



WOMEN IN THE MUSEUM XL

THE (MUSEUM'S) FUTURE IS FEMALE

SYMPOSIUM PROGRAMME
09 & 10 MARCH 2026

RJKS MUSEUM

WOMEN IN THE MUSEUM XL THE (MUSEUM'S) FUTURE IS FEMALE

WE THANK

Women of the Rijksmuseum is made possible by CHANEL, the Susi Zijderveld Fund, the Familie Krouwels Fund, the Machteld Vos & Willem Sijthoff Fund, the Heleen Dura van Oord Fund, the Kind Courage Monique Maarsen Fund, the Familie Staal Fund, the Karin van Leeuwen Fund, the Dreesmann-Beerkens Fund, the Sofronie Foundation, the Linne & Marijn Pijnenborg Fund, the Jolanda Degen Fund, the Lara Timmerman Fund, the Antoinette Rolloos Hueber Fund, the Hendrikje Crebolder Fund, Amy Novogratz & Mike Velings, the Femke Dijkhuis Fund, the Bianca van Galen Fund, the Haboldt-Pianetti Fund, Jenny Reynaerts, the Sandra Swelheim Fund and the Women of the Rijksmuseum Fund.

Cover image: Kinke Kooi, *Female View*, 2007. Purchased with the support of the Knecht - Drenth Fund/Rijksmuseum Fund

CONTENTS

5	Practical information
7	Welcome
9	Programme Day 1
11	Programme Day 2
13	Abstracts Keynotes and Lectures - Day 1
15	Abstracts Keynotes and Lectures - Day 2
18	Theory into Practice: Workshops
22	Speaker Biographies - Day 1
26	Speaker Biographies - Day 2
29	Workshop Facilitators Biographies
34	Notes

PRACTICAL INFORMATION

REGISTRATION AND START OF THE SYMPOSIUM

Monday 09 March

09.00 The museum opens, please show your registration e-mail at the main entrance.

09.00-09.45 Coffee and tea will be served in the Foyer. The programme starts at 09.45 in the Auditorium.

Tuesday 10 March

09.30-10.00 Walk in (& coffee/tea). The programme starts at 10.00 in the Auditorium.

Kindly arrive on time for each session on both days and make sure to wear your badge.

CLOAKROOM AND BAGS

All coats and bags can be stored in our cloak room. Bags (max A4 size) may be brought into the Auditorium and the museum.

Please bear in mind that suitcases and travel bags are not allowed inside the museum.

To store luggage you can use the luggage depot at the Museum Square Locker Point.

The lockerpoint is within a five-minute walking distance of the Rijksmuseum.

BADGE

Please wear your badge at all times during the symposium. Your symposium badge grants you free admittance to the regular museum galleries during the symposium. Keep in mind that your badge is valid for two days.

LOCATIONS

Keynotes and lectures are held in the Auditorium of the Rijksmuseum. The workshop locations will be announced during the event.

FOOD AND DRINKS

Food and drinks are not allowed inside the Auditorium. Lunch (vegetarian and vegan), coffee, tea and refreshments will be served in the Foyer outside the Auditorium.

WiFi

There is free WiFi available in the Rijksmuseum, called 'RJKS WiFi'. Please note that Eduroam can also be used.

RESTROOMS

The restrooms are located upstairs from the Auditorium.

ACCESSIBILITY

In the Foyer there is a toilet for people with disabilities. If you have any other questions about accessibility, please ask the staff of the Rijksmuseum.

PHOTOGRAPHY

Photos will be taken during this symposium. These photos may be used for Rijksmuseum content.

Please visit the information desk for a sticker if you do not wish to be photographed.

WELCOME

WELCOME TO OUR FIFTH WOMEN IN THE MUSEUM CONFERENCE: THE (MUSEUM'S) FUTURE IS FEMALE!

The phrase 'the future is female' has resonated across activist and academic circles since the second feminist wave (1960s-1980s), gaining renewed interest from the 2010s onward. This raises the question: what could the future of gender-thinking look like within the walls of the museum? The fifth edition of the *Women in the Museum* conference series offers an opportunity to reflect on what we have built together as a museum and academic community and, most importantly, to consider how gender- and women-focused research can be sustainably anchored in our rapidly changing world.

In the spirit of looking back and moving forward, we will explore how knowledge is passed between generations, delve into the complex relationship between museums and (feminist) activism, and engage with different approaches to reframing historical narratives. One of the key questions running through the programme is how museums – especially those working with historical (e.g. Early Modern) collections – can actively engage in today's gender discourses.

To mark the fifth anniversary of the Women in the Museum conference, we offer you two days of keynotes, lectures, panels and workshops, in which we aim to equip you with concrete tools to help drive change in your own institutions and professional practices. Because only together, we can strive towards lasting change.

