

2015 Annual Conference Atlanta

From Academics to Social Practice: New Models of Engagement

April 24–26, 2015



**+ Schedule /
Friday**

Courtyard Marriot, Atlanta Decatur Downtown/Emory
130 Clairemont Ave. Decatur
Sponsored by **Sotheby's**

Relax, network, have a drink with colleagues, and enjoy the fast-paced presentations—20 images x 20 seconds—by leaders from around the country sharing their passion, thoughts, creative processes, research projects, and inspiration.

Presenters:

The Veterans Book Project, **Patricia Briggs**, Curator of Exhibitions and Collections, Weeks Gallery, Jamestown Community College, New York

How Book Conservation Saves Collections, **Chesley Peabody**, Graduate Assistant, National Music Museum, University of South Dakota, Vermillion

ARTifact: Exhibiting Popular Religion Through Interactive and Interdisciplinary Displays, **Eric Mendes**, Student, Western Michigan University, Kalamazoo

Bridging Communities through Museum Outreach at the University of Delaware, **Katie Bonanno**, Lois F. McNeil Fellow, Winterthur Museum, Delaware

I Married Annie Sprinkle and Other Engagements through the Arts, **Petra Kralickova**, Curator, Kennedy Museum of Art, Ohio University, Athens

Safeguarding Art: Government Thwarts Monuments Men's Promises, **Sarah Overman**, Student, Lynchburg College, Virginia

Why Design Matters: 5 Design Ideas Every Museum Professional Should Know, **Steven Blashfield**, Cultural Studio Director, Glavé & Holmes Architecture, Richmond, Virginia



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**+ Schedule /
Saturday**

8:00–9:00 a.m. Registration and Breakfast

The Dining Room, Emory Conference Center Hotel
Sponsored by **Cultural Strategy Partners** and **Glavé & Holmes**.

9:00–9:15 a.m. Welcome and Opening Remarks

(Silverbell Pavillion)

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

9:15–10:45 a.m. Keynote Session

Righting the Rose (Silverbell Pavillion)

Christopher Bedford, Henry and Lois Foster Director, The Rose Art Museum, Brandeis University, Waltham, Massachusetts

Christopher Bedford, Henry and Lois Foster Director of the Rose Art Museum, will discuss the revival of the Rose Art Museum after the museum's near-closure in 2009. Since taking the helm in the fall of 2012, Bedford has worked to integrate the activities of the Rose into the discourse and practices of the surrounding academy, and his efforts—which include a revamped exhibition schedule, collaborative and interdisciplinary programming, and the dedication of Chris Burden's site-specific sculpture, *Light of Reason*—have lit a new path for the once-threatened institution.

10:45–11:00 a.m. Mini Break

Sponsored by the **Institute of Texan Cultures**

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11:00 a.m.–12:30 p.m. Breakout Session 1A

Unconventional Session

Smart Brands of Famous Parents: Reinforcing Your Distinct Identity (Azalea)

How do stellar museums stand out from high-wattage academic parents? With a strong brand that instantly illuminates your identity and value. In this unconventional workshop, museums at every stage of branding will come away with actionable ideas for challenges ranging from initial brainstorming to budget requests. Individual perspectives are encouraged and there will be time for all.

Led by:

Margot Wallace, Associate Professor, Marketing Department of Business and Entrepreneurship, Columbia College, Chicago, Illinois

11:00 a.m.–12:30 p.m. Breakout Session 1B

Race, War, and Genocide: Responding to Conflict on Campus and Beyond (Hickory)

What role can academic museums play in commemorating the atrocities of war, racism, and human struggle? How can exhibitions and curators address both the language of perpetrators and of the oppressed? This panel will discuss various ways in which exhibiting institutions can facilitate the often difficult conversations of a post-war society which seeks to reconcile and examine its own history.

