New York City, November 3, 2015 — The Center for Curatorial Leadership (CCL) has announced its ninth class of curatorial fellows, which includes twelve outstanding individuals from arts organizations in the United States, Hong Kong, and London. The 2016 program begins on January 10 in New York City. A committee of museum directors and CCL alumni selected the participants from the largest and most competitive applicant pool to date. These emerging art museum leaders have demonstrated curatorial excellence within their field, as well as a commitment to connecting with diverse audiences, fostering collaboration across departments, and addressing art museums’ challenges in innovative ways. This exceptional cohort will soon join a distinguished network of CCL alumni that includes almost 100 individuals who are shaping the future of arts institutions across the world.

The new class represents an unprecedented variety of arts organizations. This year, CCL has focused more than ever on incorporating experienced curators who are currently working in nontraditional arts institutions. Among these individuals are Vera Grant, the inaugural director of the recently founded Ethelbert Cooper Gallery of African & African American Art at the Hutchins Center at Harvard University; Susan Fisher, a distinguished curator of modern and contemporary art and the executive director at the Renee & Chaim Gross Foundation; and Daniel Schulman, a specialist in African American art who has curated exhibitions at large metropolitan museums and is now working in a civic capacity as the director of visual art for the Chicago Department of Cultural Affairs and Special Events. The group also includes two dynamic international participants—Doryun Chong, chief curator at M+ in Hong Kong, and Caroline Campbell, interim head of the curatorial department and curator of Italian paintings at the National Gallery in London. By expanding the range of perspectives in the group, CCL aims to enrich the dialogue about the evolving roles and structures of arts institutions in contemporary society.

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The 2016 Fellows, listed alphabetically, are:

**RICHARD ASTE**
Curator of European Art
Brooklyn Museum
New York, NY

**VERA GRANT**
Director, Ethelbert Cooper Gallery of African and African American Art
Hutchins Center, Harvard University
Cambridge, MA

**PETER BARBERIE**
The Brodsky Curator of Photographs
Philadelphia Museum of Art
Philadelphia, PA

**RANDALL GRIFFEY**
Associate Curator of Modern and Contemporary Art
The Metropolitan Museum of Art
New York, NY

**CAROLINE CAMPBELL**
Interim Head of the Curatorial Department and Curator of Italian Paintings before 1500
National Gallery, London
London, United Kingdom

**VALERIE HILLINGS**
Curator and Manager, Curatorial Affairs, Abu Dhabi Project
Solomon R. Guggenheim Foundation
New York, NY

**DORYUN CHONG**
Chief Curator
M+
Hong Kong, China

**THERESA PAPANIKOLAS**
Curator of European and American Art
Honolulu Museum of Art
Honolulu, HI

**JAY CLARKE**
Manton Curator of Prints, Drawings, and Photographs
Sterling and Francine Clark Art Institute
Williamstown, MA

**DANIEL SCHULMAN**
Director of Visual Art
Chicago Cultural Center / Department of Cultural Affairs and Special Events
Chicago, IL

**SUSAN FISHER**
Executive Director & Chief Curator
The Renee & Chaim Gross Foundation
New York, NY

**RETO THÜRING**
Curator of Contemporary Art
Cleveland Museum of Art
Cleveland, OH
RICHARD ASTE  
Curator of European Art  
Brooklyn Museum

Richard Aste joined the Brooklyn Museum in 2010 as Curator of European Art. He was formerly Associate Curator of European Art at the Museo de Arte de Ponce in Puerto Rico. Today he oversees Brooklyn’s holdings of European painting, sculpture, and works on paper from the Middle Ages through 1945 as well as the renowned Spanish colonial collection. Aste was born in Lima, Peru, and raised in Miami. He received his B.A. from the University of Michigan, his M.A. from Hunter College, and his Ph.D. from the CUNY Graduate Center. He has taught art history at Hunter College and worked as an Old Master Paintings and Drawings specialist at Christie’s New York and Rome and Wildenstein & Co. Among his curatorial credits are Giulio Romano: Master Designer (1999); Behind Closed Doors: Art in the Spanish American Home (2013); and Impressionism and the Caribbean: Francisco Oller and His Transatlantic World (2015).