RJKSMUSEUM ORGANISING COMMITTEE

Marion Anker – Co-Chair Women of the Rijksmuseum and Research Associate

Karijn Bakker – Event Manager

Rachel Esner – Associate Professor of Modern and Contemporary Art History at the University of Amsterdam

Wieneke 't Hoen – Senior Educator

Nathalie Ho-Kang-You – Project Assistant

Maria Holtrop – Curator at The History Department

Bente Tas – Research Intern Women of the Rijksmuseum & Print Room

Laurien van der Werff – Co-Chair Women of the Rijksmuseum and Research Associate

PROGRAMME - DAY 1
MONDAY MARCH 09, 2026

WE NEED TO TALK ABOUT THE PATRIARCHY

The story of 'the patriarchy' is a powerful one. How do we begin to rewrite this foundational narrative? In her book *The Patriarchs: How Men Came to Rule*, Angela Saini explores how male dominance came to shape our societies and institutions, and how history itself offers alternative stories. This raises a pressing question for the museum field: how did our institutions become male-coded, and do alternatives exist? We will look at specific cases from museum professionals who are actively challenging this legacy from within the field.

- 09.00 – 09.45 Registration (& coffee/tea)
- 09.45 – 10.00 **WELCOME and INTRODUCTION**
Janneke van der Wijk, Director of Audiences at the Rijksmuseum
& Marion Anker, Co-Chair Women of the Rijksmuseum
- 10.00 – 10.40 **KEYNOTE: *The Fragility of Patriarchy***
Angela Saini, Journalist and Assistant Professor of Science Writing
at the Massachusetts Institute of Technology, Author of *The
Patriarchs: How Men Came to Rule*
- 10.40 – 11.05 **LECTURE: *Museums of Masculinity?***
Stefan Dudink, Assistant Professor of Gender & Diversity Studies
at Radboud University (Nijmegen, The Netherlands)
- 11.05 – 11.30 Q&A (Moderator: Marion Anker)
- 11.30 – 12.15 **A DIRECTORS' CONVERSATION: *The Past and Future of Gender
Thinking*** (Moderators: Rachel Esner & Maria Holtrop)
- Caroline Campbell, Director at the National Gallery of Ireland
(Dublin, Ireland)
Camille Morineau, Co-Founder and Director of AWARE: Archives of
Women Artists, Research & Exhibitions (Paris, France)
Bart Rutten, Artistic Director at Centraal Museum (Utrecht, the
Netherlands)
- 12.15 – 12.30 **WARMING UP WORKSHOPS**
Maggie Greyson and Hillary Spencer, Futurist and Disruptive
Thinkers
- 12.30 – 14.00 Lunch break | 13:45 walking to workshop
- 14.00 – 15.30 **THEORY INTO PRACTICE: WORKSHOPS** (see p. 18)
- 15.30 – 16.15 Coffee and Tea Break
- 16.15 – 16.45 **RECAP: *The First Results Envisioned***
(Moderators: Marion Anker & Bente Tas)
- 16.45 – 17.45 Drinks

PROGRAMME - DAY 2
TUESDAY MARCH 10, 2026

LET'S CLAIM THE FUTURE

How can museums become engaging institutions ready for the future of (intersectional) gender-thinking? And what role can feminist activism – both within and beyond museum walls – play in this new phase? We will explore examples of museums, museum professionals, and artists who are actively rethinking their methods and approaches.

- 09.30 – 10.00 Walk in (& coffee/tea)
- 10.00 – 10.05 **WELCOME**
Laurien van der Werff, Co-Chair Women of the Rijksmuseum
- 10.05 – 11.00 **KEYNOTE: *Interrupting Empathy and Quality***
Mark Miller, Artist, Cultural Producer and Former Director of Learning at Tate Britain (London, United Kingdom) & Q&A
(Moderator: Wieneke 't Hoen)
- 11.00 – 11.20 **LECTURE: *Seen Today, Remembered Tomorrow: From an Exhibition on Women Artists to a Long-term Change in the MSK's Gender Policy***
Frederica van Dam, Curator at The Museum of Fine Arts Ghent (Ghent, Belgium)
- 11.20 – 11.40 **LECTURE: *Walking in Circles: care, resistance, and the histories we pass on***
Aimée Zito Lema, Visual Artist and the First *Rijksmuseum* Artist in Residence (2025)
- 11.40 – 12.00 Q&A (Moderator: Laurien van der Werff)
- 12.00 – 12.30 **PLEA: *The Fire of FemFuturism***
Margriet Schavemaker, General Director at the Kunstmuseum (The Hague, the Netherlands)
- 12.30 – 14.00 Lunch Break | 13:45 walking to workshop
- 14.00 – 15.30 **THEORY INTO PRACTICE: WORKSHOPS** (see p. 18)
- 15.30 – 16.15 Coffee and Tea Break
- 16.15 – 16.45 **CLOSURE REMARKS**
Warda El-Kaddouri, Journalist and Assistant Professor at the Open University of the Netherlands (Heerlen, the Netherlands)
- 16.45 – 17.45 Drinks & Bites

