

For Immediate Release:

**CENTER FOR CURATORIAL LEADERSHIP  
ANNOUNCES CLASS OF 2011**

**Program Seeks to Prepare New Generation of Art Museum Leaders**

New York, NY, October 19, 2010 – Ten outstanding curators from art museums across the United States have been selected to participate in the 2011 fellowship program of the Center for Curatorial Leadership (CCL), a non-profit organization that trains curators for leadership positions. Selected by a panel of leading museum directors, the Fellows for 2011 are:

**Stephanie D'Alessandro**

Gary C. and Frances Comer Curator of  
Modern Art  
The Art Institute of Chicago

**Andria Derstine**

Curator of Collections and Curator of  
European & American Art  
Allen Memorial Art Museum, Oberlin, OH

**Dan Finamore**

Russell W. Knight Curator of Maritime Art  
and History  
Peabody Essex Museum, Salem, MA

**Toby Jurovics**

Curator of Photography  
Smithsonian American Art Museum

**Griffith Mann**

Chief Curator  
Cleveland Museum of Art

**Roxana Marcoci**

Curator, Department of Photography  
Museum of Modern Art

**Olivier Meslay**

Senior Curator of European and American  
Art & Barbara Thomas Lemmon Curator of  
European Art  
Dallas Museum of Art

**Jeannine O'Grody**

Chief Curator  
Birmingham Museum of Art

**Michael Taylor**

Muriel and Philip Berman Curator of Modern  
Art  
Philadelphia Museum of Art

**Beth Venn**

Curator, Modern and Contemporary Art and  
Senior Curator, American Art  
Newark Museum

Following last week's announcement of the promotion of Christophe Cherix, 2010 CCL Fellow and the Museum of Modern Art's new Chief Curator of Prints and Illustrated Books, the CCL is proud to announce that over half of its alumni have been promoted to senior leadership positions since the inception of the program in 2007. Among the thirty-one fellows to date, two have been named directors, four have been promoted to deputy-director or associate director rank, four have advanced to chief curator, and seven others have attained more senior positions in their own institutions or other museums.

"Curators have a critical role to play in the future success of art museums," remarks Agnes Gund,

Co-founder of the CCL and President Emerita of MoMA, “The traditional role of curator as scholar is only one part of the equation. Today’s curators must juggle their evolving exhibition and collection responsibilities with engagements that cut across every department in the art museum – from development and operations to publications and human resources. The CCL acts as a training ground for talented curators and the entire museum field benefits.”

In addition to a world-renowned faculty at Columbia Business School, who has developed a curriculum focused on the management challenges faced by museum leaders today, the program also includes an impressive roster of collaborators. “Each year I am gratified by the number of exceptional leaders both within and outside of the art museum community who contribute to this program,” says Elizabeth Easton, Co-Founder and Director of the CCL. “Nearly every major museum director in North America and many abroad have lent their expertise to the CCL. Added to that, senior officials in government, academia, philanthropy, and the corporate sector are an important part of the program’s diverse network of instructors and advisors.”

Past collaborators of note include: **Reynold Levy**, President, Lincoln Center for the Performing Arts; **Patti Harris**, First Deputy Mayor of New York City; **Kate Levin**, Commissioner, NYC Department of Cultural Affairs; **R. T. Ryback**, Mayor of Minneapolis; **Harold Varmus**, Director, National Cancer Institute; **Michael Francis**, Executive Vice President and Chief Marketing Officer of Target Corporation; **Darren Walker**, Vice-President of Education, Creativity and Free Expression, The Ford Foundation and **seventy-five art museum directors and trustees from museums around the world.**

The 2011 program will begin on January 10, 2011 and will include two weeks of instruction in New York, a week-long museum residency in the spring, and a concluding week of training in June. Also, each Fellow is assigned a mentor for the six-month duration of the program.