PETER BARBERIE  
The Brodsky Curator of Photographs  
Philadelphia Museum of Art

Peter Barberie is the Brodsky Curator of Photographs, Alfred Stieglitz Center, at the Philadelphia Museum of Art. His exhibition projects include Zoe Strauss: 10 Years (2012), a survey of the artist’s decade-long project to show her work in disused public spaces; and Paul Strand: Master of Modern Photography (2014), an in-depth retrospective of Strand’s pioneering career in photography and film. Previously, as the Museum’s Horace W. Goldsmith Curatorial Fellow, he organized the exhibition Looking at Atget (2005), and co-curated Dreaming in Black and White: Photography at the Julien Levy Gallery (2007). In 2008 he was guest curator at the Morgan Library and Museum for the exhibition Close Encounters: Irving Penn Portraits of Artists and Writers.

Mr. Barberie holds his B.A. in art history from the University of Connecticut, Storrs, and his M.A. and Ph.D. in the history of photography and modern art from Princeton University.

Photo by Graydon Wood.
CAROLINE CAMPBELL  
Interim Head of the Curatorial Department  
and Curator of Italian Paintings before 1500  
National Gallery, London

Caroline Campbell is Interim Head of the Curatorial Department and Curator of Italian Paintings before 1500 at the National Gallery, London. Earlier in her career, Caroline held curatorial positions at The Courtauld Gallery, London (where she was Curator of Paintings from 2005-12), the National Gallery and the Ashmolean Museum, Oxford.

Born in Belfast, Caroline was educated at University College, Oxford and the Courtauld Institute of Art, London. Her interests encompass the interaction of Byzantine and Italian painting, Cranach, Cézanne and the twentieth century, but Italian Medieval and Renaissance painting and its reception are at the heart of her work as a curator and scholar. She has curated and co-curated many exhibitions, including Bellini and the East (2005-06), Love and Marriage in Renaissance Florence (2009); Building the Picture: Architecture in Italian Renaissance Painting (2014) and Duccio/Caro: In Dialogue (2015).

DORYUN CHONG  
Chief Curator  
M+, Hong Kong

Doryun Chong is the inaugural Chief Curator at M+, Hong Kong since September 2013. He oversees all curatorial activities, including exhibitions and symposia, acquisitions for the collection, as well as learning and interpretation programs. He is also a co-curator, with Stella Fong, of the one-person presentation of Tsang Kin-Wah at the Hong Kong pavilion in the 2015 Venice Biennale. Previously Chong was Associate Curator of Painting and Sculpture at MoMA, where he organized contemporary exhibitions and acquired works for the museum’s collection. At MoMA, he organized Bruce Nauman: Days (2010) and Projects 94: Henrik Olesen (2011), and Tokyo 1955-1970: A New Avant-Garde (2012), and co-edited From Postwar to Postmodern, Art in Japan, 1945-1989: Primary Documents (2013), the first anthology in English of critical documents in the histories of postwar Japanese art, design, and architecture.

Prior to his appointment at MoMA in 2009, Chong held various positions a curator in the Visual Arts department at the Walker Art Center in Minneapolis from 2003 to 2009, and co-organized exhibitions including Haegue Yang: Integrity of the Insider (2009-10); Tetsumi Kudo: Garden of Metamorphosis (2008); Brave New Worlds (2007); and House of Oracles: A Huang Yong Ping Retrospective (2005), which traveled to Ullens Center for Contemporary Art in Beijing, among other venues. He has also curated or coordinated exhibitions at venues including REDCAT, Los Angeles, the 2006 Busan Biennale, and the Korean Pavilion at the 2001 Venice Biennale, and his writings have appeared in journals such as Artforum, Afterall, The Exhibitionist, and Parkett, and museum and biennale publications by the Auckland Triennial, the Gwangju Biennale, Kunsthau Bregenz, Mori Art Museum, Tokyo, and National Museum of Modern And Contemporary Art, Korea. Chong is the recipient of the first ICI Gerrit Lansing Independent Vision Award in 2010. He has served on numerous prize juries, including recently the 2015 Hugo Boss Prize, Absolut Art Award, and Contemporary Chinese Art Award.
2016 CCL Fellows

