingo, Ph.D., Postdoctoral Fellow in Digital Liberal Arts, Macalester College

Nicole Willard, M.A., C.A., Director Archives and Special Collections, Library Development, University of Central Oklahoma

Shikoh Shiraiwa, M.A., M.Ed., Library Archives Specialist, University of Central Oklahoma

**Moderator:** Shikoh Shiraiwa

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; Exhibitions & Collections; and Marketing & Technology*

**2:45-3:15 p.m. | Break: Please visit our Sponsor Tables and Poster Sessions**

**3:15-4:30 p.m. | Session 3**

## Strategies for Successfully Engaging and Empowering Students through Docent Programs, Collection Development, and Research (BC + BE)

Panelists explore best practices for engaging students—in courses or as interns, work-study employees, and volunteers—in researching collections, proposing acquisitions, and guiding visitors. Attendees will leave with tools and tested methods of working with students that are scalable to the size and goals of their institution.

### Panelists:

Amber Geary, Museum Educator and Docent Program Supervisor, Wellin Museum of Art, Hamilton College

Gina Hall, Associate Educator for School and Family Programs, Smith College Museum of Art

Leah Niederstadt, Assistant Professor of Museum Studies & Curator of the Permanent Collection, Department of Art/Art History, Wheaton College

Rebecca Summerhays, Preceptor in Expository Writing, Harvard University

**Moderator:** Amber Geary

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections*

## Sensory Learning in Academic Museums (S)

Touch and sound offer innovative opportunities for learning in academic museums. This panel explores ways that such sensory learning practices can enhance student engagement and interdisciplinary dialogue and make content accessible to those with different historical and cultural knowledge as well as physical and cognitive differences.

Elena Corradini, Director, Polo Museale University of Modena and Reggio Emilia, and Coordinator of the University Museums Italian Network: ***Interactive Learning within Italian University Museums***

Ayumi Terada, Affiliate Associate Professor, University Museum, University of Tokyo: ***The Sound Layers Project: Exploring a New Auditory Experience in a Museum***

Grant Hamming, Inga Maren Otto Curatorial Fellow, Harvard Art Museums: ***Haptic Learning at the Harvard Art Museums***

**Moderator:** Grant Hamming

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Marketing & Technology*

## Art in Public Spaces: Controversies over Representations (BW)

At a time when social justice movements have highlighted the inequity between whose history is publicly visible and whose history is invisible, what is the role of the campus art museum in shaping the contested meaning of public art? This panel provides attendees with an expanded meaning of public art that includes not only site-specific installations, but also portraits of university leaders and art circulating in campus loan programs; strategies for managing the competing interests of stakeholders; and suggestions for avoiding pitfalls and building alliances.

### Panelists:

Meghan C. Doherty, Ph.D., Director, Doris Ulmann Galleries Curator, College Art Collections Assistant Professor, Art History, Berea College

Daniel Feinberg, Assistant Professor of Design and Sculpture, Berea College

Saralyn Reece Hardy, Marilyn Stokstad Director, Spencer Museum of Art, The University of Kansas

Jane Becker Nelson, Director & Curator, Flaten Art Museum, St. Olaf College

**Moderator & Panelist:** Jennifer Reynolds-Kaye, Ph.D., Curator of Education and Academic Outreach, Yale Center for British Art, Yale University

*Categories: Access, Diversity & Inclusion and Exhibitions & Collections*



We invite you to join ICOM-US and the worldwide members of ICOM (International Council of Museums) in Kyoto, Japan September 1-7, 2019 for the 25<sup>th</sup> ICOM General Conference.

ICOM-US, based in Washington, DC, is the National Committee of ICOM for the United States. ICOM-US will be offering a limited number of travel grants to US members who will be participating in the conference. We also recommend joining an international committee (ex- UMAC) and submitting a paper to present in Kyoto. The international committees also offer travel grants for participants to attend. We hope to see you there!

ICOM Kyoto 2019 General Conference: <http://icom-kyoto-2019.org/>

Join ICOM-US: <http://www.icomus.org/join-us>

ICOM International Committees: <http://icom.museum/the-committees/international-committees/>



# Friday & Saturday Poster Sessions

All posters will be on view in the 3rd floor corridor throughout the conference.

## Techniques Used and their Improvements to Preserve the Germplasm of Plants for Museum Collections; Sri Lanka Scenario, especially in Educational Purposes

Professor A.A.Y. Amarasinghe, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka, with Dr. D.M. Suratissa, Department of Zoology, University of Colombo

This poster presents the best techniques for conserving and preserving ex-situ and in-situ plant germplasm, based on practical classes with university students.

*Categories: Exhibitions & Collections*

## Volunteer Management in University Museums

Silvana Arago Telona, Assistant in the Department of Museological Studies, Museum of the Sciences, National Autonomous University of Mexico

This poster deals with the advantages and impact of a volunteer program at university museums. By recognizing the voluntary work as a topic of our interest, we can identify the different departments where volunteer effort is needed, as well as its value for the university. Our aim is to highlight how volunteers can increase our sense of belonging and identification to a specific community.

*Categories: Access, Diversity & Inclusion*

## The Cultural Memory of the Extermination of Polish Officers Murdered in Katyn in the Narrative and Educational Activity of the Polish Army Museum – Martyrological Department of the Katyn Museum

Adam Bulawa, Director, Polish Army Museum in Warsaw, and Anna Popielarczyk-Palega, Main Specialist, Polish Army Museum, Kazimierz Wielki University

This poster explores the birth and long life of the Katyn lie and the slow investigation into the truth about the crime. Visitors will learn about the Katyn massacre, the Polish Army, and cultural memory.

*Categories: Access, Diversity & Inclusion; Exhibitions & Collections*

## The Role of Outdoor Museum Techniques in Zoological Education Programs: the Sri Lankan Experience while Teaching Wildlife Biology at the Undergraduate Level

Dr. D.M. Suratissa, Department of Zoology, University of Colombo, with Professor A.A.Y. Amarasinghe, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka

Because the preparation of museum specimens and maintaining voucher specimen collections for exhibition purposes are no longer encouraged by the Fauna and Flora Protection Ordinance and regulations imposed by ethical committees, teaching zoology-related subjects has become more difficult. This study suggests that the proper use of museum techniques can be effectively utilized to address this situation while supporting quality teaching.

*Categories: Exhibitions and Collections*

## A Minimally Expensive Exhibition Sharing Program for the University Museum Network and Transnational Collaboration of University Museums

Jeng-Horng Chen, Director, NCKU Museum, and Associate Professor, Department of Systems & Naval Mechatronic Engineering, National Cheng Kung University, Taiwan

For university museums that barely manage to maintain daily operations and fundamental duties, the possibility of participating in traveling exhibitions seems unrealistic because of the cost involved. This poster proposes a solution to this challenge by having network members share the cost of manufacturing an exhibition.

*Categories: Fundraising & General Operations; Exhibitions & Collections*

# Friday & Saturday Poster Sessions

All posters will be on view in the 3rd floor corridor throughout the conference.

## Museum Commons: Connecting Diversities of Collections, People and Places

Yu Homma, Research Fellow, Keio University Art Center, Tokyo

This presentation introduces the concept of “Museum Commons,” which considers a university museum as a new connecting hub for collections, people, and places in and outside the university. The poster shares and discusses the challenges of surveying “invisible” collections in the university, communicating with people from various sectors, and opening research activities to broader contexts.

*Categories: Access, Diversity & Inclusion; Exhibitions & Collections*

## Museums as Change-Agents: Increased Inclusive Capacity Building at a Small Museum through Incorporating 3D Technologies into Exhibit and Educational Programs

Dr. Eileen Johnson, Director of Academic and Curatorial Programs, and Chair, Heritage and Museum Sciences, Horn Professor of Museum Science, Museum of Texas Tech University; Dr. Stance Hurst, Field Manager, Lubbock Lake Landmark, and Graduate Faculty, Heritage & Museum Sciences, Texas Tech University; and Jessica Stepp, Administrative Intern, Museum of Texas Tech University

3D technologies provide for experiential interaction opportunities in museum exhibits and sharing collections but each museum must weigh the costs and benefits for themselves. Outcomes from incorporating 3D modeling and 3D printing into an exhibit at the Lubbock Lake Landmark suggest the learning curve to provide an informative visitor experience is steep, but the low costs of these rapidly evolving technologies provide an accessible and exciting set of tools in which to engage visitors more fully with both tangible and intangible heritage.

*Categories: Access, Diversity & Inclusion; Exhibitions & Collections*

## The Value and Strategies of a New Interdisciplinary Course

W. Mei-Fang Kuo, Associate Curator, National Cheng Kung University Museum, Tainan, Taiwan

University museums have a diversity of collections, both tangible and intangible. This poster invites students to visit a campus historical site to learn more about the university's heritage and stimulate their interest and connection to the university.

*Categories: Audience Development & Engagement; Access, Diversity and Inclusion; Exhibitions & Collections*

## Expanding the Network: Science and Arts Communication Training in a University Art Museum

Olivia Miller, Curator of Exhibitions and Education, The University of Arizona Museum of Art

Working with the Pacific Science Center and Conner Prairie Living History Museum, The University of Arizona Museum of Art has recently expanded its educational offerings by integrating a Science and Arts Communication Fellowship, which trains scientists and artists to facilitate interactive experiences with the public that encourage wonder, curiosity, and discovery. Attendees at this poster session will leave with concrete examples of communication activities, ways to adapt the framework to fit the needs of museum staff and fellows, and ideas to sustain the program moving forward.