### About the Program

Co-founded in 2007, the Center for Curatorial Leadership acknowledges the increasing need for curators to learn new skills that combine traditional curatorial connoisseurship and art historical scholarship with administrative, managerial, and fundraising expertise. The aim of the program is to develop a new kind of curator, one who is able to take responsibility for the art in his or her care, and who is also capable of handling the internal and external managerial responsibilities integral to the larger, more broad-based concerns of the museum and the profession.

Additional information can be found at [www.curatorialleadership.org](http://www.curatorialleadership.org).

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## 2011 Fellows' Biographies

### **Stephanie D'Alessandro**

**Gary C. and Frances Comer Curator of Modern Art  
The Art Institute of Chicago**



Stephanie D'Alessandro is the Gary C. and Frances Comer Curator of Modern Art at the Art Institute of Chicago. She received her M.A. and Ph.D. in Art History from the University of Chicago, specializing in art of the Weimar Republik. She began her career at the Art Institute in 1998 as an Andrew W. Mellon Postdoctoral Curatorial Fellow and has also organized several exhibitions for Chicago, including *Poetics of Scale* (2003) and *Juan Muñoz* (2002). Most recently, she oversaw the installation of the collection in the Art

Institute's new Modern Wing (2009) and co-curated the major exhibition, *Matisse: Radical Invention, 1913-17* (2010). Prior to joining the Art Institute, D'Alessandro was Associate Curator at the Smart Museum of Art, University of Chicago.

D'Alessandro is currently at work on a number of projects, including a comprehensive scholarly catalogue of the modern European collection and an exhibition on the subject of Surrealist games.

### **Andria Derstine**

**Curator of Collections and Curator of European & American Art  
Allen Memorial Art Museum, Oberlin, OH**



Andria Derstine is Curator of Collections and Curator of European & American Art at the Allen Memorial Art Museum, Oberlin College. Prior to joining the Allen in 2006, she was an Assistant Curator and Mellon Fellow at the Detroit Institute of Arts. Andria co-curated the exhibitions *Side by Side: Oberlin's Masterworks at the Met* and *Side by Side: Oberlin's Masterworks at The Phillips*, as well as the installation of 17th- to 19th-century art from Oberlin at the Cleveland Museum of Art. Among her past projects are exhibitions of Renaissance through contemporary drawings, post-war American art, Warhol, and the work of photographer Chris Jordan. She is currently overseeing the reinstallation of the Allen following an extensive building renovation, planning an exhibition of Renaissance art from the Oberlin and Yale

collections, and has co-authored the first general handbook to the Allen's collection (forthcoming). Her scholarly expertise is in 17th-18th century French and Italian art, and among her numerous publications in those fields is the collection catalogue Masters of Italian Baroque Painting: The

Detroit Institute of Arts. Andria has taught at NYU and Oberlin; she holds a Ph.D. from NYU, with a dissertation on the French Academy in Rome and the Accademia di San Luca, and an A.B. from Harvard.

**Dan Finamore**  
**Russell W. Knight Curator of Maritime Art and History**  
**Peabody Essex Museum, Salem, MA**



Daniel Finamore is the Russell W. Knight Curator of Maritime Art and History at the Peabody Essex Museum, where he has organized more than fifteen exhibitions. Finamore holds an undergraduate degree from Vassar College where he studied anthropology and art history. He holds an MA and PhD from Boston University in the field of archaeology. In 1996, he received an award from the Society for American Archaeology for an outstanding dissertation. He has received grants from the National Endowment for the Humanities, National Science Foundation and National Endowment for the Arts for his research and exhibition projects. He has written over 40 articles and chapters for academic and popular publications, and is the author and/or editor of five books, most recently *Fiery Pool: The Maya and the Mythic Sea* (2010). He resides with his wife and two children in

Salem, Massachusetts.