ABSTRACTS KEYNOTES AND LECTURES DAY 1

ABSTRACTS KEYNOTES AND LECTURES - DAY 1

ANGELA SAINI

Journalist and Assistant Professor of Science Writing at the Massachusetts Institute of Technology, Author of The Patriarchs: How Men Came to Rule

KEYNOTE: *The Fragility of Patriarchy*

Even in twentieth-century feminist literature, male domination was frequently assumed to have been universal, possibly natural, with women's oppression stretching back into the mists of time. But what can be learned by interrogating the past? Drawing from the latest evidence in biology, anthropology, archaeology, and history, an entirely different picture begins to emerge, dramatically rewriting old preconceptions. Not only are there matrilineal societies scattered across the world to this day, from America to Asia, but patriarchy as we understand it is both far more recent and less stable than has been assumed. Art and sculpture through the ages, some of it stretching back to the Neolithic, reveals an empowering new vision of gender in history.

STEFAN DUDINK

Assistant Professor of Gender & Diversity Studies at Radboud University Nijmegen

LECTURE: *Museums of Masculinity?*

If the future of the museum is female, what was its past and what is its present? There is a compelling case to be made for the argument that the modern museum emerged as a masculinized institution, and that this legacy has shaped museums up until the present day. There is a risk, however, of presenting the deep entanglement of the modern museum with masculinity in a too categorical way. Such a presentation does not allow us to see this entanglement as a product of history that, just as it emerged at one point in time, may also become undone again. How can we simultaneously acknowledge the masculinity of the modern museum and its historicity? Might embedding the history of the museum and masculinity in yet another history help? This lecture places the masculinized museum in the context of the history of nations and nationalisms. It explores how this contextualization can help explain the entanglement of the museum with masculinity, and to think about a future beyond it.

ABSTRACTS KEYNOTES AND LECTURES

DAY 2

ABSTRACTS KEYNOTES AND LECTURES - DAY 2

MARK MILLER

Artist, Cultural Producer and Former Director of Learning at Tate Britain (London, United Kingdom)

KEYNOTE: *Interrupting Empathy and Quality*

Museums and galleries have gone through multiple pivotal shifts over the past 10 years: navigating cultural policy and movements through multiculturalism, diversity, representation of the marginalized, values led practices, intersectional gender equity and equality, contentions surrounding identity politics, and positionality.

Could a step towards the deep integration of empathic practices serve as a foundational structural principle that support positive inclusive change in our cultural spaces, and underpin the navigation of concerns, emerging expectations, and potential role of the museum? This keynote reflects upon questions of traditional notions of quality, gender equality, and explores how active empathic practices could serves a source for realizing authentic intersectional approaches to public and artistic engagement within cultural spaces.

FREDERICA VAN DAM

Curator of Old Masters at the Museum of Fine Arts Ghent (Ghent, Belgium)

LECTURE: *Seen Today, Remembered Tomorrow: From an Exhibition on Women Artists to a Long-term Change in the MSK's Gender Policy*

Since 2016, one of the policy priorities of the Museum of Fine Arts, Ghent has been to foreground the work of women artists. In 2018, this resulted in the exhibition *Ladies of the Baroque*, devoted to women painters in Italy. Over the past three years, the MSK has developed the research exhibition *Unforgettable. Women Artists from Antwerp to Amsterdam, 1600–1750*, in collaboration with the National Museum of Women in the Arts. This exhibition highlights women artists in the Low Countries, revealing the richness and diversity of their contributions to the period's visual culture.

The development of this project presented a range of challenges, from persistent gender bias and current geopolitical developments to a newly emerging tension between popularity and fatigue regarding women artists, affecting loans and media attention. However, these obstacles also provided valuable insights for the future and helped us answer the central question: how can we transition from temporary visibility to a permanent and structural presence of women artists in the museum?

ABSTRACTS KEYNOTES AND LECTURES - DAY 2

AIMÉE ZITO LEMA

Visual Artist and the First Rijksmuseum Artist in Residence (2025)

LECTURE: *Walking in Circles: care, resistance, and the histories we pass on*

This lecture reflects on her own position as a female artist and how her practice has been fundamentally informed by histories of women who mobilised care, fragility, and the body as tools of resistance. Beginning with the Madres de Plaza de Mayo, who transformed walking into a choreographed act of political defiance under dictatorship, she traces how embodied forms of knowledge, transmission, and protest have shaped her work. Drawing on archival research, performance, and recent work as artist in residence at the Rijksmuseum, she explores tenderness, restoration, and protest as forms of care. The lecture asks how histories are written through bodies, how care becomes subversive, and what we choose, consciously or unconsciously, to pass on.