JAY CLARKE
Manton Curator of Prints, Drawings, and Photographs
Sterling and Francine Clark Art Institute

Jay A. Clarke is Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Art Institute. From 1997 to 2009 she served as a curator in the Department of Prints and Drawings at the Art Institute of Chicago. Clarke has been a lecturer in the Graduate Program in the History of Art at Williams College since 2009. She is author of *Becoming Edvard Munch: Influence, Anxiety, and Myth* (2009) and editor of *Landscape, Innovation, and Nostalgia: The Manton Collection of British Art* (2012); *The Impressionist Line from Edgar Degas to Toulouse-Lautrec* (2013); and *Hurricanes Waves: Clifford Ross* (2015). Clarke has curated exhibitions on a wide variety of artists from Albrecht Dürer to Pablo Picasso to Thomas Struth. She has published articles on Käthe Kollwitz, Max Beckmann, Edvard Munch, the art dealer and critic Julius Meier-Graefe, and the British linocut movement. Clarke received her M.A. and Ph.D. from Brown University.

SUSAN FISHER
Executive Director & Chief Curator
The Renee & Chaim Gross Foundation

Susan Fisher is the Executive Director and Chief Curator at the Renee & Chaim Gross Foundation, the Greenwich Village historic townhouse and sculpture studio of American artist Chaim Gross (1904-91). She has previously served as the inaugural Horace W. Goldsmith Associate Curator of Modern and Contemporary Art at the Yale University Art Gallery and on the curatorial staff at the Guggenheim Museum. She was also a Theodore Rousseau Fellow in the European Paintings Department at the Metropolitan Museum of Art and a Whiting Fellow in the Humanities at Yale University. The curator and author of *Picasso and the Allure of Language* (Yale University Press, 2009) and over a dozen articles, she has taught modern art history and museum studies at Fairfield University and Yale University and has lectured nationally and internationally on 19th-century and modern art. She holds a PhD and MA from Yale University and a BA from Oberlin College.
VERA GRANT
Director
The Ethelbert Cooper Gallery of African and African American Art
Hutchins Center, Harvard University

Vera Ingrid Grant is the director of the Ethelbert Cooper Gallery of African and African American Art at the Hutchins Center, Harvard University. She most recently curated The Persuasions of Montford at the Boston Center for the Arts, reviewed by the Boston Globe (May 2015). Her curatorial approach leverages theories of visual culture to create an immersive exhibition experience. Grant has an MA in Modern European History from Stanford University, and was a Fulbright Scholar at the University of Hamburg. Recent publications include: *Luminós/C/ity, Ordinary Joy*, as editor; and author of: “E2: Extraction/Exhibition Dynamics” (Harvard University Press, January 2015); “Visual Culture and the Occupation of the Rhineland,” *The Image of the Black in Western Art*, Vol. 5, *The Twentieth Century* (Harvard University Press, February 2014); and “White Shame/Black Agency: Race as a Weapon in Post-World War I Diplomacy” in *African Americans in American Foreign Policy*, (University of Illinois Press, February 2014).

