

Association of Art Museum Curators
Preliminary Agenda for 2009 Annual Meeting

May 17 – 19, 2009

<u>Sunday, May 17th</u>	<u>Sotheby's</u>
6:00 PM	Welcome reception for members
<u>Monday, May 18th</u>	<u>Museum of Modern Art</u>
8:30 – 9:30 AM	Welcome and coffee
9:30 – 10 AM	Keynote Speaker: Kathy Halbreich , Associate Director, MoMA
10:15 – 11:30	Panel: <i>The Curator and the Art Market</i>
11:45 – 12:30	President's Address and Awards presentation
12:30 – 2:00	Lunch on own
2:00 – 3:15	Panel: <i>Collaborative Curating</i>
3:15 – 3:45	Coffee break
3:45 – 5:15	Panel: <i>Exhibitions Planning</i>
5:30 – 6 PM	Member Meeting
6:00	Reception at American Folk Art Museum (mentoring included)
<u>Tuesday, May 19th</u>	<u>The Jewish Museum</u>
8:30 – 9:00 AM	Welcome and Coffee
9:00 – 12:00	Workshop: <i>Negotiation</i> Presenter: Daniel Ames , Sanford C. Bernstein and Co. Associate Professor of Leadership and Ethics, Columbia University
12:00 – 1:30	Lunch on own
1:30 – 3:00	Panel: <i>The Exhibition Catalogue</i>
3:15 PM	Reception - New American wing at Metropolitan Museum of Art

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Logistical Information

REGISTRATION

Registration is now open for all AAMC members. Please log into your member profile on the site and click “Register Now for 2009 Annual Meeting.”

COST

There is no fee to register for the 2009 Annual Meeting. Please ensure that your membership is current. To determine if you are up-to-date on your dues payments, log into your member profile. A pop-up window will appear *if* you are in need of renewal.

HOTEL INFORMATION

To utilize our conference hotel (Courtyard New York Manhattan/Upper East Side at 410 East 92nd Street) for a rate of \$209/night, please go to <http://cwp.marriott.com/nycmh/aamc/> Rate expires 4/25/09. Standard rate should be around \$230.

Panel & Workshop Descriptions

The Curator and the Art Market

Moderator: Moderator: **John Ravenal**, Curator of Modern & Contemporary Art, Virginia Museum of Fine Arts

Confirmed Panelists:

Darsie Alexander, Chief Curator, Walker Art Center

Lisa Dennison, Executive Vice President, Sotheby's North America

Robert Storr, Curator; Dean, Yale School of Art

Margaret Young-Sanchez, Chief Curator; Frederick and Jan Mayer Curator of pre-Columbian Art, Denver Art Museum

DESCRIPTION: At previous annual meetings, we have discussed relations between curators and difference constituencies: Directors, Trustees, Audiences, Architects, etc. This panel would consider the relationship between curators and dealers, auction houses, and other aspects of the art market.

What role does the market play in our careers and, conversely, how does our scholarship influence the market?

What about accompanying donors to art fairs? What should our role be? Or writing for commercial gallery publications?

What lessons can be learned in going from the trade to a curatorial role or vice versa?

Collaborative Curating

Moderator: **George T. M. Shackelford**, Chair, Art of Europe, and Solomon Curator of Modern Art, Museum of Fine Arts, Boston

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Confirmed Panelists:

Charlotte Eyerman, Curator of Modern and Contemporary Art, Saint Louis Art Museum

Laurent Salomé, Directeur des musées de Rouen

DESCRIPTION: Whether through a consortium, satellite museum or exchange program, many museums are involved in new and exciting collaborative initiatives. How do they work?

One example is a consortium like FRAME (French Regional Art Museums) which includes in the U.S. museums like the Dallas Museum of Art, the Cleveland Museum of Art, and the Portland Art Museum among others; and in France, the Musée des beaux arts in Lille and Lyon, and the Musée Fabre in Montpellier, among others. The idea is for these museums to help each other with loan exhibitions while also helping to get loans from non-FRAME institutions for exhibitions that either one or more of these institutions might wish to mount. How does it work? And can other museums be expected to lend to an exhibition in museums because one of their members is asking them to lend? What are the pros and cons of the arrangement?

The second example is the satellite museum -- the partnership between the Museum of Fine Arts, Boston and the Nagoya/Boston Museum of Fine Arts, for example, or any one of the Guggenheim's outposts. The third paradigm of collaborative curating is the exchange program, exemplified by museums—whether in Denver, Atlanta, or elsewhere—which have successfully made agreements with lender institutions, generally abroad, for long-term exchanges.

We want to explore the role of the home curator in these decisions. Is there a decisive curatorial presence in the AAMC institutions? What are the pros and cons of such exchanges, and how will this affect the work of AAMC members in a time when demands on staff and collections may be increasing?