MARGRIET SCHAVEMAKER

General Director at the Kunstmuseum (The Hague, the Netherlands)

PLEA: *The Fire of FemFuturism*

“We should all be feminists,” Chimamanda Ngozi Adichie has stated, thereby affirming that feminism is fundamentally a belief in social, political, and economic equality between the sexes. It does not seek to privilege one group over another, but rather to correct historically marginalized positions. This raises the question: how do museums engage with intersectional feminist activism?

In her plea, Schavemaker reflects on her most recent co-creational exhibition project at the Amsterdam Museum, *Women of Amsterdam: an ode*, while also looking ahead to a major collaborative exhibition initiative. In the coming years, the Kunstmuseum Den Haag and Museum Arnhem, together with several other museum partners, will explore the historical and contemporary dimensions of 50 years of international feminist art.

At a time when women’s and queer rights are once again under increasing pressure, and when both younger and older generations of activists are returning to the streets, it is imperative to critically examine, present, and incorporate feminist activism within the museum sector and its collections—and to acknowledge and sustain its transformative force.

THEORY INTO PRACTICE: WORKSHOPS

THEORY INTO PRACTICE: WORKSHOPS

XL Cross Stitching: Embroider Women in the Museum

Keywords: Stitching; Co-creation; Conversation; Reframing Art

Hosted by: Gerda Z. Leeffers, Textile Artist and Cultural Anthropologist by Stitchamos and Studio Koekoek

Join us for a hands-on workshop to launch the start of an XL cross-stitch artwork inspired by the women whose stories echo through the museums. Working in pairs, we'll stitch, share ideas, and let conversation guide the creative process as we connect through thread while building a *gesamtkunstwerk* together. Step by step, we will transform women's histories into a bold, large-scale work of art.

Sketching the Museum of 2040

Keywords: Drawing; Design Thinking; Storytelling; Innovation

Hosted by: Evita Goettsch, Innovation Manager at the Rijksmuseum Innovation Lab

What will the museum look like in 2040, and how can sketching help you brainstorm about the future? This workshop, led by the Rijksmuseum Innovation Lab, focuses on a future-oriented design approach, and introduces the basics of drawing as a shared language to surface assumptions, align perspectives and support collective exploration.

Make Space for Change: Design Your Own Exhibition

Keywords: Curating; Exhibition Making; Storytelling; Visual Thinking; College-making

Hosted by: Rosemarie van der Tol, Narrative Designer at Kossmanndejong

How do you turn a story into a tangible and impactful exhibition? For the exhibition designers at Kossmanndejong story and space go hand in hand. During this workshop, narrative designer Rosemarie van der Tol will teach you how to bring gender and women stories to life in an exhibition with strong narratives and visual power. Be ready to think outside the box, experiment with collage making, and develop your strongest exhibition concept yet.

THEORY INTO PRACTICE: WORKSHOPS

Photography workshop: Capturing Gender in Architecture

Keywords: Photography; Architecture; Close-looking; Spatial Narratives

Hosted by: Jonne Lucia, Photographer

During this photography workshop, the Rijksmuseum's architecture and garden form our starting point. With Polaroid cameras in hand, we explore how ideas of gender appear in the building's forms, symbols and details. After a short introduction about (documentary) photography, you will head out in small groups to observe closely, search for unexpected perspectives, and challenge the way the museum building is usually seen. The workshop encourages you to question, collaborate and push your way of seeing beyond the familiar.

Words Matter! Writing effective and inclusive labels for museum objects

Keywords: Label Writing; Exhibition Making; Reframing

Hosted by: Maartje van Peijpe, Museum Guide at Rijksmuseum

How can text labels give the visitor new perspectives on classical objects? And how can gender topics be smoothly intertwined? In this workshop, object labels in the new Rijksmuseum exhibition *Metamorphoses* serve as a starting point. We will analyze how they are written and the effects they produce. Participants will write and rewrite an object label while gaining an understanding of the Rijksmuseum's practical guidelines for effective inclusive label writing.

Disruption and Alternative Futures

Keywords: Disruption; Critical Thinking; Future Thinking

Hosted by: Hillary Spencer & Maggie Greyson, Futurist and Disruptive Thinkers

In this interactive session, Hillary Spencer will use "disruption" as a warm-up to help participants surface and challenge the assumptions shaping museum practice today. Futures expert Maggie Greyson will guide a participatory futures workshop where participants envision hopeful and inclusive futures, and turn those ideas into actions that feel achievable. Spencer and Greyson provide a different workshop each day. Join for one or both days!

Monday 09/03: We will use futures thinking to surface the beliefs and patterns shaping museums today, and experiment with new narratives for what museums could become (using the Causal Layered Analysis tool).

Tuesday 10/03: We will imagine the museum you want to see in the future and translate that vision into practical next steps you can begin immediately (using the Three Horizons Framework).