*Categories: Audience Development & Engagement; Access, Diversity & Inclusion*

# Friday & Saturday Poster Sessions

All posters will be on view in the 3rd floor corridor throughout the conference.

## International Education and the University Museum

**Ashley Simmons Coffey, Graduate Student, University of Kentucky Art Museum**

This poster will discuss ways museums and galleries can engage in campus internationalization through the curriculum and co-curricular programming. It will present how to organize internationally themed programming, recruit students and staff to participate, and how such programs will benefit both the university museum and gallery and the university's international education office.

*Categories: Access, Diversity & Inclusion; Exhibitions & Collections*

## 11 Teaching Innovation Programs in a New University Museum in Spain. The Case of Learning Palliative Care in Medicine Contemplating Rothko

**Elisa Montserrat Rull, Director of Communication and Corporate Development, University of Navarra Museum**

The museum at the University of Navarra in Spain serves as an international center in which the arts are used for research and teaching with an interdisciplinary perspective. Its innovative programs, which cover such subjects as law, communications, science, medicine, education, and psychology, encourage faculty and students to think and learn in expansive ways.

*Categories: Collections & Exhibitions*

## Intercultural Competence at the Teaching Museum

**Anne Tiballi, Director of Academic Engagement, Penn Museum, University of Pennsylvania**

This poster provides an overview of the ways in which educators and museums can create programs that achieve intercultural competence goals within the higher education curriculum using object-based learning. Drawing from collaborations between the Penn Museum and University language programs, medical residents, and K-12 education in the Philadelphia area, the poster presents strategies for selecting artifacts, developing classroom activities, and creating assessment tools to test specific elements of intercultural competence.

*Categories: Access, Diversity & Inclusion; Collections & Exhibitions*

## Rhythmic Light: Contemporary Cuban Photography by Arien Chang Castán and Leysis Quesada Vera.

**Roberto Vasquez, Undergraduate Student, Gund Gallery, Kenyon College**

Guided by museum staff at the Gund Gallery, a student team participated in all aspects of the curatorial process, from research to final exhibition design. The exhibition brought together the work of two contemporary Cuban photographers – Arien Chang Castán and Leysis Quesada Vera – who intimately portray everyday life in Cuba. The poster will present the curatorial process, its challenges, and outcomes. Attendees will come to value our attempts to engage the larger campus community through multiple interdisciplinary lectures, literary and audiovisual supplements for the exhibition, and –hopefully– a publication.

*Categories: Access, Diversity & Inclusion; Exhibitions & Collections*

## The Ghent University Museum: From Hidden Collections to Full-blown Museum

**Dominick Verschelde, Mcs., Collection Manager, Zoology Collection, Ghent University Museum, Belgium**

Ghent University decided to combine its collections, botanical garden, and archive into one Academic Heritage unit for which the collections, in their turn, are to be combined into one grand museum, which will be open to the general public. In cooperation with an external company of scenographers, the different curators and collection managers are now working on the story, object choice, and layout of the permanent exhibition, while the building for the future museum is being renovated and adapted. Different museum tasks and responsibilities are being redirected to the curators and collections managers and their job descriptions altered accordingly. This poster presents the story, scenography, layout and selected chosen objects, as well as the new roles of our curators and collections and managers.

*Categories: Exhibitions and Collections; Audience Development and Engagement*



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### Exhibition Inquiries:

Jordan D. Schnitzer  
jordans@harsch.com

Catherine Malone  
catherinem@harsch.com



# Sunday, June 24, 2018

All workshops will be held at Florida International University's Frost Art Museum  
10975 SW 17th Street Miami, FL 33199; 305.348-2890

## Workshops (Pre-conference registration required)

### Secrets to Reaccreditation Success for Academic Museums

With Julie Hart, Senior Director, Museum Standards & Excellence

**8:30 a.m.–12:30 p.m.**

### Current Legal and Ethical Issues for Museum Professionals

With Dr. Jill Deupi, Director and Chief Curator, Lowe Art Museum, University of Miami; Barbara Chamberlain, Director Art Collection Management, AIG; and Diego Figueroa-Rodriguez, Of Counsel, DLA Piper; Emily McDonald-Korth, President and Chief Analyst at Longevity Art Preservation, LLC

**9 am–12 p.m.**

### Let's Go Digital! Photogrammetry and 3D Modeling

With Jessica Stepp, Administration Intern, Museum of Texas Tech University, and graduate student; and Dr. Stance Hurst, Field Manager, Lubbock Lake Landmark, and graduate faculty, Texas Tech University Heritage & Museum

**8:30 a.m.–12:30 p.m.**

### Build Your Own Beacon-Enabled App

With Douglas Perkins, Associate Director, Operations and Finance, Middlebury College Museum of Art

**8:30 a.m.–12:30 p.m.**



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## Resources for Academic Art Museum Professionals

*A project of CAA, supported by the Andrew W. Mellon Foundation*

RAAMP serves to promote scholarship, advocacy, and discussion related to the role of academic art museums and their contribution to the educational mission of their parent institutions. To this end, it functions as a publicly accessible online repository; it collects, stores, and shares resources.

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FOUNDATION

**A.A.Y. Amarasinghe**  
Sabaragamuwa University  
rathna.agric2@gmail.com  
*Presenter*

**Anne Amati**  
**Registrar/NAGPRA Coordinator**  
University of Denver  
University of Denver Museum of Anthropology  
anne.amati@du.edu

**Christie Anderson**  
**Registrar**  
DePauw University  
Richard E. Peeler Art Center  
cyanderson@depauw.edu

**Clover Archer**  
**Director**  
Washington and Lee University  
Stanier Gallery  
archerc@wlu.edu

**Emily Arensman**  
**Senior Programs Fellow**  
Yale University  
Yale University Art Gallery  
emily.arensman@yale.edu  
*Presenter*

**Zaira Arredondo**  
**Registrar**  
Utah State University  
Nora Eccles Harrison Museum of Art  
zaira.arredondo@usu.edu

**Madison Auten**  
**Gallery Manager**  
University of Wisconsin-Milwaukee  
UWM-Union Art Gallery  
mauten@uwm.edu  
*Presenter*

**Kayle Avery**  
**Assistant Curator**  
University of Wyoming  
UW Art Museum  
klangfor@uwyo.edu  
*Presenter*

**Mary Bailly Wieler**  
**President**  
Museum Trustee Association  
mary@museumtrustee.org

**Paul Baker**  
**Director, Office of the QEP**  
**Faculty in Museum Studies**  
North Carolina Central University  
NCCU University Art Museum  
pbaker14@nccu.edu

**Yina Balarezo**  
**Event Planner**  
University of Miami  
Lowe Art Museum  
yaba@miami.edu  
*Conference Volunteer*

**Susan Bandes**  
**Professor**  
Michigan State University  
Museum Studies Program  
bandes@msu.edu

**Noah Barth**  
**Archives Research Assistant**  
University of Minnesota  
Andersen Library/University Archives  
barth494@umn.edu  
*Kress Scholarship Recipient*

**Carey Beam**  
**Director, Wylie House Museum**  
Indiana University  
Wylie House Museum  
crbeam@indiana.edu

**Mora Beauchamp-Byrd**  
**Faculty Curator**  
Oklahoma State University  
OSU Museum of Art  
mora.beauchamp-byrd@okstate.edu

**Jane Becker Nelson**  
**Director**  
St. Olaf College  
Flaten Art Museum  
beckerj@stolaf.edu  
*Presenter*

**Alyssa Becker-Burns**  
**Assistant Director - Collections Management**  
University of Alberta  
Museums and Collections Services  
becker1@ualberta.ca

**April Beiswenger**  
**Associate Professor of Theatre Studies**  
St. Norbert College  
Godschalx Gallery/Baer Gallery  
april.beiswenger@snc.edu  
*Presenter*

**Heather Ann Bennett**  
**Collections Manager**  
Texas A&M  
Forsyth Galleries  
hbennett@uart.tamu.edu

**Victoria Berry**  
**Director**  
Oklahoma State University  
OSU Museum of Art  
victoria.berry@okstate.edu

**Juliette Bianco**  
**Deputy Director**  
Dartmouth College  
Hood Museum of Art  
juliette.bianco@dartmouth.edu  
*Presenter*

**Lucineia Bicalho**  
**Student Researcher**  
Federal University of Minas Gerais-UFMG  
Centro de Memória da Farmácia  
lucineiabic@gmail.com

**Scott Bishop**  
**Curator of Education**  
Auburn University  
Jule Collins Smith Museum  
bishogs@auburn.edu  
*Presenter*

**Lizz Biswell**  
**Manager of Outreach & Engagement**  
College of Charleston  
Halsey Institute of Contemporary Art  
biswell@cofc.edu  
*Presenter*

**Brent Bjorkman**  
**Director**  
Western Kentucky University  
Kentucky Museum  
brent.bjorkman@wku.edu

**Christine Blackhurst**  
**Art Gallery Director**  
Texas A&M University Commerce  
The University Gallery  
christine.blackhurst@tamuc.edu

