

CCL SELECTS PHD STUDENTS FOR ANNUAL SEMINAR IN CURATORIAL PRACTICE

THE CENTER FOR CURATORIAL LEADERSHIP TO CONVENE ITS 2018 CCL/MELLON FOUNDATION SEMINAR IN CURATORIAL PRACTICE

New York City, June 4, 2018 — This July, the Center for Curatorial Leadership (CCL) will welcome fifteen art history doctoral students to New York City for the CCL/Mellon Foundation Seminar in Curatorial Practice. This fifth iteration of the program will bring together a cohort from universities around the country for a two-week intensive on museums and object-based study, offering a robust picture of curatorial practice and its range of issues and responsibilities.

Since 2014 and with the generous support of The Andrew W. Mellon Foundation, CCL has provided advanced graduate students with the tools and knowledge to pursue professional opportunities in museums. To date, more than half of past Seminar participants who have completed their doctoral work have assumed full-time curatorial positions in museums across the country.

The 2018 cohort was selected by a committee of senior curators and Seminar alumni who evaluated an exceptional pool of applicants. The students in this year's class come from one dozen American universities and are engaging a breadth of art historical specialties that expand traditional academic divisions. The cohort spans ancient to contemporary areas of study and reflects a diversity of scholarly emphases, ranging from medieval Japanese calligraphy and Islamic textiles to colonial Indian and Sri Lankan photography and contemporary Indigenous performance.

The students reflect a deep commitment to object-based research and demonstrate an interest in scholarly, responsive, and socially-engaged approaches to curatorial practice. The Seminar builds on the students' backgrounds through a dynamic schedule comprised of meetings with leaders in the field, visits to collections and exhibitions, conversations beyond curatorial departments, and discussions with foundation heads, philanthropists, and trustees. The program also features individual mentorship with a museum curator and a team-based practicum examining the mission and program of a local museum. Over the two weeks, the Seminar provides a rich understanding of the current issues, challenges, and opportunities that shape cultural institutions and curatorial programs.

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The students, listed alphabetically, are:



ALISA CHILES

University of Pennsylvania
Modern Architecture and Decorative Arts



GALINA OLMSTED

University of Delaware
Nineteenth-Century European Art



J. ENGLISH COOK

Institute of Fine Arts, New York University
Architecture and Cinema



RACHEL PATT

Emory University
Roman Art



ASHLEY DIMMIG

University of Michigan
Islamic Art



CHLOÉ MADELEINE PELLETIER

University of Chicago
Early Modern European Art



XIAOHAN DU

Columbia University
East Asian Art



ANNI PULLAGURA

Brown University
Modern and Contemporary Art



CHRISTOPHER GREEN

The Graduate Center, CUNY
Modern Native American Art



XUXA RODRÍGUEZ

University of Illinois at Urbana-Champaign
Twentieth and Twenty-First Century Latinx
and Latin American Art



LEILA ANNE HARRIS

The Graduate Center, CUNY
History of Photography



MIRANDA SAYLOR

University of California, Los Angeles
Viceregal Mexican and Early Modern
Spanish Art



DIANA MELLON

Columbia University
Medieval and Renaissance Italian Art



MARINA TYQUIENGCO

University of Pittsburgh
Contemporary Indigenous Art



JUN NAKAMURA

University of Michigan
Seventeenth-Century Dutch Printmaking



2018 CCL/MELLON FOUNDATION SEMINAR STUDENTS



ALISA CHILES

University of Pennsylvania
Modern Architecture and Decorative Arts

Alisa Chiles is a PhD candidate in the History of Art at the University of Pennsylvania, specializing in modern architecture and decorative arts. She holds a BA in Art History from Stanford University and an MA in Art History from New York University's Institute of Fine Arts. Her dissertation, "On Duels and Designs: French and German Modernism at the Deutscher Werkbund Exhibition, Paris 1930," has received support from the Smithsonian and the Decorative Arts Trust. It examines the Deutscher Werkbund's 1930 Parisian exhibition in the context of the national rivalry between France and Germany, and considers how this rivalry stimulated

the invention of new artistic forms during the early twentieth century. She is also interested in war memorials and recently published an article on French Beaux-Arts architect Paul Cret's WWI war memorial designs. Prior to studying at Penn, Alisa worked for six years in the Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art. She has also worked for the George Nakashima Foundation, and interned at the Musée d'Orsay, the Iris & B. Gerald Cantor Center for Visual Arts, and Frank Lloyd Wright's Hanna House in Stanford, CA.



J. ENGLISH COOK

Institute of Fine Arts, New York University
Architecture and Cinema

J. English Cook is a PhD candidate at the Institute of Fine Arts, NYU, where she specializes in intersections between architecture, cinema, and urban theory. Her dissertation examines the impact of cinema on the postwar spread of phenomenology, particularly as expressed in architects' re-articulation of notions of spatial experience. These overlaps, she argues, have an under-examined prehistory in the intertwined practices of interwar filmmakers and architects. She previously received an MA with distinction from the Institute of Fine Arts and a BA with highest honors from Williams College, where her research was awarded the S. Lane Faison, Jr. 1929 Prize.