THEORY INTO PRACTICE: WORKSHOPS

Playing from Prototiepe to Prototype: sixty-year transformation of an artwork

Keywords: Performing; Activism; Inclusion; Intergenerational Narratives

Hosted by: Iris de Leeuw, artist & Anouk Beckers, artist & Harm Stevens, Curator of 20th Century History at the Rijksmuseum

In 1966 the Speespak '66 ('spaze suit') challenged people to become 'Homo Ludens' ('playing humans'). This 'unisex' suit with unzippable trouser legs encouraged new forms of communication. In 2026 a new multimedia Speespak '26 will be launched as part of the publication SpeesBookLookPak ('SpazeBookLookSuit'), created by artists Anouk Beckers, Iris de Leeuw and curator Harm Stevens. Still for everyone, but now even more inclusive and consciously designed with all gender identities in mind. We invite you to join the artists in becoming one of the first to truly make this new Speespak your own, exploring intergenerational creation and activism through textile. Please note: this workshop offers "a staggering amount of komyounikayshun possibilities for everyone!".

The Future We Build: Advisory Board on Gender and the Museum

Keywords: Manifesto; Critical thinking; Co-creation; Writing; Next Generations

Hosted by: Rachel Esner, Associate Professor Modern and Contemporary Art at University of Amsterdam & Alicia Cartagena Garcia-Alcaraz, Fulbright Fellow at Brooklyn Museum (New York) and PhD Candidate at Universidad de Murcia

How do you imagine the museum of the future when it comes to gender? In this workshop, you will co-write a manifesto that brings together a set of recommendations for incorporating gender perspectives and shaping the museum of the future. Through critical thinking, we will explore museums as spaces of equality, developing both visionary ideas and pragmatic guidelines.

[IN DUTCH] Maak een verhaal van geschiedenis...

Keywords: Storytelling; Podcasting; Facts & Fictions; Creative Writing

Hosted by: Hendrik Spiering & Mirjam van Zuidam, journalists and podcasters of NRC

Mirjam van Zuidam en Hendrik Spiering zijn de makers van de historische NRC-podcast Wilde Eeuwen (twee seizoenen). Ze vertellen hoe je motieven en emoties van historische personages in audio tot leven kan wekken en daarin toch de onzekerheid van historische kennis kan laten doorklinken.

Let op: deze workshop is in het Nederlands / Please note: this workshop will be held in Dutch

SPEAKER BIOGRAPHIES

DAY 1

SPEAKER BIOGRAPHIES - DAY 1

KEYNOTE

The Fragility of Patriarchy



ANGELA SAINI (she/her) is a science journalist and Assistant Professor of Science Writing at MIT. She is the author of four books, translated into 18 languages, and is currently working on her fifth. Her bestselling 2019 book *Superior: The Return of Race Science* was a finalist for the LA Times Book Prize, and her latest, *The Patriarchs: How Men Came to Rule*, was a finalist for the Orwell Prize for Political Writing. She has a Masters in Engineering from the University of Oxford.

LECTURE

Museums of Masculinity?



STEFAN DUDINK teaches gender and sexuality studies at Radboud University Nijmegen. His research concentrates on gender and sexuality in modern political and military history. His contributions to the history of masculinity have dealt with masculinity and nationalism, citizenship, and conscription. Publications on these themes include *Masculinities in Politics and War: Gendering Modern History* (co-edited with Karen Hagemann and John Tosh, Manchester University Press, 2004); *Representing Masculinity: Male Citizenship in Modern Western Culture* (co-edited with Karen Hagemann and Anna Clark, Palgrave, 2007) and *The Oxford Handbook of Gender, War and the Western World since 1600* (co-edited with Karen Hagemann and Sonya O. Rose, Oxford University Press, 2020).

SPEAKER BIOGRAPHIES - DAY 1

A DIRECTORS' CONVERSATION:

The Past and Future of Gender Thinking



Dr CAROLINE CAMPBELL was born and educated in Belfast, and became Director of the National Gallery of Ireland in 2022. She studied Modern History at University College Oxford, and has an MA and PhD from the Courtauld Institute of Art, University of London. A former Fellow of the Center for Curatorial Leadership, New York, before joining the National Gallery of Ireland, Caroline was Director of Collections and Research at the National Gallery, London. Earlier in her career she held curatorial positions at the Ashmolean Museum, Oxford, the Courtauld Gallery, London, and the National Gallery. Caroline has published widely on European art from the Middle Ages to the twentieth century, particularly on the Italian Renaissance.