Presenters:

Sorting Out Race: Examining Racial Identity and Stereotypes in Thrift Store Donations, **Dr. Annette LeZotte**, Director, Kauffman Museum at Bethel College, North Newton, Kansas

Uncommon Commemorations: Contemporary Art, Historical Place and the Civil War, **Dr. Shannon Egan**, Director, Schmucker Art Gallery, Gettysburg College, Gettysburg, Pennsylvania

Museums and Reconciliation: A Cross Cultural Collaboration, **Nicole Crawford**, Curator of Collections, University of Wyoming Art Museum, Laramie

Dr. Isadora Helfgott, Assistant Professor, Department of History, University of Wyoming, Laramie

11:00 a.m.–12:30 p.m. Breakout Session 1C

Digital Tools: Ways to Engage the 21st-Century Student (Dogwood)

In a short-staffed environment amid tightening budgets, educational institutions are seeking innovative ways to engage today's 21st-century students. Digital media and device-based programming can offer successful alternatives to traditional, high-cost exhibitions. Students at Carleton and St. Olaf Colleges gain valuable curatorial experience by producing narrated video tours of various aspects of the respective collections. For such commuter schools as the Utah Museum of Fine Arts, the focus is on the individual student-as-professional, where administrators find success connecting with students via texts in lieu of typical social media platforms. This panel will address such questions as those raised by Jim Moss at the University of Pennsylvania Museum: What are the advantages and disadvantages of practical vs. digital exhibitions? Are there different outcomes in terms of exposure and student learning?

Moderator:

Jane Becker Nelson, Director, Flaten Art Museum, St. Olaf College, Northfield, Minnesota

Presenters:

Digital Student-Curated Exhibitions: Artifacts, Archives and Object-Based Learning, **Jim Moss**, Academic Engagement Coordinator, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia

Youth, Beauty, Tours: Collection Stories as On-Line Access, **Jane Becker Nelson**, Director, Flaten Art Museum, St. Olaf College, Northfield, Minnesota

Laurel Bradley, Director and Curator, Perlman Teaching Museum, Carleton College, Northfield, Minnesota

Just Use Social Media? Challenges of Cultivating a Digital Presence, Iris Moulton, Coordinator of Campus Engagement, Utah Museum of Fine Arts, Salt Lake City 1D

11:00 a.m.–12:30 p.m. Breakout Session

Unconventional Session

Exercises for the Quiet Eye: A Guided Looking Techniques Workshop Off Site (Carlos Museum, Emory University)

Group will leave collectively at the Conference Center Lobby to walk or take the campus shuttle to the Carlos Museum for a hands-on group workshop in the gallery.

"Exercises for the Quiet Eye" comprises a suite of viewing activities tailored for each participating group from a core series. It is designed to help viewers advance toward a "tolerance of ambiguity," a willingness to dare to be open to the unresolvable mystery of meaning and life, which art can help one fathom. EQE is intended as a new approach to augment personal learning through art. It is not a *replacement* or *improvement* on VTS, evidence-based contextual analysis, or other established, effective methods. Participants will leave with a "toolbox" of slow looking techniques.

Led by:

Dr. Annie V. F. Storr, Independent museum educator, Associate Professor, Department of Educational Studies, The Corcoran Gallery of Art, Washington, D.C.

12:30–2:00 p.m. Lunch

Dining room

Buffet luncheon, sponsored by CultureSpots

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The advertisement features a background image of a museum gallery with a grid ceiling and large windows. Overlaid on the image is the CultureSpots logo, a stylized 'C' in teal and white. Below the logo, the text 'CultureSpots' is written in a large, white, sans-serif font. Underneath that, 'AUDIO TOURS RE-IMAGINED.' is written in a smaller, white, sans-serif font, with 'RE-IMAGINED.' highlighted in a yellow box. Four yellow circular icons are arranged in a row, each with a white symbol and text below it: a speedometer for 'Fast Setup', a server rack for 'No Hardware Required', a cloud for 'No Software Required', and a globe for 'Access Everywhere'. At the bottom center, the website 'www.CultureSpots.com' is displayed in white text within a white rectangular box.

2:00–3:30 p.m.

Breakout Session 2A

Unconventional Session

Cabarets and Chats: Creating a Participatory or Culture in the Gallery (Azalea)

The Gallery of Contemporary Art at the University of Colorado at Colorado Springs (GOCA) and the Interdisciplinary Experimental Arts Program at Colorado College (IDEA) share a common goal: to render obsolete the boring gallery talk that relies on the use of words such as “juxtaposition” and “tension.” Both institutions seek instead to bring together diverse audiences to participate in lively discussions that challenge and inform. Session will present two models: IDEA Cabaret and Chit Chat. Audience participation is an essential component to both series, as the goal of each is to make audience members feel comfortable in the gallery and to encourage informal learning through open conversation.