**Bartholomew Bland**  
**Executive Director**  
Lehman College/The City University of New York  
The Lehman College Art Gallery  
bartholomew.bland@lehman.cuny.edu

**Frannie Blondheim**  
**Associate Director**  
University of Alberta  
University of Alberta Museums  
museums@ualberta.ca

**John Jay Boda**  
**Doctoral candidate**  
Florida State University  
Museum Education and Visitor-Centered Programs  
jjb13e@my.fsu.edu  
*Kress Scholarship Recipient, Presenter*

**Jocelyn Boigenzahn**  
**Gallery Director**  
University of Tampa  
Scarfone/Hartley Gallery  
jboigenzahn@ut.edu

**William Bomar**  
**Executive Director**  
The University of Alabama  
University of Alabama Museums  
bbomar@ua.edu  
*AAMG State Rep*

**Mary Ann Bonet**  
**Manager of Community Engagement**  
Marquette University  
Haggerty Museum of Art  
maryann.bonet@marquette.edu

**David Brinker**  
**Assistant Director**  
Saint Louis University  
Museum of Contemporary Religious Art (MOCRA)  
brinkerd@slu.edu

**Shan Bryan-Hanson**  
**Director and Curator, Art Galleries and Collection**  
St. Norbert College  
Bush Art Center  
shan.bryan-hanson@snc.edu  
*Presenter*

**James Buchanan**  
**Gallery Manager**  
Wake Forest University  
START Gallery  
buchjg13@wfu.edu

**Lana Burgess**  
**Faculty Curator**  
University of South Carolina  
McKissick Museum  
lburgess@mailbox.sc.edu  
*AAMG Board, AAMG State Rep, Presenter*

**Erin Burke**  
**Student**  
Colgate University  
The Picker Art Gallery  
eburke@colgate.edu

**Sarah Burns**  
**Head Registrar**  
Collector Systems  
sburns@collectorsystems.com  
*Sponsor*

**Amy Butler**  
**Director**  
American University  
AU Museum  
aebutler@american.edu

**Heather Campbell**  
**Curator of Museum Programs**  
University of Richmond  
University of Richmond Museums  
hcampbel@richmond.edu

**Elizabeth Canter**  
**Academic Programs Coordinator**  
Tufts University  
Tufts University Art Galleries  
elizabeth.canter@tufts.edu

**Andrew Cappetta**  
**Assistant Curator of Academic Programs**  
University of Rochester  
Memorial Art Gallery  
acappetta@mag.rochester.edu

**Blanca Maria Cardenas Carrion**  
**Auxiliar**  
Universidad Nacional Autonoma de Mexico  
Universum, Museo de las Ciencias  
blankz23.bc@gmail.com  
*Presenter*

**Rochelle Caruthers**  
**University Academic Programs Coordinator**  
Washington University  
Mildred Lane Kemper Art Museum  
rochelle.caruthers@wustl.edu

**Martin Casuso**  
**Building Facility Coordinator**  
University of Miami  
Lowe Art Museum  
mecasuso@miami.edu  
*Conference Volunteer*

**Alexandra Chamberlain**  
**Assistant Curator of Exhibitions and Education**  
DePauw University  
Richard E. Peeler Art Center  
alexandrachamberlain@depauw.edu  
*Conference Volunteer, Presenter*

**Chiong-Yiao Chen**  
**Department Chair**  
University of North Alabama  
University Art Gallery  
cchen@una.edu

**Laura Child**  
**Director of Development**  
Washington State University  
Jordan Schnitzer Museum of Art  
laura.child@wsu.edu

**Christian Cicimurri**  
**Curator of Collections**  
University of South Carolina  
McKissick Museum  
cicimurri@sc.edu  
*Presenter*

**Lynn Clouser**  
**Director**  
Drexel University  
The Drexel Collection  
lcc48@drexel.edu

**Erin Coe**  
**Director**  
The Pennsylvania State University  
Palmer Museum of Art  
emc73@psu.edu

**Sonnet Coggins**  
**Interim Deputy Director**  
Williams College  
Williams College Museum of Art  
skc1@williams.edu  
*Presenter*

**Mary Compton**  
**Program Coordinator**  
Texas A&M University  
Reynolds Gallery  
mcompton@tamu.edu

**Nicole Crawford**  
**Chief Curator**  
University of Wyoming  
UW Art Museum  
ncrawfor@uwyo.edu  
*AAMG Board, AAMG State Rep, Presenter*

**William Crow**  
**Director and Professor of Practice**  
Lehigh University  
Lehigh University Art Galleries  
williambricecrow@gmail.com

**Tonya Curran**  
**Director**  
Stetson University  
Hand Art Center  
creativearts@stetson.edu

**Rachel Dallman**  
**Contract Specialist**  
Cowan's Auctions  
rachel@cowans.com  
*Sponsor*

**Jennie Davy**  
**Exhibits Manager**  
College of William & Mary  
Special Collections Research Center  
jadavy@wm.edu  
*Presenter*

**Andrea DeHaan**  
**Administrative & Events Coordinator**  
Utah State University  
Nora Eccles Harrison Museum of Art  
andrea.dehaan@usu.edu

**Dina Deitsch**  
**Director and Chief Curator**  
Tufts University  
Tufts University Art Galleries  
dina.deitsch@tufts.edu

**Sally Delgado**  
**Curator of Education**  
Ohio University  
Kennedy Museum of Art  
delgado@ohio.edu

**Andria Derstine**  
**Director**  
Oberlin College  
The Allen Memorial Art Museum  
andria.derstine@oberlin.edu  
*Presenter*

**Alasia Destine-DeFreece**  
**Student Associate**  
Kenyon College  
Gund Gallery  
destinedefreece1@kenyon.edu

**Jill Deupi**  
**Director/Chief Curator**  
University of Miami  
Lowe Art Museum  
jdeupi@miami.edu  
*AAMG Board, Presenter, Sponsor*

**Julie Dickover**  
**Director**  
Flagler College  
Crisp-Ellert Art Museum  
jdickover@flagler.edu

**Michelle DiMarzo, Ph.D.**  
**Curator of Education and Academic Engagement**  
Fairfield University  
Fairfield University Art Museum  
mdimarzo@fairfield.edu

**Suratissa Dissanayake Mudiyanse**  
**Museum Curator**  
University of Colombo and Sabaragamuwa Sri Lanka  
NHM University of Colombo, Sri Lanka  
suratissa@yahoo.com

**Makeba Dixon-Hill**  
**Curator of Education**  
Spelman College  
Spelman College Museum of Fine Art  
mdixon@spelman.edu  
*Presenter*

**Angelica Docog**  
**Executive Director**  
University of Texas at San Antonio  
Institute of Texan Cultures  
angelica.docog@utsa.edu  
*AAMG Board, Sponsor*

**Caitlin Doherty**  
**Director**  
University of North Florida  
MOCA Jacksonville  
caitlin.doherty@unf.edu

**Meghan Doherty**  
**Director/Curator/Assistant Professor**  
Berea College  
Doris Ulmann Galleries  
dohertym@bera.edu  
*Presenter*

**Lynn Dolby**  
**Collections Manager**  
University of Pennsylvania  
Office of the Curator  
ldolby@upenn.edu

**Ondrej Dostal**  
**Director/Associate Visiting Research Fellow**  
Masaryk University - CZ/  
National Cheng Kung University - TW  
Mendel Museum /NCKU Museum  
dostal@rect.muni.cz

**Hugues Dreyse**  
**Director**  
Jardin des Sciences  
hugues.dreyse@unistra.fr  
*UMAC Board*

**Elizabeth Dysart**  
**Director of Education and Engagement**  
Hofstra University  
Hofstra University Museum  
elizabeth.dysart@hofstra.edu  
*Presenter*

**Phillip Earenfight**  
**Director**  
Dickinson College  
The Trout Gallery  
earenfp@dickinson.edu

**William Eiland**  
**Director**  
University of Georgia  
Georgia Museum of Art  
weiland@uga.edu  
*AAMG State Rep, Presenter, ICOM-US*

**David Ellis**  
**Director of Museums**  
University of Sydney  
Nicholson Museum, Macleay Museum,  
University Art Gallery  
david.ellis@sydney.edu.au

**Kristen Evangelista**  
**Gallery Director**  
William Paterson University  
University Galleries  
evangelistak@wpunj.edu

**Lauren Fairman**  
**Student**  
Colgate University  
The Picker Art Gallery  
lfairman@colgate.edu

**Kathleen Farrell**  
**Director**  
Monroe Community College  
Mercer Gallery  
kfarrell@monroecc.edu  
*Presenter*

**Tracy Fitzpatrick**  
**Director**  
SUNY Purchase  
Neuberger Museum of Art  
tracy.fitzpatrick@purchase.edu  
*AAMG Board*

**Heather Flaherty**  
**Curator of Education**  
Dickinson College  
The Trout Gallery  
flaherth@dickinson.edu

**Erin Fletcher**  
**Director**  
Ohio Wesleyan  
Richard M. Ross Art Museum  
elfletch@owu.edu

**Vanessa Forbes-Pateman**  
**Student**  
Western Illinois University  
Western Illinois University Art Gallery Museum  
va-forbes@wiu.edu  
*Kress Scholarship Recipient*