CAMILLE MORINEAU, heritage curator and art historian founded AWARE: Archives of Women Artists, Research and Exhibitions in 2014, a private initiative and nonprofit which has been recently integrated in Centre Pompidou as a specific research program. With degrees from both the École normale supérieure and the Institut national du patrimoine, Camille Morineau has worked for twenty years in public cultural institutions in France, including ten years as curator of the contemporary collections at the musée national d'Art moderne – Centre Georges-Pompidou (Paris) where she curated the hanging *elles@centrepompidou* (2009–2011) dedicated solely to female artists from the collections of the museum. From 2016 to October 2019, she was the director of exhibitions and collections at Monnaie de Paris, where she curated for example *Women House* in partnership with NMWA. Recently, she curated *Pionnières* with Lucia Pesapane (musée du Luxembourg, Paris, 2022), *Jean Tinguely* (Hangar Biccoca, Milan, 2024) and *Thomas Schütte* (Punta della Dogana, Venice, 2025). Her recent book *Owning the Nude* (2025) received the André Malraux Prize.



Photo Credit
Ruud Baan

BART RUTTEN has been Artistic Director of the Centraal Museum since May 2017, shaping its exhibition programme and collection policy, including the Rietveld Schröder House and the nijntje museum. Under his leadership the museum has grown into a venue for timely, urgent exhibitions like *Good Mom/Bad Mom* (2025). Other recent projects include *Double Act* with the Kramlich Collection (2022), the *Annex programme*, and the new collection display *Collectie Centraal* (2023). Before his appointment in Utrecht, he was Head of Collections at the Stedelijk Museum Amsterdam and served as a curator, responsible for exhibitions such as *The Oasis of Matisse* (2015) and *Kazimir Malevich* and the *Russian Avant-Garde* (2013).

SPEAKER BIOGRAPHIES - DAY 1

WARMING UP WORKSHOPS

Disruption and Alternative Futures



MAGGIE GREYSON (she/her), an award-winning futurist with a master's in design, leads Futures Present—a consultancy bringing practical foresight to museums around the world. Her hands-on workshops spark insights for leaders making sense of change in our complex times. They build courage in big decisions through bold “What if?” questions backed by solid futures research. The same approach also builds credibility in futures-oriented exhibitions that invite visitors to connect today with tomorrow. From Canada to Colombia, Australia, Middle East, New Zealand, Europe and India, she empowers teams to explore possibilities, strengthen strategies, and co-create brighter futures through public engagement.



HILLARY SPENCER (she/her) is a museum strategist, facilitator, and leadership practitioner working at the intersection of public-facing experience, institutional change, and futures thinking. With over 20 years of experience across science, children's, art, and natural history museums, she has led executive teams, supported complex organizational transformations, and developed participatory models that center community voice and shared authority. Hillary is the founder of Agency, a practice focused on disruption, co-leadership, and practical tools for museum professionals navigating transformation.

SPEAKER BIOGRAPHIES

DAY 2

SPEAKER BIOGRAPHIES - DAY 2

KEYNOTE

Interrupting Empathy and Quality



MARK MILLER is the former Director of Tate Learning, where he led the vision and strategy for learning across Tate Modern, Tate Britain, Tate Liverpool, and Tate St Ives. Since joining Tate in 2006, Mark has developed pioneering creative learning programmes, including Circuit, Tate Collective, and Uniqlo Tate Play. His work connects art, people, and place, fostering inclusive engagement and cultural growth. As an artist, Mark explores the intersections between rural Jamaican and urban British experiences through multidisciplinary assemblages of drawing, sound, and moving image, reflecting on Black British experience, memory, and cultural symbolism.

LECTURE

*Seen Today, Remembered Tomorrow:
From an Exhibition on Women Artists
to a Long-term Change in the MSK's
Gender Policy*



Dr. FREDERICA VAN DAM (she/her) is Curator of Old Masters at the Museum of Fine Arts, Ghent, where she is responsible for the collection of art works predating the French Revolution and heads the museum's exhibitions department. Her expertise lies in Southern Netherlandish early modern painting, with particular attention to cultural exchange with England and Italy, as well as women artists.

Frederica was co-curator of *Van Eyck: An Optical Revolution* and curated the first exhibition dedicated to the Flemish Caravaggist Theodoor Rombouts. Most recently, she organized *Unforgettable. Women Artists from Antwerp to Amsterdam, 1600–1750*, in collaboration with the National Museum of Women in the Arts (Washington).

SPEAKER BIOGRAPHIES - DAY 2

LECTURE

Walking in Circles: care, resistance, and the histories we pass on



Photo Credit
Zazie Stevens

AIMÉE ZITO LEMA

is a Dutch-Argentinean visual artist living and working in Amsterdam. Her research-based yet intuitive practice engages in archival material and personal memory to explore how history is transmitted across generations. Zito Lema was a resident of the Rijksakademie Amsterdam. Her work has been exhibited internationally and is held in public and private collections, including the Stedelijk Museum, Amsterdam. Since 2019, she has been teaching at the Gerrit Rietveld Academie. In 2025, Zito Lema was selected as the first Artist-in-Residence of the Rijksmuseum, Amsterdam.