**Toby Jurovics**  
**Curator of Photography**  
**Smithsonian American Art Museum**



Toby Jurovics is curator of photography at the Smithsonian American Art Museum. He recently organized the first major retrospective on Timothy H. O'Sullivan in three decades, *Framing the West: The Survey Photographs of Timothy H. O'Sullivan*. Prior to joining the Smithsonian, Mr. Jurovics was a curator in the department of photography at the Princeton University Art Museum, where he organized exhibitions by artists including Robert Adams, Lewis Baltz, Barbara Bosworth, Emmet Gowin, and Edward Ranney. He has lectured widely on American landscape photography, and is the author of essays on John Gossage, Thomas Joshua Cooper, Emmet Gowin and the New Topographics. A dedicated champion of mid-career and emerging artists, he has endeavored to create exhibitions and programs that reach both popular

and academic audiences by engaging vital contemporary issues. Mr. Jurovics holds a B.A. in art history and English from the University of North Carolina, Chapel Hill and an M.A. in art history from the University of Delaware.

**Griffith Mann**  
**Chief Curator**  
**Cleveland Museum of Art**



Formerly the director of the curatorial division at the Walters Art Museum, C. Griffith Mann joined the Cleveland Museum of Art as chief curator in September, 2008. In Cleveland, Mann has helped to develop the museum's renowned permanent collection and to shape its special exhibition program. As part of the museum's building campaign, Mann helped to lead the reinstallation of CMA's permanent collection in the new East Wing and renovated 1916 Building. He also co-curated *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, co-organized by CMA, the Walters Art Museum, and the British Museum, London. A graduate of Williams College,

Mann received his MA and PhD from the Johns Hopkins University, where he specialized in medieval Italian art. During his career, he has curated exhibitions on medieval manuscript illumination and the art and archaeology of medieval Russia, and written about painting, devotion, and civic identity in 14th-century Italy.

**Roxana Marcoci**  
**Curator, Department of Photography**  
**Museum of Modern Art**



Roxana Marcoci holds a PhD in Art History, Theory and Criticism from the Institute of Fine Arts, New York University. At MoMA her exhibitions accompanied by publications include *The Original Copy: Photography of Sculpture, 1839 to Today* (2010); the retrospective *Take your time: Olafur Eliasson* (co-curated, MoMA and PS1, 2008); *Comic Abstraction: Image-Breaking, Image-Making* (2007); the retrospective *Thomas Demand* (2005); *Counter-Monuments and Memory* (2000). Other MoMA projects include shows devoted to the work of Roe Ethridge, Elad Lassry, Alex Prager, Amanda Ross-Ho, Jan De Cock, Josephine Meckseper, Mikhael Subotzky, Jonathan Monk, Barbara Probst, Jules Spinatsch, Mark Dion, and Lee Mingwei. Marcoci also curated the exhibition *Here Tomorrow* (Museum of

Contemporary Art, Zagreb, 2002), which was accompanied by a major publication. Her recent essay "From Face to Mask: Collage, Montage, and Assemblage in Contemporary Portraiture," appeared in the anthology *Modern Women: Women Artists at The Museum of Modern Art*. In conjunction with this publication, she co-curated the exhibition *Pictures by Women: A History of Modern Photography* (2010). Marcoci is at work on *Projects 86: Haris Epaminonda*; and the survey exhibition *Sanja Iveković: Sweet Violence* (both 2011).

**Olivier Meslay**  
**Senior Curator of European and American Art & Barbara Thomas Lemmon**  
**Curator of European Art**  
**Dallas Museum of Art**



Olivier Meslay has served as Senior curator for European and American Art and Barbara Thomas Lemmon Curator of European Art since joining the Dallas Museum of Art in September, 2009. Prior to Dallas, he was a Chief Curator at the Musée du Louvre, in charge of developing the new Louvre Lens in northern France. In his 16 years at the Louvre, Meslay was in charge of British, Spanish and American Art in the Department of Paintings. He was also professor at the École du Louvre 1997-1999 and 2003-2006.