**Greg Fraher**  
**Director of Membership**  
Museum Travel Alliance  
greg@museumtravelalliance.com  
*Sponsor*

**Scott Fralin**  
**Exhibit Program Manager and  
Learning Environments Librarian**  
Virginia Tech  
Virginia Tech Libraries  
blinkin1@vt.edu

**Akiko Fukuno**  
**Acting Director, Curator**  
International Christian University  
International Christian University  
Hachiro Yuasa Memorial Museum  
fukuno@icu.ac.jp  
*UMAC Board*

**Anne Gahongayire**  
**Presenter / Community Partner**  
Oglethorpe University  
Oglethorpe University Museum of Art  
gahongayireanne@gmail.com  
*Presenter*

**Elizabeth Gallerani**  
**Curator of Mellon Academic Programs**  
Williams College  
Williams College Museum of Art  
egallerana@williams.edu

**Paula Gangopadhyay**  
**Deputy Director**  
Institute of Museum and Library Services  
kdixon@imls.gov  
*Presenter*

**Amber Geary**  
**Museum Educator and Docent Program Supervisor**  
Hamilton College  
Wellin Museum of Art  
aspadea@hamilton.edu  
*Presenter*

**Connie Gibbons**  
**Director**  
Washburn University  
Mulvane Art Museum  
connie.gibbons@washburn.edu

**Marcus Granato**  
**Researcher**  
Museu de Astronomia e Ciencias Afins  
marcus@mast.br  
*UMAC Board*

**Magdalena Grassmann**  
**Director**  
Medical University of Bialystok  
magdalenagrassmann@gmail.com  
*Presenter*

**Jean Graves**  
**PhD student**  
Indiana University School of Education  
Matrix Gallery  
gravesje@indiana.edu  
*Kress Scholarship Recipient*

**LouAnne Greenwald**  
**Director**  
University of Louisiana at Lafayette  
Paul & Lulu Hilliard University Art Museum  
louanne.greenwald@louisiana.edu  
*AAMG State Rep*

**Abby Groth**  
**Assistant Curator of Public Programs**  
University of Nebraska  
Sheldon Museum of Art  
agroth@unl.edu

**Elaine Gustafson**  
**Curator of Collections**  
University of North Carolina, Greensboro  
Weatherspoon Art Museum  
edgustaf@uncg.edu

**Susanne Haase**  
**Communications Specialist**  
University of Miami  
Lowe Art Museum  
msh119@miami.edu  
*Conference Volunteer*

**Craig Hadley**  
**Director/Curator with rank of Assistant Professor**  
DePauw University  
Galleries & Collections  
craighadley@depauw.edu  
*AAMG Board, Presenter, Sponsor*

**Gina Hall**  
**Associate Educator for School and Family Programs**  
Smith College  
Smith College Museum of Art  
ghall@smith.edu  
*Presenter*

**Grant Hamming**  
**Inga Maren Otto Curatorial Fellow**  
Harvard University  
Harvard Art Museums  
grant\_hamming@harvard.edu  
*Presenter*

**Lisa Hanover**  
**Retired Director-CEO/Consultant**  
James A. Michener Art Museum  
LHanover427@hotmail.com

**John Harness**  
**Programs Coordinator**  
University of Chicago  
Smart Museum  
jharness@uchicago.edu  
*Presenter*

**Kayla Harriel**  
**Art Collections Registrar**  
Chapman University  
Escalette Art Collections  
harriel@chapman.edu

**Gabriel Harrison**  
**Exhibitions Manager**  
Stanford University  
Department of Art & Art History  
gharr@stanford.edu

**Julie Hart**  
**Senior Director, Standards & Excellence**  
American Alliance of Museums  
jhart@aam-us.org  
*Affiliate, Presenter*

**Jill Hartz**  
**Executive Director**  
University of Oregon  
Jordan Schnitzer Museum of Art  
hartz@uoregon.edu  
*AAMG Board, Presenter*

**Sarah Hatcher**  
**Head of Programs and Education**  
Indiana University  
Mathers Museum of World Cultures  
sahatche@indiana.edu

**Rachel Heisler**  
**Assistant Curator of Education,  
Academic Programs**  
University of Notre Dame  
Snite Museum of Art  
rheisler@nd.edu

**Felicia Herzog**  
**Museum Collections Manager**  
SUNY Plattsburgh  
Plattsburgh State Art Museum  
fherz001@plattsburgh.edu

**Steven High**  
**Executive Director**  
Florida State University  
The John and Mable Ringling Museum of Art  
steven.high@ringling.org  
*Presenter*

**William Hiott**  
**Executive Director & Chief Curator**  
Clemson University  
Historic Properties (Fort Hill & Hanover House)  
hiottw@clemson.edu  
*Presenter*

**Jeffrey Hirsch**  
**Principal Architect**  
EwingCole  
jhirsch@ewingcole.com

**Patricia Hobbs**  
**Associate Director/Curator**  
Washington and Lee University  
University Collections of Art & History  
phobbs@wlu.edu  
*AAMG State Rep*

**Yu Homma**  
**Curator**  
Keio University  
Art Center  
homma@art-c.keio.ac.jp  
*Presenter*

**Laura Hartz Stanton**  
**Executive Director**  
Conservation Center for Art & Historic Artifacts  
lhartzstanton@ccaha.org  
*Sponsor*

**Karen Howard**  
**Gallery Director**  
Winthrop University  
Winthrop University Galleries  
derksenk@winthrop.edu  
*Presenter*

**Blair Huff**  
**Curatorial Assistant**  
Colorado College  
Fine Arts Center  
behuff@coloradocollege.edu

**Jessica Hunter-Larsen**  
**Director of Academic Engagement**  
Colorado College  
Colorado Springs Fine Arts Center at Colorado College  
jhunterlarsen@coloradocollege.edu  
*Presenter*

**Stance Hurst**  
**Graduate Faculty**  
Texas Tech University  
Museum of Texas Tech University  
stance.hurst@ttu.edu  
*Presenter*

**Faviola Hurtado**  
**Administrative Assistant**  
University of Miami  
Lowe Art Museum  
fxh171@miami.edu  
*Conference Volunteer*

**Amy Husten**  
**Managing Director**  
Bard College  
Montgomery Place  
ahusten@bard.edu

**Eugenia Incer**  
**Asst. Director, Collection & Exhibition Services**  
University of Miami  
Lowe Art Museum  
eli2@miami.edu  
*Conference Volunteer*

**Darrell Jackson**  
**Associate Professor of Law**  
University of Wyoming College of Law  
UW Art Museum  
darrelldjacksonjdphd@gmail.com  
*Presenter*

**Darryl James**  
**Director of Business Development**  
SmithGroupJJR  
darryl.james@smithgroupjjr.com

**Katelyn Jean**  
**Gallery Coordinator**  
College of Central Florida  
Webber Gallery  
jeank@cf.edu

**Dr. Eileen Johnson**  
**Director, Lubbock Lake Landmark**  
Texas Tech University  
Museum of Texas Tech University  
eileen.johnson@ttu.edu  
*Presenter*

**Chani Jones**  
**Collections Manager**  
Baylor University  
Martin Museum of Art  
martin\_museum@baylor.edu

**Derek Jones**  
**Principal**  
Perkins+Will  
derek.jones@perkinswill.com

**Michelle Jones**  
**MA Student - Museum Studies**  
San Francisco State University  
Global Museum  
mjones5@mail.sfsu.edu  
*Kress Scholarship Recipient*

**Eric Kahan**  
**President**

Collector Systems  
ekahan@collectorsystems.com  
*Sponsor*

**Emily Kahn**  
**Student Curatorial Assistant**

Colgate University  
Longyear Museum of Anthropology  
ekahn@colgate.edu

**Jamie Kaplowitz**  
**Manager of Curriculum Initiatives**

Phillips Academy  
Addison Gallery of American Art  
jkaplowitz@andover.edu

**Lori Kartchner**  
**Programs Associate, Museum Collections**

The George Washington University  
The George Washington University Museum and  
The Textile Museum  
loriak@gwu.edu  
*Presenter*

**Franklin Kelly**  
**Deputy Director and Chief Curator**

National Gallery of Art  
f-kelly@nga.gov  
*Presenter*

**Caitlin Margaret Kelly**  
**Director, Power Plant Gallery**

Duke University  
Power Plant Gallery  
caitlin.kelly@duke.edu  
*Presenter*

**Arif Khan**  
**Director**

University of New Mexico  
University of New Mexico Art Museum  
dpgogzeba@unm.edu

**Julia Kilgore**  
**Student**

Indiana University - Bloomington  
jmkilgore565@gmail.com  
*Kress Scholarship Recipient*

**Carrie Kim**  
**Curator of Education and Public Programming**

Oklahoma State University  
Oklahoma State University Museum of Art  
carrie.kim@okstate.edu

**Lyndel King**  
**Director and Chief Curator**

University of Minnesota  
Weisman Art Museum  
kingx001@umn.edu  
*Presenter, UMAC Board*

**Judith Kirk**  
**Assistant Director**

Indiana University  
Mathers Museum of World Cultures  
jakirk@indiana.edu  
*AAMG Board, AAMG State Rep, Sponsor*

**Eva Kirsch**  
**Director/Curator**

California State University, San Bernardino  
Robert & Frances Fullerton Museum of Art (RAFFMA)  
ekirsch@csusb.edu  
*Presenter*