PLEA

The Fire of FemFuturism



Prof.dr. MARGRIET SCHAVEMAKER received her education as an art historian and philosopher at the University of Amsterdam. She specializes in modern and contemporary culture and museums. Counterculture, feminism, new media, and diversity and inclusion are at the heart of her multidisciplinary practice. In June 2024 Schavemaker started as General Director at the Kunstmuseum Den Haag. In this capacity she is also responsible for the Fotomuseum Den Haag, KM21 and the Escher Museum.

Since 2018, Schavemaker has acted as professor of Media and Art in Museum Practice, part of the Media Studies department at the University of Amsterdam. As artistic director of the Amsterdam Museum (2019–2024), Schavemaker was responsible for the museum's collection and programming, with a focus on co-creation, working with artists, and decolonizing the museum. Her last project is titled *Women of Amsterdam – an ode* and aimed to add female narratives to the histories of the city of Amsterdam.

CLOSURE REMARKS



WARDA EL-KADDOURI (she/her) is a literary scholar and researcher. In her academic work and as a cultural professional, she explores the relationship between power and the production of knowledge, and how we can create space for underrepresented perspectives, with a particular focus on heritage. In addition, she runs *Met Andere Woorden*, a feminist literature reading group.

WORKSHOP FACILITATORS BIOGRAPHIES

WORKSHOP FACILITATORS BIOGRAPHIES

XL Cross Stitching: Embroider Women in the Museum



GERDA Z. LEEFFERS (she/her) is a textile artist and anthropologist whose artistic practice, *Stitchamos*, centers on large-scale community stitching projects that connect people through shared stories. She holds degrees in Cultural and Social Anthropology (VU) and Commercial Economics (HES). After more than a decade working in international change management for multinationals and NGOs, she now brings this experience into her artistic work. Rooted in local research and storytelling, her work evolves into monumental, collectively created textile artworks. Gerda sees handcraft as an artistic medium to slow down, connect, and create space for meaningful encounters.

Sketching the Museum of 2040



EVITA GOETTSCH (she/her) is Innovation Manager at the Rijksmuseum, where she leads the Innovation Lab and connects people, ideas and technologies across the museum ecosystem. She works closely with colleagues, external partners and cross-domain collaborators on projects ranging from museum-wide, incremental innovation addressing current challenges to more exploratory, creative research focused on long-term futures and radical innovation. With a background in industrial design, Evita translates complex and abstract questions into tangible concepts through collaborative design methods, visual thinking and experimentation. Alongside these projects, she actively shares innovation knowledge and skills within and beyond the museum through lectures, inspiration sessions and hands-on workshops for museum professionals.

Make Space for Change: Design Your Own Exhibition



ROSEMARIE VAN DER TOL (she/her) is a narrative designer at design studio *Kossmanndejong*. She helps translate facts and ideas into one exciting and challenging story in space. With a background in public history and education, she constantly tries to channel the perspective of a wide range of visitors. Why would this experience matter to them? Her recent projects include the new permanent exhibition *You are part of history* in Haus der Geschichte (DE) and *The other side* in the National Military Museum (NL).

WORKSHOP FACILITATORS BIOGRAPHIES

Photography workshop:
Capturing Gender in
Architecture



JONNE LUCIA (she/her) is an analog photographer based in Amsterdam. Her practice centers on documentary photography, working primarily with point-and-shoot cameras. A recurring conceptual framework in her work is Slow Dopamine: an observational approach to photography that invites stillness and encourages viewers to see familiar surroundings with fresh eyes. This approach also underpins her teaching, through which she engages participants in analog photography as a method of observation and reflection. In addition to her autonomous practice, Jonne Lucia produces commissioned work for a range of cultural and public institutions, including UITkrant, Equals, Inholland, Museumnacht, Rijkswaterstaat, Meervaart Studio, the Municipality of Amsterdam, and the OBA (Public Library of Amsterdam). She works from her studio at LYCKA near Sloterdijk and is active within the artistic community of Amsterdam Nieuw-West.

Words Matter!
Writing effective and inclusive
labels for museum objects



MAARTJE VAN PEUJE is an experienced museumguide who arranges guided tours on a daily basis at the Rijksmuseum and other museums in Haarlem and Amsterdam. Maartje graduated in 1998 at Reinwardt Academy (Museology). She has a broad experience in translating stories about art and history to different audiences from children to adults with different cultural backgrounds and knowledge. Maartje co-wrote the new syllabus on women in art and science for museumguides in the Rijksmuseum.

Note: For the bios of Hillary Spencer and Maggie Greyson, see p. 24.