Jessica Hunter-Larsen, Curator IDEA, Colorado College, Colorado Springs

Daisy McConnell, Director, Galleries of Contemporary Art, University of Colorado, Colorado Springs

Shawn Womack, Professor of Dance, Colorado College in collaboration with the Atlanta Jazz Preservation Society

2:00–3:30 p.m.

Breakout Session 2B

This is Their Museum: Rethinking Visitor Engagement (Hickory)

As evaluation experts have observed, museum professionals may know a good deal about their audiences, but they rarely know about members of their community who have never been to the museum. How do we reach audiences who don't know about us? Even more challenging, how do we reach audiences who we don't know we don't know about? The focus here is on forging paths to new audiences, understanding their needs, engaging them where they are, and ultimately lowering barriers to the museum itself. This panel presents three examples of audience engagement in unconventional and inspiring ways.

Presenters:

We Have the Map; They Have the Wheel: Steering Museum Programs, **Scott Bishop**, Curator of Education, Jule Collins Smith Museum of Fine Art, Auburn University, Alabama

SI: Visitor Engagement in the Heart of San Antonio, **Alicia Viera**, Director of Cultural Programs, Texas A&M University–San Antonio, San Antonio and **Pat Villeneuve**, Professor and Director of Arts Administration, Florida State University, Tallahassee

Museum Beyond the Museum: Strategies for Reaching Off-campus Audiences, **Eric J. Segal**, Education Curator of Academic Programs, Samuel P. Harn Museum of Art, University of Florida, Gainesville

2:00–3:30 p.m.

Breakout Session 2C

Journeys/Destinations/Ports: Black Atlantic and the Museum (Dogwood)

How may we illuminate museum conversations about non-traditional audiences, transparent permanent collections, and our challenges of the participatory museum? This panel suggests we re-imagine national historical chronicles of museum origins as contingent upon the knotted webs of empire and colonial adventures. The intra-geographic site of The Black Atlantic shifts historical encounters between trans-African migrants, culture, and the global dimensions of museum capital transactions from the margins to the center of the museum's smooth narrative history. Offering fresh and unruly counter-narratives may not only engage both our colleagues and audiences with new perspectives and compelling programmatic innovations, but may also radically alter the prospects for 21st-century museum praxis.

Presenters:

Vera Ingrid Grant, Director, The Ethelbert Cooper Gallery of African and American Art, Harvard University, Cambridge, Massachusetts

Shelly Rosenblum, Curator of Academic Programs, Morris and Helen Belkin Art Gallery, The University of British Columbia, Vancouver

Camilo Alvarez, Owner, Director, and Curator, Samsøñ Art Gallery, Boston, Massachusetts

3:00–4:00 p.m. Coffee Break

Sponsored by [Art Work Fine Art SVS](#).

4:00–5:30 p.m. Breakout Session 3A

Unconventional Session

Of the Students, By the Students, or For the Students: Academic Museums and Museum Studies (Azalea)

Structured as a dialogue among participants anchored on several specific issues, this session asks big questions related to academic museums' understandings of museum studies, student engagement, and pre-professional training. How do we structure experiences in the classroom, gallery, and field that meet the needs of the museum, students, parent institutions, and the profession? How does incorporating students into gallery processes—from curation to education to advisory roles—strengthen the museum and its educational mission? What is the purpose and benefit of internships inside academic art museums and galleries? How does it all fit together? Explore these questions and more in this interactive (un) session.

Moderator:

Kiersten Latham, Assistant Professor and MuseLab Curator/Director, School of Library and Information Science, Kent State, Ohio

Led by:

Undergraduate Museum Studies in the 21st Century, **Dan Bartlett**, Curator of Exhibits and Education, Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin

Nicolette Meister, Curator of Collections and Adjunct Assistant Professor of Museum Studies, Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin

Internship Program Content and Design in Academic Art Museums, **Ansley Simmons**, Part-Time Instructor, Bainbridge State College, Georgia

Engaging Students at University Museums and Galleries: A Case Study, **Lee Fearnside**, Associate Professor of Art and Director, Diane Kidd Gallery, Tiffin University, Ohio