**Martha Kjeseth-Johnson**  
**Director**

Randolph College  
Maier Museum of Art  
mjohanson@randolphcollege.edu

**Arlette Klaric**  
**Assoc. Chief Curator and Curator of Collections**

Oklahoma State University  
Oklahoma State University Museum of Art  
arlette.klaric@okstate.edu

**Jodi Kovach**  
**Curator of Academic Programs**

Kenyon College  
Gund Gallery  
kovachj@kenyon.edu

**Yuji Kurihara**  
**Vice-Director**

Kyoto National Museum  
jzf00550@nifty.com

**Jutta Lafley**  
**Advisor, Museums and Private Collections**

Cowan's Auctions  
jutta.lafley@cowans.com  
*Sponsor*

**Jeff Lambson**  
**Director**

University of Colorado Denver  
Emmanuel Art Gallery  
jeff.lambson@ucdenver.edu

**Todd Lamkin**  
**Director of Collections Services/Chief Registrar**

Emory University  
Michael C. Carlos Museum  
tlamkin@emory.edu

**Yadin Larochette**  
**Museum and Conservation Liaison**

Tru Vue, Inc.  
fineart@tru-vue.com  
*Sponsor*

**Christina Larson**  
**Andrew W. Mellon Fellow in Academic Engagement**

University of Miami  
Lowe Art Museum  
clarson@miami.edu  
*Conference Volunteer*

**Ann Layton**  
**Fine Art Segment Lead, National Director- Professional Development**

Travelers Inland Marine  
Inland Marine  
alayton@travelers.com  
*Sponsor*

**Katie Lee-Koven**  
**Executive Director**

Utah State University  
Nora Eccles Harrison Museum of Art  
katie.lee.koven@usu.edu  
*AAMG Board*

**Scott Legge**  
**Associate Professor and Chair, Department of Anthropology**

Macalester College  
Anthropology  
slegge@macalester.edu  
*Presenter*

**Laura Libert**  
**Curatorial Assistant**

Cornell University  
Herbert F. Johnson Museum of Art  
ljl83@cornell.edu

**Kristen Lindberg**  
**Associate Curator of Education, Academic Programs**

SUNY Purchase  
Neuberger Museum of Art  
kristen.lindberg@purchase.edu

**Mingqian Liu**  
**Graduate Student**

Texas A&M University  
mingqianliu@tamu.edu  
*Kress Scholarship Recipient, Presenter*

**Annette Loeseke**  
**Adjunct Faculty Museum Studies**

New York University Berlin  
annette.loeseke@nyu.edu  
*Presenter*

**Julie Lohnes**  
**Curator of Art Collections and Exhibitions**

Union College  
Mandeville Gallery  
mandevillgallery@union.edu

**Marta C. Lourenco**  
**Deputy Director**

University of Lisbon  
MUHNAC  
mclourenco@museus.ulisboa.pt  
*UMAC Board*

**Kenneth Luker**  
**Principal**

Perkins+Will  
kenneth.luker@perkinswill.com

**Penny Lutz**  
**Director**

Pennsylvania College of Technology  
The Gallery at Penn College  
plutz@pct.edu

**Jacky MacBeath**  
**Head of Museums**

University of Edinburgh  
St Cecilia's Hall Concert Room & Music Museum  
jacky.macbeath@ed.ac.uk

**Stephanie MacLean**  
**Marketing & Engagement Coordinator**  
California State San Bernardino  
Robert and Frances Fullerton Museum of Art (RAFFMA)  
smaclean@csusb.edu

**Elizabeth Manekin**  
**Head of University Programs and Academic Projects**  
University of North Carolina- Chapel Hill  
Ackland Art Museum  
elizabeth.manekin@unc.edu  
*Presenter*

**Elizabeth Marlowe**  
**Associate Professor**  
Colgate University  
Picker Art Gallery  
emarlowe@colgate.edu  
*Presenter*

**Max Marmor**  
**President**  
Kress Foundation  
max.marmor@kressfoundation.org  
*Sponsor*

**Lynn Marsden-Atlass**  
**Executive Director / University Curator**  
University of Pennsylvania  
Arthur Ross Gallery  
lmatlass@upenn.edu

**Natalie Marsh**  
**Director**  
Kenyon College  
Gund Gallery  
marshn@kenyon.edu  
*AAMG Board, Sponsor*

**Jay Martin**  
**Director**  
Central Michigan University  
Museum of Cultural and Natural History  
martijc@cmich.edu

**Diamond Mason**  
**Curatorial Assistant**  
Clark Atlanta University  
Clark Atlanta University Art Museum  
dmason@cau.edu

**Sarah McCullough**  
**Cultural Heritage Coordinator**  
Mississippi State University  
Libraries  
smccullough@library.msstate.edu

**Rachel McDermitt**  
**Student**  
University of Illinois at Chicago  
mcdermotrm1@gmail.com  
*Kress Scholarship Recipient*

**Kyle McQuillan**  
**Mosaic Fellow**  
College of William & Mary  
Special Collections Research Center  
ksmcquillan@wm.edu  
*Presenter*

**Joseph Mella**  
**Director**  
Vanderbilt University  
Vanderbilt University Fine Arts Gallery  
joseph.mella@vanderbilt.edu  
*AAMG Board, Presenter*

**Dino Milisse**  
**Director**  
National Museum of Geology  
National Museum of Geology  
dinomilisse@yahoo.com.br

**Lenore Miller**  
**Director, University Art Galleries & Chief Curator**  
George Washington University  
Luther W. Brady Art Gallery  
ldmiller@gwu.edu  
*Presenter*

**Olivia Miller**  
**Curator of Exhibitions/Ph.D. Student**  
The University of Arizona  
The University of Arizona Museum of Art  
millero@email.arizona.edu  
*Presenter*

**Dan Mills**  
**Director**  
Bates College  
Bates College Museum of Art  
dmills@bates.edu

**Al Miner**  
**Director/Chief Curator**  
Georgetown University  
Maria & Alberto de la Cruz Art Gallery and  
Lucille M. & Richard F. X. Spagnuolo Art Gallery  
albey.miner@georgetown.edu

**Jon Mogul**  
**Associate Director**  
Florida International University  
Wolfsonian-FIU  
jon@thewolf.fiu.edu  
*Presenter*

**Christa Molinaro**  
**Exhibitions and Publications Manager**  
Ringling College of Art + Design  
Sarasota Museum of Art  
cmolinar@ringling.edu

**Elisa Montserrat**  
**Director of Communication and Corporate Development**  
University of Navarra  
University of Navarra Museum  
emontse@unav.es

**Amy Moorefield**  
**Director, Phillips Museum of Art**  
Franklin & Marshall College  
The Phillips Museum of Art  
amy.moorefield@fandm.edu

**Heather Moqtaderi**  
**Assistant Director / Associate Curator**  
University of Pennsylvania  
Arthur Ross Gallery  
hgm@upenn.edu  
*Presenter*

**Carey Nagle**  
**Principal**  
BNIM  
cnagle@bnim.com  
*Sponsor*

**Jillian Nakornthap**  
**Exhibitions and Public Programming Associate**  
The George Washington University  
Corcoran School of the Arts and Design  
jnakornthap@gwu.edu

**Keidra Navaroli**  
**Assistant Director and Curator**  
Florida Institute of Technology  
Ruth Funk Center for Textile Arts  
knavaroli@fit.edu

**Rene Nedelkoff**  
**Mid-Atlantic Territory Manager**  
Four Colour Print Group  
rnedelkoff@fourcolour.com  
*Sponsor*

**Lin Nelson-Mayson**  
**Director**  
University of Minnesota  
Goldstein Museum of Design  
lnelsonm@umn.edu  
*AAMG State Rep*

**Lia Newman**  
**Director/Curator**  
Davidson College  
Van Every/Smith Galleries  
linewman@davidson.edu

**Lauren Nichols**  
**Development Program Manager**  
University of Oregon  
Jordan Schnitzer Museum of Art  
lnichols@uoregon.edu  
*Conference Volunteer*

**Leah Niederstadt**  
**Assistant Professor of Museum Studies**  
Wheaton College  
Permanent Collection; Beard  
niederstadt\_leah@wheatoncollege.edu  
*Presenter*

**Erin Northington**  
**Manager of Student Engagement Programs**  
Harvard University  
Harvard Art Museums  
erin\_northington@harvard.edu

**Julia Nucci Kelly**  
**Communications & Marketing**  
University of Illinois at Urbana-Champaign  
Krannert Art Museum  
kam@illinois.edu

**Nathalie Nyst**  
**Coordinator**  
Universite Libre de Bruxelles  
ULB Museums Network  
nnyst@ulb.ac.be  
*UMAC Board*

**Hunter O'Hanian**  
**Executive Director**  
CAA  
hohanian@collegeart.org  
*Affiliate, Presenter, Sponsor*

**Lauren O'Neal**  
**Director and Curator**  
Phillips Exeter Academy  
Lamont Gallery  
loneal@exeter.edu

**Morna O'Neill**  
**Associate Professor**  
Wake Forest University  
oneillme@wfu.edu

**Michiko Okaya**  
**Director of Lafayette Art Galleries**  
Lafayette College  
Lafayette Art Galleries  
artgallery@lafayette.edu  
*Conference Volunteer*