Exhibitions Planning

Moderator: **Vivien Greene**, Curator of 19th- and Early 20th-Century Art, Solomon R. Guggenheim Museum

Panelists:

Norman Kleeblatt, Susan and Elihu Rose Chief Curator, The Jewish Museum

Leah Dickerman, Curator, Department of Painting and Sculpture, Museum of Modern Art

Robin Nicholson, Deputy Director for Exhibitions, Virginia Museum of Fine Arts

Mark Scala, Chief Curator, Frist Center for the Visual Arts

DESCRIPTION: On the panel “Views from Outside the Profession” at the 2008 AAMC conference, art critic Christopher Knight argued that many exhibitions prompt the question, “Why this exhibition? Why now?”—indicating that the rationale for exhibitions is often less than transparent to visitors. Unfortunately, that lack of transparency can also

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be an internal problem as well. This panel will consider how exhibitions are vetted institutionally, with particular attention to the role curators play in that process. Some questions to consider might include:

- How coordinated or ad hoc is your institution's overall exhibitions program?
- What role do curators play in overall exhibitions planning at senior administrative levels?
- What procedures are in place at your institution for proposing and vetting individual exhibitions?
- How much discussion is there within and between curatorial departments at the exhibition proposal phase, and what form do such discussions take? Is there opportunity to weigh the relative merits of different exhibition ideas, or to coordinate scheduling so as to take advantage of possible tie-ins or foster interdepartmental collaboration or dialogue?
- What role do curators play in vetting traveling exhibitions that are not generated by their museum?

Negotiation

Presenter: **Daniel Ames**, Sanford C. Bernstein and Co. Associate Professor of Leadership and Ethics, Columbia University

DESCRIPTION: Our days are filled with negotiation, ranging from low stakes disputes about meeting schedules to high stakes clashes about strategic direction and from casual debates to formal boardroom contractual agreements. Effective negotiators get the most out of disputes, not just in terms of the instrumental value they carry away, but also in terms of the relationships and reputations they leave behind. Virtually everyone could stand to improve his or her negotiation skills and, fortunately, virtually everyone can. This workshop reviews basic dynamics in single and multiple-issue negotiation, using role-play exercises, discussion, and lecture. Participants are given conceptual tools for analyzing negotiations as well as hands-on experience. There will be a review of common negotiation pitfalls as well as good practices for before, during, and after negotiation.

Questions to be considered during the workshop include:

- How can I collaboratively create value and also make sure I claim my share?
- How can I diagnose, build, and leverage bargaining power?
- Should I make the first offer?
- What information should I seek? What information should I reveal?
- How should I prepare for a negotiation?

About the Presenter

Daniel Ames joined Columbia Business School in 2002 after managing Columbia University's Center for the Decision Sciences and the Behavioral Research Laboratory at Stanford University's Graduate School of Business. He has a Ph.D. in social/personality

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psychology from the University of California - Berkeley where he was a National Science Foundation Graduate Research Fellow. Ames' research revolves around how people perceive and interact with one another, individually and in groups and teams. Part of his work focuses on conflict, negotiation, and helping behavior. Other work deals with self-awareness, including the extent to which people understand their own strengths and limitations as well as how they are perceived by others. At Columbia, Ames teaches the core MBA course on leadership as well as electives and workshops on negotiations, teamwork, and interpersonal dynamics. Ames also teaches in Columbia Business School's Executive Education programs and serves as an executive coach.

Exhibition Catalogues

Moderator: **Helen Evans**, Curator, Medieval Art and The Cloisters, Metropolitan Museum of Art

Panelists:

Hilary Ballon, Associate Vice Chancellor, New York University Abu Dhabi

Dan Giles, Managing Director, D Giles Limited

Kara Kirk, Associate Publisher, Museum of Modern Art

Alexandra Munroe, Senior Curator of Asian Art, Solomon R. Guggenheim Museum

DESCRIPTION: The panel "Whither the Collections Catalogue?" at the 2008 AAMC conference made it clear that the fate of museum publications is of passionate interest to many in the profession. This panel would extend the debate to exhibition catalogues, querying their general rationale, content, and format, preferably through the lens of particular case studies. Some fundamental questions to address:

- What is the purpose of an exhibition catalogue, and to what extent is it to be distinguished from other types of art historical publications?
- What is the curator's role in producing exhibition catalogues? Is it as an author or editor? What are the benefits/drawbacks to single- or multi-author catalogues?
- Who is the audience for exhibition catalogues? Is the chief audience the "average" visitor to an exhibition or the specialist/amateur/academic? How do catalogue sales figures relate to an exhibition's overall visitorship? What percentage of catalogue sales go to individual buyers, what percentage to institutional buyers (libraries etc.)?
- Depending on how we define the audience for these books, what are the advantages/disadvantages of different formats, from the platebook with checklist to the "doorstop" catalogue with multiple essays, detailed entries, appendices, and full bibliographic apparatus?
- Are there other and perhaps more efficient ways to "publish" or disseminate the usual contents of an exhibition catalogue, such as on a website?