RANDALL GRIFFEY
Associate Curator of Modern and Contemporary Art
The Metropolitan Museum of Art

2016 CCL Fellows

VALERIE HILLINGS
Curator and Manager, Curatorial Affairs, Abu Dhabi Project
Solomon R. Guggenheim Foundation

Valerie Hillings, PhD, is Curator and Manager, Curatorial Affairs, Abu Dhabi Project, at the Solomon R. Guggenheim Foundation. She leads the curatorial team responsible for building a collection of art made around the world since the 1960s and developing exhibitions and programming for the future Guggenheim Abu Dhabi.

Since 2004, she has curated and co-curated exhibitions throughout the Guggenheim’s constellation of museums, among them Russia!; Hanne Darboven’s Hommage à Picasso; Picturing America: Photorealism in the 1970s, and most recently ZERO: Countdown to Tomorrow, 1950s-60s. In addition, she has organized major presentations of works from the Guggenheim Museum’s collection for venues in Abu Dhabi, Australia, and Germany.

Hillings earned her BA in art history from Duke University and her MA and PhD in art history from the Institute of Fine Arts, New York University.

THERESA PAPANIKOLAS
Curator of European and American Art
Honolulu Museum of Art

Theresa Papanikolas is Curator of European and American Art at the Honolulu Museum of Art. Through an innovative reinstallation of the permanent collection and the exhibitions From Whistler to Warhol: Modernism on Paper (2010); Georgia O’Keeffe and Ansel Adams: The Hawaii Pictures (2013); and Art Deco Hawaii (2014), she has helped position the museum at the cultural hub of one of the country’s most diverse metropolitan areas.

From 2006 to 2008, Dr. Papanikolas was Wallis Annenberg Curatorial Fellow at the Los Angeles County Museum of Art, where she organized Doctrinal Nourishment: Art and Anarchism in the Time of James Ensor (2008) and helped plan Drawing Surrealism (2012). She has also held positions at Rice University, the Museum of Fine Arts, Houston, and Contemporary Arts Museum Houston, and has published widely on Dada and Surrealism. She holds degrees in Art History from USC (BA) and the University of Delaware (MA, PhD).
2016 CCL Fellows

**DANIEL SCHULMAN**  
Director of Visual Art  
Chicago Cultural Center / Department of Cultural Affairs and Special Events

Daniel Schulman is Director of Visual Art for the Chicago Department of Cultural Affairs and Special Events, where he leads the city’s public art and exhibitions programs. He has worked at The Museum of Modern Art, the Metropolitan Museum of Art and at the Art Institute of Chicago, where he was assistant and associate curator of modern and contemporary art from 1993 to 2004.

A specialist in African American art, Schulman curated and organized several major exhibitions at the Art Institute of Chicago and contributed actively to the museum’s acquisitions program. Most recently, he curated *A Force for Change: African American Art and the Julius Rosenwald Fund* (Spertus Museum, Chicago, 2009) and *Richard Hunt: Sixty Years of Sculpture* (Chicago Cultural Center, 2014). He is currently working on an exhibition devoted to the history of African American designers in Chicago. Schulman was educated at Columbia University in New York (BA 1982) and New York University’s Institute of Fine Arts (MA 1986).

*Photo by Joe Mazza — Brave Lux Inc.*

**RETO THÜRING**  
Curator of Contemporary Art  
Cleveland Museum of Art

Reto Thüring is curator of contemporary art at the Cleveland Museum of Art, where he is responsible for overseeing the museum’s collection of contemporary artwork and the programming of exhibitions at the museum and the Transformer Station. He studied at the University of Basel and wrote his dissertation on Venetian portraiture of the 16th century. Since 2004, Thüring’s primary focus has been working with contemporary art and artists as a curator, editor, and art critic. Recent projects at the Cleveland Museum of Art include installations and solo exhibitions with Julia Wachtel, Jennifer Bartlett, Martin Creed, Fred Wilson, Janet Cardiff, Damián Ortega, Roman Signer, Ragnar Kjartansson, and the group exhibition *The Unicorn* at Transformer Station. For 2016 Thüring is working on a comprehensive exhibition on the work of Albert Oehlen.