**Claudia Ordoñez**  
Universidad Austral de Chile  
claudia.ordonez@uach.cl

**Lisa Ortega**  
**Museum Educator**  
University of Puerto Rico  
Museo de Historia, Antropología y Arte  
lisa.ortega1@upr.edu  
*Presenter*

**Claire Pandaleon**  
**Student**  
Colgate University  
Picker Art Gallery  
cpandaleon@gmail.com

**Douglas Perkins**  
**Operations Manager**  
Middlebury College  
Middlebury College Museum of Art  
deperkin@middlebury.edu  
*Presenter*

**Catherine Person**  
**Educational and Academic Outreach Coordinator**  
University of Michigan  
Kelsey Museum of Archaeology  
cperson@umich.edu

**Meredith Peruzzi**  
**Manager and Curator**  
Gallaudet University  
Gallaudet University Museum  
meredith.peruzzi@gallaudet.edu

**Elizabeth Peterson**  
**Museum Director**  
Oglethorpe University  
Oglethorpe University Museum of Art (OUMA)  
epeterson1@oglethorpe.edu  
*Presenter*

**Erik Peterson**  
**Manager of Family Programs and Student Engagement**  
University of Chicago  
Smart Museum of Art  
eriklpeterson@uchicago.edu  
*Presenter*

**Judith Pineiro**  
**Executive Director**  
AAMC & AAMC Foundation  
judith.pineiro@artcurators.org  
*Affiliate*

**Rebecca Prinster**  
**Student**  
University of New Mexico  
Maxwell Museum of Anthropology  
rprinster@unm.edu  
*Kress Scholarship Recipient*

**Wenjia Qiu**  
**International Collaboration Coordinator**  
Shanghai Jiao Tong University  
Qian Xuesen Library & Museum  
qiuwenjia@sjtu.edu.cn  
*Presenter*

**Lisa Quinn**  
**Education Coordinator**  
Ohio University  
Kennedy Museum of Art  
quinnl@ohio.edu

**Traci Quinn**  
**Curator of Education & Public Programs**  
University of New Mexico  
University of New Mexico Art Museum  
tmquinn@unm.edu

**Ellen Raimond**  
**Assistant Curator, Academic Initiatives**  
Duke University  
Nasher Museum of Art  
ellen.raimond@duke.edu

**Mariann Raisma**  
**Director**  
University of Tartu  
University of Tartu Museum  
mariann.raisma@ut.ee  
*Presenter*

**Rae Ramos**  
**Programming and External Relations**  
Ringling College of Art + Design  
Sarasota Museum of Art  
rramos1@ringling.edu

**Karen Rapp**  
**Director and Curator**  
Loyola Marymount University  
Laband Art Gallery  
karen.rapp@lycos.com

**Jack Rasmussen**  
**Director**  
American University  
American University Museum  
rasmusse@american.edu

**Les Reker**  
**Director**  
Mars Hill University  
Rural Heritage Museum  
lreker@mhmu.edu  
*Presenter*

**Rachel Reynolds**  
**Exhibitions Coordinator**  
University of North Carolina - Chapel Hill  
Wilson Special Collections Library  
racrey@email.unc.edu

**Jennifer Reynolds-Kaye**  
**Curator of Education and Academic Outreach**  
Yale University  
Yale Center for British Art  
jennifer.reynolds-kaye@yale.edu  
*Presenter*

**H. Alexander Rich**  
**Curator and Director of Galleries & Exhibitions**  
Florida Southern College  
Polk Museum of Art at Florida Southern College  
arich@polkmuseumofart.org  
*Presenter*

**Luisa Fernanda Rico Mansard**  
**Coordinadora del SUMyEM**  
UNAM  
Universum, Museo de las Ciencias  
lfrico@dgdc.unam.mx  
*Presenter, UMAC Board*

**Katie Ries**  
**Assistant Professor of Art**  
St. Norbert College  
Baer Gallery  
katie.ries@snc.edu  
*Presenter*

**Levi Robb**  
**Project Manager**  
BNIM  
lrobb@bnim.com  
*Sponsor*

**Taylor Roberts**  
**Museum Studies Student / Gallery Assistant**  
Oglethorpe University  
Oglethorpe University Museum of Art  
troberts@oglethorpe.edu  
*Presenter*

**Catharine Roeber**  
**Assistant Professor of Decorative Arts and Material Culture**  
University of Delaware  
The Winterthur Museum  
croeber@winterthur.org  
*Presenter*

**Essi Ronkko**  
**Assistant Curator**  
Northwestern University  
Mary and Leigh Block Museum of Art  
essi.ronkko@northwestern.edu

**Stefanie Rookis**  
**Curator**  
University of Alabama at Birmingham  
Alabama Museum of Health Sciences  
rookis@uab.edu

**Karla Rosales Sol**  
**Program Manager**  
Universidad de Navarra  
Museo Universidad de Navarra  
krosales@unav.es

**Barbara Roethermel**  
**Director**  
University of Lynchburg  
Daura Gallery  
roethermel@lynchburg.edu  
*Presenter, UMAC Board*

**Vanessa Rousseau**  
**Adjunct Curator**  
University of Minnesota  
Weisman Art Museum  
rous0004@umn.edu  
*Presenter*

**Alana Ryder**  
**Manager, Public and University Programs**  
The Ohio State University  
Wexner Center for the Arts  
aryder@wexarts.org  
*Presenter*

**Ashley Rye-Kopec**  
**Curator of Education and Outreach**  
University of Delaware  
Special Collections and Museums  
arye@udel.edu  
*Presenter*

**Robert Saarnio**  
**Director**  
University of Mississippi  
University of Mississippi Museum  
rsaarnio@olemiss.edu  
*AAMG State Rep*

**Steph Scholten**  
**Director**  
University of Glasgow  
The Hunterian  
steph.scholten@glasgow.ac.uk  
*Presenter*

**Nancy Scott**  
**Professor of Fine Arts**  
Brandeis University  
Rose Art Museum  
scott@brandeis.edu

**Nathalie Séjalon-Delmas**  
**Assistant Professor, Curator of Scientific Collections**  
University Toulouse III-Paul Sabatier  
University Collections  
nathalie.sejalon-delmas@univ-tlse3.fr

**Grace Serra**  
**Art Curator/Coordinator**  
Wayne State University  
University Art Collection  
grace.serra3@wayne.edu

**Donna Sewell**  
**Manager, Visitor Services**  
Florida Institute of Technology  
Ruth Funk Center for Textile Arts  
dsewell2011@fit.edu

**Anna-Maria Shannon**  
**Associate Director**  
Washington State University  
Jordan Schnitzer Museum of Art  
annamshannon@wsu.edu  
*AAMG Board, AAMG State Rep*

**Tom Shapiro**  
**Partner**  
Cultural Strategy Partners  
tshapiro@culturalstrategypartners.com  
*Sponsor*

**Aimee Shapiro**  
**Director of Programming and Engagement**  
Stanford University  
Anderson Collection at Stanford University  
aimees@stanford.edu

**Matthew Sheard**  
**Learning & Access Curator**  
University of St Andrews  
Museum of the University of St Andrews  
mjs42@st-andrews.ac.uk  
*Presenter*

**Carla Shelton**  
**Associate Director, Museum Collection & Chief Registrar**  
Oklahoma State University  
Oklahoma State University Museum of Art  
carla.shelton@okstate.edu

**Shikoh Shiraiwa**  
**Library Technician III**  
University of Central Oklahoma  
Max Chambers Library  
s.shikoh@yahoo.com  
*AAMG State Rep, Presenter, UMAC Board*

**Lynne Shumow**  
**Curator for Academic Engagement**  
Marquette University  
Haggerty Museum of Art  
lynne.shumow@marquette.edu

**Ann Sievers**  
**Director and Curator**  
University of Saint Joseph  
Art Museum, University of Saint Joseph  
asievers@usj.edu  
*AAMG State Rep*

**Ashley Simmons-Coffey**  
**PhD Higher Education Student**  
University of Kentucky  
UK Art Museum  
ashley\_simmons1802@yahoo.com  
*Kress Scholarship Recipient, Presenter*

**Andrew Simpson**  
**Honorary Fellow**  
Macquarie University  
Museum of Ancient Cultures  
andrew.simpson@mq.edu.au  
*Presenter, UMAC Board*

**Grace Song**  
**Director of Membership**  
Museum Travel Alliance  
grace@museumtravelalliance.com  
*Sponsor*

**Vivian Spencer**  
**Director**  
Pensacola State College  
Anna Lamar Switzer Gallery, Charles W. Lamar Studio  
vspencer@pensacolastate.edu

**Christy Spurlock**  
**Associate Professor/Education Curator**  
Western Kentucky University  
Kentucky Museum  
christy.spurlock@wku.edu

**Zoe Starling**  
**Curator of Education**  
North Carolina State University  
Gregg Museum of Art & Design  
zestarli@ncsu.edu

**Mary Statzer**  
**Curator of Prints & Photographs**  
University of New Mexico  
University of New Mexico Art Museum  
mstatzer@unm.edu

**Jessica Stepp**  
**Administration Intern**  
Texas Tech University  
Museum of Texas Tech University  
jessica.stepp@ttu.edu  
*Kress Scholarship Recipient, Presenter*