4:00–5:30 p.m. Breakout Session 3B

Student Engagement: Extracurricular Activities as Sites of Learning (Hickory)

With an emerging focus on campus museums providing academic support to their host institutions, this panel explores the variety of extracurricular programs museums can offer their university student population. Three public and private academic museums have addressed the engagement needs of students by providing an array of opportunities to broaden encounters that are socially, instructionally, and artistically based. At the Wellin Museum, student involvement began with the highly competitive student docent program and has expanded into the multidisciplinary student organization, the Wellin Initiative for Student Engagement (WISE). Art à la Carte at the Ackland Art Museum is a hands-on art-making program designed exclusively for UNC at Chapel Hill students.

Presenters:

Kari O'Mara, Andrew W. Mellon Coordinator of Student Engagement, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

Meg Austin, Manager of Educational Programming and Outreach, Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York

Allison Portnow, Public Programs Manager, Ackland Art Museum, The University of North Carolina at Chapel Hill

Museum as Connector: Bringing Together Campus and Community (Dogwood)

In the 21st century, so-called “academic” art museums are no longer just the domain of academics. Instead, they are often one of the very few campus resources open to the general public as well as a cultural resource—and in the age of increasing budget cuts to K–12 education and the arts, often the only such resource—for their region. Therefore, they serve not only as a bridge to other cultures, but as a bridge between “town” and “gown.” This panel will consider how 21st-century university and college art museums serve as connectors between campus and community. How does the physical space of a museum inspire creativity, a sense of wonder and discovery, and foster dialogue among our increasingly diverse audiences?

Moderator: **Johanna G. Seasonwein**, Senior Curator of Western Art, Jordan Schnitzer Museum of Art, University of Oregon, Eugene

Spheres of Influence: Triumphs and Pitfalls of Bringing the Total Work of Art into the Museum Galleries, **Caroline Harris**, Associate Director of Education at the Princeton University Art Museum, New Jersey.
Part of a Whole: Museums and Community, **Patricia King**, Associate Director of the Colby College Museum of Art, Waterville, Maine

The Museum as Training Ground: Activating Student Engagement, **Danielle Knapp**, McCosh Associate Curator, Jordan Schnitzer Museum of Art at the University of Oregon, Eugene

Unconventional Session

Making Museums Truly Accessible and Inclusive: Going Beyond the Letter of the Law. Off Site (Carlos Museum, Emory University)

Group will leave from the Conference Center Lobby to walk or take campus shuttle to the Carlos Museum

This interactive, “session-on-the-move” takes place inside the exhibition *African Cosmos: Stellar Arts*, a Smithsonian exhibition from the National Museum of African Art, the first major exhibition exploring the historical legacy of African cultural astronomy and its intersection with traditional and contemporary African arts. It explores alternate learning strategies to go beyond the stated provisions of the ADA to create exhibitions and learning spaces that are welcoming and engaging for the entire public, including the deaf, low- and non-vision persons, persons with restricted mobility, persons with learning and developmental disabilities, and visitors with autism spectrum disorders.

Presenters:

Mark Auslander, Associate Professor and Museum Director, Museum of Culture and Environment, Central Washington University

Meredith Peruzzi, Interim Manager, Gallaudet University Museum, Washington D.C.

Wendy Holden, Director of Disability Services and Board Member, Museum Advisory Council, Central Washington University

Jessica Hope Amason, Ph.D., Assistant Professor of Anthropology and Museum Studies, Central Washington University

Sarah Bair, Student, Class of 2015, Central Washington University

6:00–8:00 p.m.

Evening Reception

At the Carlos Museum

Emory University, 571 South Kilgo Circle NE, Atlanta, Georgia

Group will leave from the Conference Lobby to walk or take the campus shuttle to the Carlos Museum.

2015 Student Scholarship Award Recipients Sponsored by Museum Trek and U.S. Art

Sarah Overman, European History major, Museum Studies minor, Lynchburg College
and

Eric Teixeira Mendes, Japanese Religious Material Culture, Department of Comparative Religion,
Western Michigan University

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**+ Schedule /
Sunday**

8:00–9:00 a.m.

Breakfast

The Dining Room, Emory Conference Center Hotel
Sponsored by Mallory Alexander

9:00 a.m.–12 p.m.