Meslay entered the Institut National du Patrimoine in 1992 and joined the Louvre in 1993. In Paris, Meslay curated numerous exhibitions on British Art : *D'outre Manche*, *British Art in French Public Collections*, 1994.

He co-curated the exhibition, *Constable, selected by Lucian Freud*, 2002, *British art in the collections of the Academie Française museums* 2004, and more recently *American Artists and the Louvre*, 2006, and *William Hogarth at the Louvre*, 2006-2007. He directed and launched two web sites on English and American art in French public collections (*D'outre-Manche* and *Lafayette*). He also curated smaller exhibitions and catalogues in French provincial and Parisian museums (Dijon, Rouen, Fondation Custodia in Paris)

In 2000-2001, he received a fellowship from the Clark Art Institute for a year. He has been part of the council at the Attingham Trust, the scientific committee of the *British Art Journal*. From 2002 until 2009 Meslay was the Vice-president and member of the executive board of the *Vieilles Maisons Françaises* the main heritage organization in France.

**Jeannine O'Grody**  
**Chief Curator**  
**Birmingham Museum of Art**



Jeannine A. O'Grody is the Chief Curator and Curator of European Art at the Birmingham Museum of Art, where she manages the departments of Curatorial, Registration, Preparation, Library, Photography, and Exhibition Design. She specializes in Italian Renaissance art; her research interests include old master prints and drawings, fifteenth through eighteenth-century European sculpture, patronage, and the creative process. She received her M.A. from Syracuse University, Ph.D. from Case Western Reserve University, and wrote her dissertation on Michelangelo's sculptural models. She has published and lectured on artists such as Leonardo, Michelangelo, and Bernini.

In Birmingham, O'Grody has curated numerous exhibitions, including *Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin* (2008), featuring eleven rare drawings and the *Codex on the Flight of Birds*. She has also reinstalled the Italian, Dutch, English, and 19th-century European collections. Previously, O'Grody worked at the National Gallery of Art in Washington, the Cleveland Museum of Art, and was a National Endowment for the Arts Curatorial Fellow at Harvard University's Fogg Art Museum.

**Michael Taylor**  
**Muriel and Philip Berman Curator of Modern Art**  
**Philadelphia Museum of Art**



Michael R. Taylor is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art. His most recent exhibitions at the Museum include “Picasso and the Avant-Garde in Paris” (2010); “Marcel Duchamp: Etant donnés” (2009); “Arshile Gorky: A Retrospective” (2009); “Salvador Dalí: The Centennial Retrospective” (2005); and “Giorgio de Chirico and the Myth of Ariadne” (2002). Dr. Taylor studied at the Courtauld Institute of Art in London, where he wrote a doctoral dissertation on Marcel Duchamp’s readymades. He has published widely on Duchamp, Dada, and Surrealism. In 2009 he was co-commissioner with Carlos Basualdo for the Bruce

Nauman exhibition at the American Pavilion for the 53rd Venice Biennale (winner of the Golden Lion award for best national pavilion). In 2009 Dr. Taylor’s book *Marcel Duchamp: Etant donnés* won the George Wittenborn Prize and was also awarded first prize for best museum permanent collection catalogue by the American Association of Art Museum Curators.

**Beth Venn**  
**Curator, Modern and Contemporary Art and Senior Curator, American Art**  
**Newark Museum**



Beth Venn is Curator of Modern and Contemporary Art and Senior Curator of the department of American Art at The Newark Museum. Previously, she was a curator for the private collection of Eileen and Peter Norton, a contemporary art collection known as one of the finest in the country. She spent seven years at the Whitney Museum of American Art, first as Associate Curator of the Permanent Collection and later as director of the Whitney’s branch museums. Before her time at the Whitney, she worked as an NEA Curatorial

Fellow in the department of Prints, Drawings, and Photographs at the Philadelphia Museum, and as a Research Associate in the Department of American Paintings at the Metropolitan Museum of Art.

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