**Sara Stewart**  
**Assistant Director of Development and Marketing**  
University of Pennsylvania  
Arthur Ross Gallery  
sabrad@upenn.edu

**Celka Straughn**  
**Andrew W. Mellon Director of Public Practice, Education and Research**  
University of Kansas  
Spencer Museum of Art  
straughn@ku.edu  
*Presenter*

**Aakash Suchak**  
**Grants and Special Programs Manager**  
CAA  
asuchak@collegeart.org  
*Affiliate, Presenter, Sponsor*

**Rebecca Summerhays**  
**Preceptor**  
Harvard University  
Harvard Art Museums  
rsummerh@fas.harvard.edu

**Danielle Susi**  
**Art Gallery & Event Specialist**  
Salt Lake Community College  
George S. & Dolores Doré Eccles Gallery  
danielle.susi@slcc.edu

**Liam Sweeney**  
**Graduate Student**  
CUNY Graduate Center  
James Gallery  
liammerrill@gmail.com  
*Presenter*

**Leah Sweet**  
**Academic Programs**  
Cornell University  
Herbert F. Johnson Museum of Art  
lgs82@cornell.edu  
*Presenter*

**Jodi Sypher**  
**Curator of Education**  
University of Miami  
Lowe Art Museum  
jsypher@miami.edu  
*Conference Volunteer*

**Molleen Theodore**  
**Associate Curator of Programs**  
Yale University  
Yale University Art Gallery  
molleen.theodore@yale.edu  
*Presenter*

**Anne Tiballi**  
**Director of Academic Engagement**  
University of Pennsylvania  
Penn Museum  
atiballi@upenn.edu  
*Presenter*

**Allison Tolbert**  
**Assistant Curator**  
Davidson College  
Van Every/Smith Galleries  
linewman@davidson.edu

**Hope Torrents**  
**School Programs Coordinator**  
University of Miami  
Lowe Art Museum  
htorrents@miami.edu  
*Conference Volunteer, Presenter*

**Geert Vanpaemel**  
**Professor**  
KU Leuven  
geert.vanpaemel@kuleuven.be

**Emily Valdes**  
**Membership Coordinator**  
University of Miami  
Lowe Art Museum  
emily.valdes@miami.edu  
*Conference Volunteer*

**Ximena Varela**  
**Director**  
American University  
AU Museum  
aebutler@american.edu

**Roberto Vasquez**  
**Student Associate**  
Kenyon College  
Gund Gallery  
gundgallery@kenyon.edu  
*Presenter*

**Dominick Verschelde**  
**Curator - Collection Manager**  
Ghent University  
Ghent University Museum, Zoology Collection  
dominick.verschelde@ugent.be  
*Presenter*

**John Versluis**  
**Dean**  
Hill College  
Texas Heritage Museum  
jversluis@hillcollege.edu  
*AAMG Board, Sponsor*

**Amanda Zehnder**  
**Chief Curator**  
University of Delaware  
Museums  
azehnder@udel.edu

**Meredith Vey**  
**Development Director, Major Gifts**  
University of Miami  
Lowe Art Museum  
msv32@miami.edu  
*Conference Volunteer*

**Ricardo Viera**  
**Director/Chief Curator**  
Lehigh University  
Art Galleries Teaching Museum  
rv02@lehigh.edu

**Amy Vigilante**  
**Director/Chief Curator**  
University of Florida  
University Galleries  
amyv@ufl.edu

**Kirsten Vincenz**  
**Director**  
Technische Universität Dresden  
Office for academic heritage, scientific and art collections  
kirsten.vincenz@tu-dresden.de

**Margaret Walker**  
**Assistant Curator**  
Vanderbilt University  
Vanderbilt Fine Arts Gallery  
margaret.walker@vanderbilt.edu  
*AAMG State Rep*

**Marianne Wardle**  
**Director**  
University of Wyoming  
University of Wyoming Art Museum  
mwardle1@uwyo.edu

**Gretchen Warner**  
**Graphic Designer, Sr.**  
Emory University  
Schatten Gallery  
gretchen.harju.warner@gmail.com  
*Presenter*

**Alexander Watkins**  
**Art & Architecture Librarian**  
University of Colorado Boulder  
University Libraries  
alexander.watkins@colorado.edu  
*Presenter*

**Zoe Welch**  
**Museum Educator**  
Florida International University  
The Wolfsonian-FIU  
ewelch@fiu.edu

**Jessica Weller**  
**Student**  
University of Illinois at Chicago  
Jane Addams Hull-House Museum  
jwelle4@uic.edu  
*Kress Scholarship Recipient*

**John Wetenhall**  
**Director**  
George Washington University  
George Washington University Museum and The Textile Museum  
jwetenhall@gwu.edu  
*AAMG Board, Presenter*

**Ben Whine**  
**Vice President, Development Director**  
Christie's  
bwhine@christies.com  
*Sponsor*

**Susanna White**  
**Collections Manager**  
Colgate University  
Picker Art Gallery and Longyear Museum of Anthropology  
smwhite@colgate.edu

**Nicole Wholean**  
**Curator of Campus Collections**  
Brown University  
David Winton Bell Gallery  
nicole\_wholean@brown.edu

**Nicole Willard**  
**Director Archives & Special Collections**  
University of Central Oklahoma  
Chambers Library  
nwillard@uco.edu  
*Presenter*

**Paige Willis**  
**Education Program Assistant**  
University of Florida  
Harn Museum of Art  
pwillis@harn.ufl.edu  
*Presenter*

**Natalie Wilner**  
**GWU Medical Student**  
The George Washington University School of Medicine and Health Sciences  
nataliewilner@gwmail.gwu.edu

**Rebecca Wingo**  
**Postdoctoral Fellow in Digital Liberal Arts**  
Macalester College  
Department of History  
rwingo@macalester.edu  
*Presenter*

**Deb Wold**  
**Collections Registrar**  
Principia College  
Principia Collections  
deb.wold@principia.edu

**Martha Wright**  
**Coordinator of Visitor and Tour Services**  
University of Richmond  
UR Museums  
mwright3@richmond.edu  
*Presenter*

**Caitlin Wunderlich**  
**Editor-in-Chief**  
The Museum Scholar  
editor@themuseumsscholar.org

**Christopher Yates**  
**Assistant Director**  
Kenyon College  
Gund Gallery  
yatesc@kenyon.edu

**Ke Zhao**  
**Director**  
University of Electronic Science and Technology of China  
Electronic Science and Technology Museum  
zhaoke@uestc.edu.cn  
*Presenter*

**Beth Zinsli**  
**Director and Curator**  
Lawrence University  
Wriston Art Galleries  
beth.a.zinsli@lawrence.edu

**Laila Zwisler**  
**Head of Division**  
Technical University Denmark  
Historical Collection of DTU  
lazw@fysik.dtu.dk  
*Presenter*