WORKSHOP FACILITATORS BIOGRAPHIES

Playing from Prototiepe to
Prototype: sixty-year transformation
of an artwork



Photo Credit
Paul O'Connell

IRIS DE LEEUW

When she joined the avant-garde group of artists around OBB (a countercultural magazine) in 1966, Iris de Leeuw was a sculptor who focused on prototypes as a basic means of play. She created the Speespak in the Luuks Laboratorium (1966–1967). In her workshop, she created colourful silkscreen posters for social critique and extra-parliamentary movements (1967–1975). Collection: Rijksmuseum. Iris's research continues to focus on prototypes, chaos and colour interaction for monumental applications and social activities. Following the display of Speespak at the Stedelijk Museum in 2018, there was a call for a contemporary remake. BookLook by Anouk Beckers offered the perfect opportunity. The result was an inventive publication about Luuks Laboratory, and after 60 years, Speespak was made available in BookLook No. 3 — SpeesBookLookPak was born!



Photo Credit
Zazie Stevens

ANOUK BECKERS is an Amsterdam-based artist and designer. She experiments with modular thinking and design as a way to open up seemingly fixed structures. Her research-based work critically explores the fashion field, often through participatory and educational approaches, ranging from workshops to publications and installations. Anouk initiated the open-source modular clothing system JOIN Collective Clothes (2019-ongoing) and Booklook (2022-ongoing), a series of wearable publications that reflects on the role of fashion in cultural, artistic, social and political context. Her works are shown in exhibitions and activated via workshops internationally. Booklook issue 3, SpeesBookLookPak, is presented at Women in the Museum symposium at Rijksmuseum Amsterdam.



HARM STEVENS is a curator in the history department at the Rijksmuseum. He has focused on studying and collecting counterculture movements in post-war Netherlands. Bringing together a collection of *Speespakken* (Spacesuits) and printed matter created in Luuks Laboratorium (1966–1967) remains a vital part of his work. Stevens was co-curator of the exhibition *Amsterdam Magisch Centrum. Art and Counterculture 1967–1970* (2018) at the Stedelijk Museum Amsterdam. The exhibition *Revolusi! Indonesia independent* (2022) at the Rijksmuseum, which he curated, is also something to remember, according to Harm Stevens.

WORKSHOP FACILITATORS BIOGRAPHIES

The Future We Build: Advisory Board on Gender and the Museum



RACHEL ESNER is Associate Professor of Modern and Contemporary Art History at the University of Amsterdam, Academic Director of the Research School of Art History, and coordinator of the Master's Programme Curating Art and Cultures. She has published on exhibition history, the image of the artist in the media, and Vincent van Gogh, as well as on reception history and art criticism. She is a founding member of the research group *The Other Half: Women in the Dutch Art World, 1780–1980*. In this context, she has recently published an extensive article on Ida Peelen, the first female director of a national museum. She is co-editor (with Laia Anguix-Vilches) of *Early Women Curators and the Making of Institutional Collections: 1890–1970*, which will be published by Routledge in 2026.



ALICIA CARTAGENA GARCÍA-ALCARAZ (she/her) is a PhD candidate at the University of Murcia (Spain) researching the implementation of gender perspectives in major art museums, and a Fulbright Fellow at the Brooklyn Museum, where she is undertaking a six-month project at the Elizabeth A. Sackler Center for Feminist Art. Her previous research collaborations include the Rijksmuseum (*Women of the Rijksmuseum*), the National Gallery (*Women and the Arts Forum*), the University of Amsterdam, and the Museo Nacional del Prado (*El Prado en femenino*). These experiences have sharpened her understanding of institutional practice and strengthened her commitment to cross-institutional collaboration.

WORKSHOP FACILITATORS BIOGRAPHIES

[IN DUTCH] Maak een verhaal
van geschiedenis...



HENDRIK SPIERING studied history in Utrecht and has worked at NRC since 1991. He first worked as a political editor, and from 1996 onwards as a member of the science desk, which he has also headed on several occasions. Since the podcast's launch in 2018, he has been closely involved with the science podcast *Onbehaarde Apen*. In recent years, together with Mirjam van Zuidam, he produced two seasons of the history podcast *Wilde Eeuwen*, in which they aim to bring major historical narratives to life using fictional elements and a musical soundscape.



MIRJAM VAN ZUIDAM is a freelance podcast producer and executive editor. Until January 2025, she worked as an executive editor at NRC, including on podcast series such as *Mijn schuld*, *Wilde Eeuwen*, *Gerede Twijfel*, *De coup van Qatar*, and the NRC *Vandaag op Zaterdag* series. Previously, also at NRC, she produced her own podcast series *Hans en Het geheim van Rijswijk*, and developed the daily podcast *NRC Vandaag*. Over the past year, as a freelancer, she produced a new season of *Wilde Eeuwen*, served as executive editor for *De zeven levens van Betty*, and did dramaturgy for *Zeg Paus waar is mijn kunst?*

NOTES

NOTES

NOTES

NOTES

RJKS MUSEUM