Breakout Session 1A

Bootcamp for Academic Museums (Oak Amphitheater)

Led By:

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

This session is aimed at directors, curators, and educators, collections managers, communications managers, and development officers—in fact, all professionals who find themselves either for the first time working in an academic museum/gallery or are in need of new strategies for working within this environment. We will cover a range of topics, including governance and advisory boards, the student audience, curricular support, budgets and fund raising, and town-gown challenges. Ample time will be allotted for Q&A.

9:00 a.m.–12:00 p.m.

Breakout Session 1B

Holocaust Provenance Research Seminar (Hickory)

Led By:

Victoria Reed, Researcher at the Museum of Fine Arts, Boston, Massachusetts

In conjunction with the AAMD and AAM, the Association of Academic Museums and Galleries will again offer a best practices seminar on Holocaust Provenance Research. While the focus will be on Nazi-era provenance, issues pertaining to antiquities and cultural property will also be introduced. We will discuss due diligence and the acquisition process, research resources (with a focus on online tools), and the handling of restitution claims. The session is geared to all levels of experience and can serve as a how-to and a refresher. Ample time will be allotted for Q&A.

9:00 a.m.–12:00 p.m.

Breakout Session 1C

CollectionSpace: Project Planning for Open Source Collections Management Software (Azalea) FREE

Led By:

Angela Spinazze, Program Director, CollectionSpace

Deb Verhoff, Librarian, The Watermill Center, New York

Introduction to open-source communities and CollectionSpace

Are you curious about open-source hardware? Wondering how to participate without writing code?

We would like to introduce you to CollectionSpace, a free and open-source collections management platform that is designed by a community of experts just like you. Working together, CollectionSpace members are building a community and a new solution for managing collections that is efficient, effective, customizable, intuitive, and affordable.

Join us for this **free** half-day session during which we will:

1. Take you on a tour of the open-source landscape as it relates to managing collections of all types and sizes, using software designed and developed by your peers and colleagues: from anthropology to archival materials, campus art to library special collections, herbaria and botanical gardens, and more.
2. Walk through a recent planning and implementation project highlighting the work of Deb Verhoff, Librarian, at The Watermill Center and their use of CollectionSpace.
3. Show you how to participate in our community design process.

Come with your questions and curiosity!

12:00–1:30 p.m.

Lunch on your own

1:30–4:30 p.m.

Breakout Session 2A

Introduction to PastPerfect 5 Museum Software (Hickory)

Led By:

Craig Hadley, Director/Curator, Richard E. Peeler Art Center, DePauw University and AAMG Board member, Greencastle, Indiana

New to PastPerfect museum software? This introductory session will explore program basics, including configuration, networking, and software navigation. We will also cover image manager and search tools. Bring your database questions!

1:30–4:30 p.m.

Breakout Session 2B

AAMG Exhibition Exchange: A Brainstorming Meeting (Azalea) FREE

Led By:

Petra Kralickova, Curator, Kennedy Museum of Art, Ohio University, Athens, Ohio

Joseph Mella, Director, Vanderbilt University Fine Arts Gallery, Nashville, Tennessee

Brainstorming meeting to get feedback and ideas for the establishment of a free AAMG Exhibition database.

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**+ Schedule /
Monday**

Additional Events

12:15–1:30 p.m.

Marriott

Association of Academic Museums and Galleries Business Luncheon

Atlanta Marriott Marquis, 265 Peachtree Center Avenue, Rooms L401–L402

Join AAMG members from around the nation to learn about the association's many achievements over the past year, meet your state and regional representatives, and hear about AAMG's exciting new initiatives.

Pre-registration via AAM required. Event sold out. Check AAM ticket exchange.

5:00–6:30 p.m.

Marriott

Association of Academic Museums and Galleries Reception

Atlanta Marriott Marquis, 265 Peachtree Center Avenue, Room M302

Catch up with your academic friends and colleagues over drinks and a nosh.
(Free to all AAM attendees; one drink ticket included; balance, cash bar)

MISSION STATEMENT

The Association of Academic Museums and Galleries is the leading educational and professional organization for academic museums, galleries, and collections. In recognition of the unique opportunities and challenges of its constituents, the AAMG establishes and supports best practices, educational activities and professional development that enable its member organizations to fulfill their educational missions.

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