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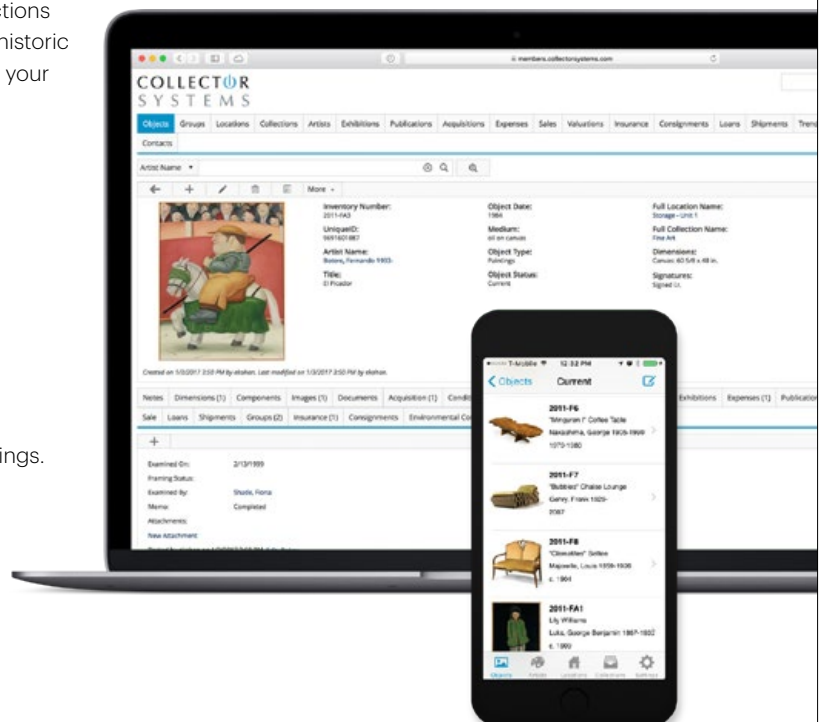
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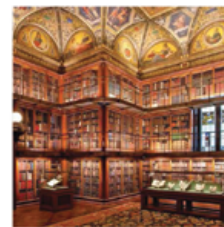
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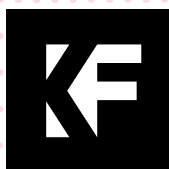
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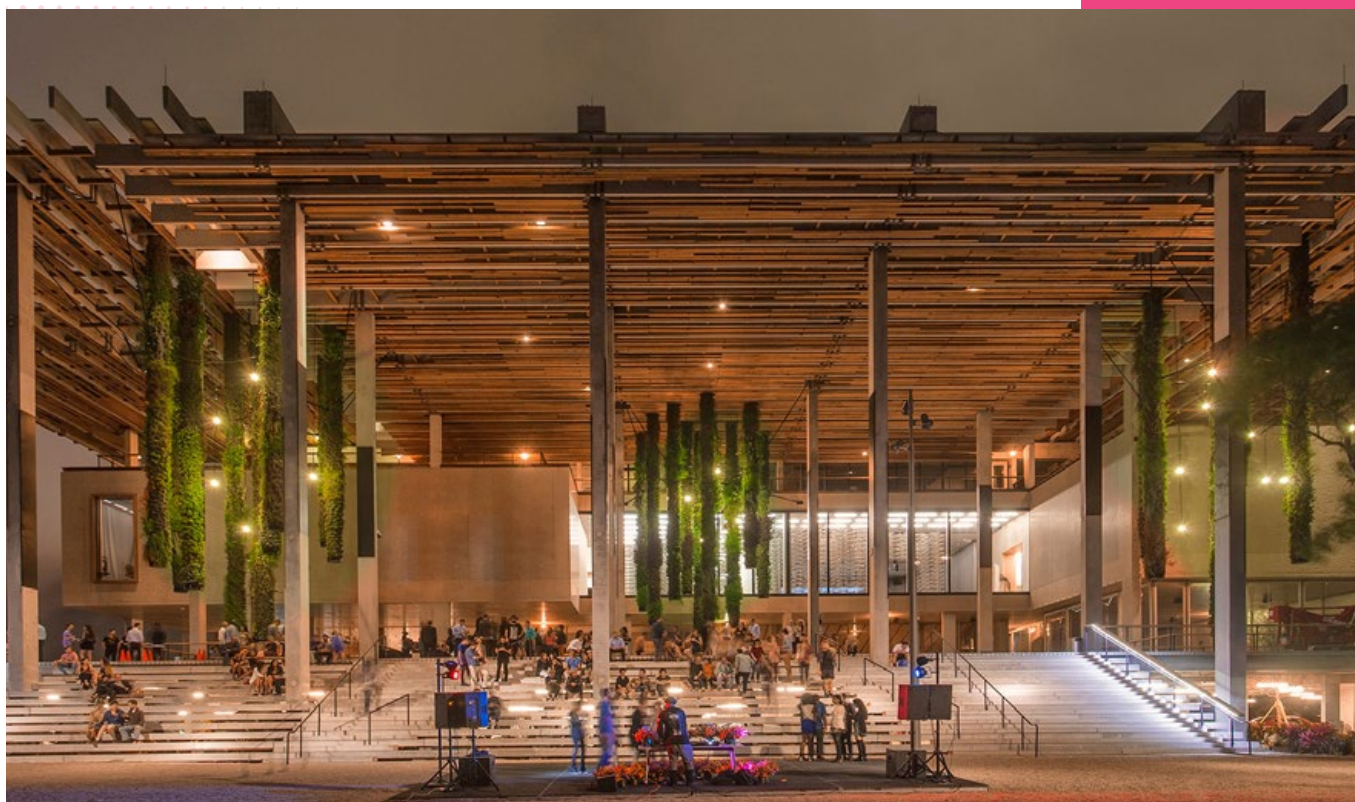
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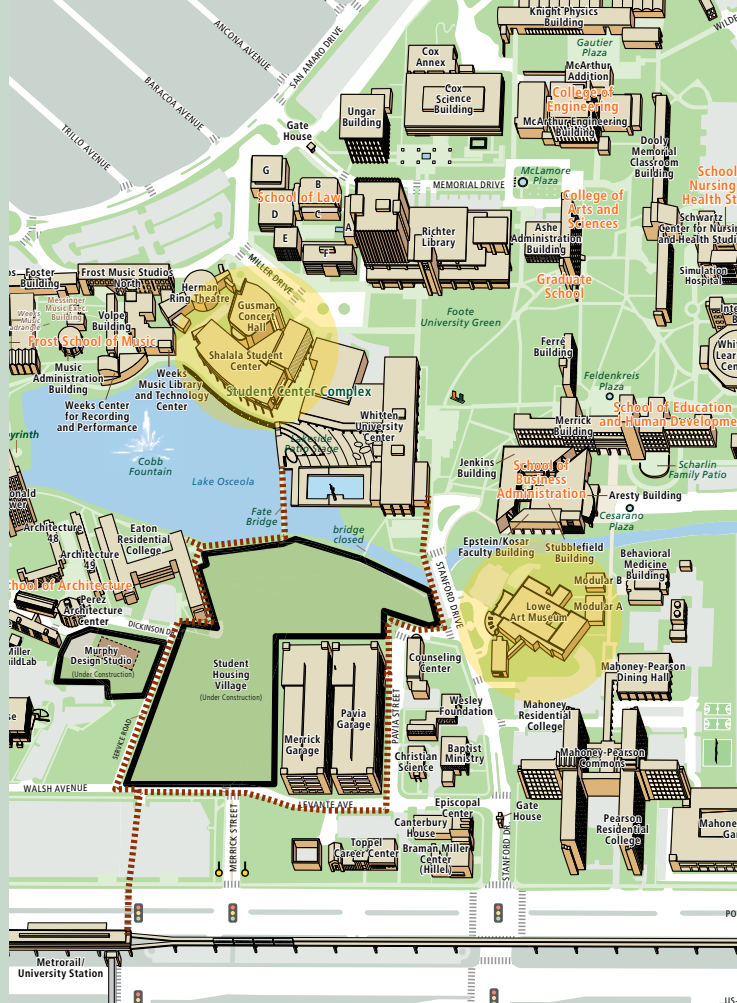
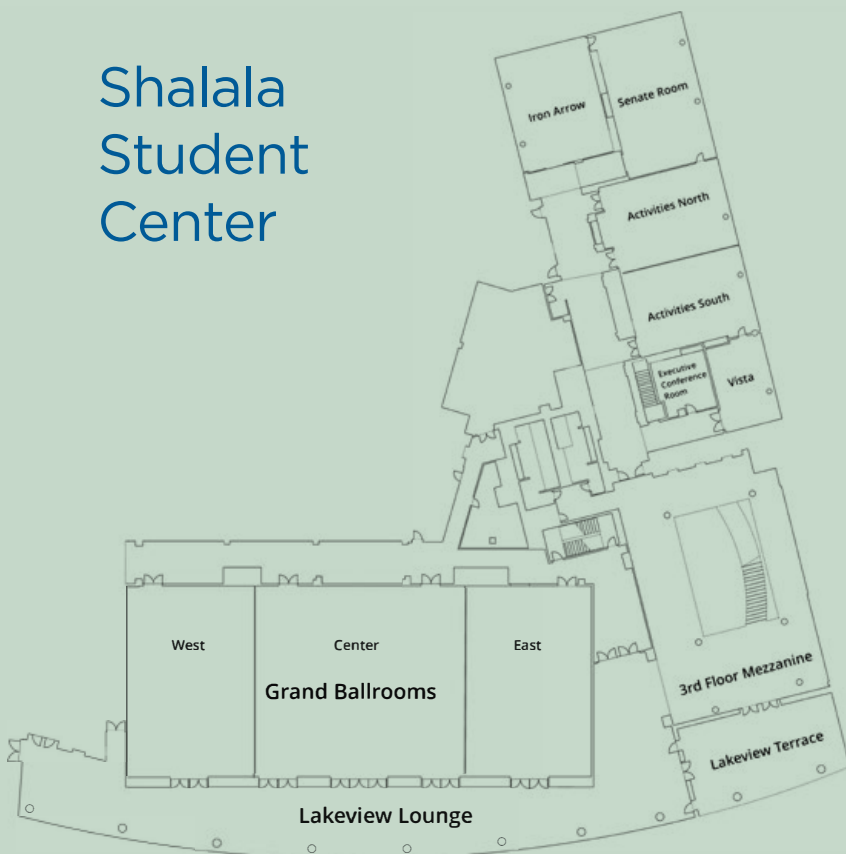
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Lowe Art Museum front desk: 305.284.3603

Tech support: Alex Valcarcel, 305.613.7780

**After-hours questions:** Contact Jill Deupi, Beaux Arts Director and Chief Curator, Lowe Art Museum: jdeupi@miami.edu; 305.284.5414

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**For taxi, Uber, or Lyft drop-off and pick-up:**

Shalala Student Center, 1330 Miller Drive, Coral Gables, FL 33146

Lowe Art Museum, 1301 Stanford Drive, Coral Gables, Florida 33124

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**WiFi Log in:**

**AAMG 2018; password: UMAC2018**

### Lowe Art Museum Conference Staff:

Yina Balarezo, Events Planner – Event Supervisor

Emily Valdes, Membership Coordinator – Event Supervisor

Jodi Sypher, Curator of Education – Event Supervisor

Angeles Cardenas, Receptionist – Registration

Marie Milhomme, Chief Security Officer – Opening Night Party Security Supervisor

Susanne Haase, Communications Specialist – Signage and Printed Materials

Lorrie Stassun, Office Manager – Finances

Faviola Hurtado, Administrative Assistant – Registration