A native of Atlanta, Georgia, she has worked as a curatorial assistant in modern and contemporary art at the High Museum, Atlanta and as the assistant commissioner for the U.S. Pavilion at the 2010 Venice Architecture Biennale. She has produced performances at Momentum Worldwide, a time-based media gallery in Berlin, curated a traveling exhibition of paintings by Winston Churchill, and interned in curatorial departments at the Museum of Modern Art, the Whitney Museum of American Art, and the Williams College Museum of Art, as well as for the online English language journal of the German Council on Foreign Relations.



ASHLEY DIMMIG

University of Michigan
Islamic Art

Ashley Dimmig is a PhD candidate in the History of Art Department at the University of Michigan, where she focuses on the art and architecture of Islamic cultures, under the direction of Professor Christiane Gruber. As the 2017–2019 Ittleson Fellow at CASVA, she is currently working on her dissertation, "Making Modernity in Fabric Architecture: Imperial Tents in the Late Ottoman

Period"—a subject she has begun to explore in an article published in the *International Journal of Islamic Architecture* in 2014. Ashley holds two Master of Art degrees from Indiana University Bloomington and Koç University in Istanbul, as well as a Bachelor of Fine Arts degree in art history and Fiber studio art from the Kansas City Art Institute.



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XIAOHAN DU
Columbia University
East Asian Art

Xiaohan is a PhD candidate at Columbia University, specializing in Chinese art and Japanese art, with a focus on medieval Sino-Japanese exchanges. Her dissertation “On A Snowy Night: Yishan Yining (1247-1317) and the Development of Zen Calligraphy in Medieval Japan” examines the life and work of an expatriate Chinese priest who went to Japan in 1299 as an imperial envoy for the Yuan court; his practice as a calligrapher in Japan is pivotal in the transformation of calligraphy from a semantic tool into a symbolic cultural product central to the self-fashioning of Zen priests who came after him, testifying to the abiding power and

potential of this age-old art form that has long been venerated in the East Asian cultural sphere.

Xiaohan received her BA with Honors in Art History from Hamilton College in 2012; she studied French and European art in Paris, where she had an internship with Musée Guimet. She has also interned in the Chinese works of art department at Christie’s New York office, the Japanese and Korean painting department at the Cleveland Museum of Art in Ohio, and the curatorial department at Kyoto National Museum.



CHRISTOPHER GREEN
The Graduate Center, CUNY
Modern Native American Art

Christopher Green is a PhD candidate in Art History at the Graduate Center, CUNY. His research focuses on modern and contemporary Native American art, the representation and display of Indigenous culture, and primitivisms of the historic and neo-avant-garde. His dissertation, “Masked Moderns: Northwest Coast Native Art Beyond Revival,” examines the interplay between Euro-American modernism and Native American art of the Pacific Northwest through a series of Indigenous artists who in the years 1960–1990 drew on modernist aesthetic procedures to

complicate notions of authenticity, identity, and tradition. His scholarly essays and criticism have appeared in *Art in America*, *The Brooklyn Rail*, *ARTMargins*, and *Winterthur Portfolio*, amongst others, and he is the co-editor of Issue 11 of *SHIFT: Graduate Journal of Visual and Material Culture*, “BLOOD AND EARTH AND SOIL.” He recently contributed a catalogue essay and public program to the exhibition “Unholding” at Artists Space, and he will be a 2018–2019 Smithsonian Predoctoral Fellow at the Smithsonian American Art Museum and National Museum of the American Indian.



LEILA ANNE HARRIS
The Graduate Center, CUNY
History of Photography

Leila Anne Harris is a PhD candidate in the History of Art at The Graduate Center, City University of New York specializing in the history of photography. Her dissertation, “Labor and the Picturesque: Photography, Propaganda, and the Tea Industry in Colonial India and Sri Lanka, 1880-1914,” considers how photographs functioned as nationalistic propaganda advertising the merits of British-grown tea through a romanticization of colonial labor and a celebration of industry in the British Empire. Her research has been recognized with support from the Social Sciences Research

Council, The Museum of Fine Arts, Houston, and the Paul Mellon Centre for Studies in British Art. She holds a BA with Highest Distinction in Art History and Studio Art from the University of Virginia. Before pursuing graduate studies she was an Aunspaugh Fellow at the University of Virginia and worked in a professional photography lab. More recently, she has worked as a curatorial intern at the Museum of Modern Art and as a fellow at the Morgan Library & Museum. In fall 2018 she will be a visiting scholar at the Yale Center for British Art.



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DIANA MELLON
Columbia University
Medieval and Renaissance Italian Art

Diana Mellon is a PhD candidate and graduate instructor at Columbia University, where she studies Medieval and Renaissance Italian art. Her dissertation examines the relationship between 14th- and 15th-century paintings depicting healing and vernacular healthcare practices during the period. Diana has held the positions of Ayesha Bulchandani Graduate Curatorial Intern at the

Frick Collection, Joseph F. McCrindle Curatorial Intern at the National Gallery of Art, and Nancy Horton Bartels Scholar at the Yale Center for British Art. She has also worked at the Yale University Art Gallery, the Beinecke Rare Book & Manuscript Library, the American Academy in Rome, and DEPART Foundation in Italy. She received her BA in the History of Art from Yale University.



JUN NAKAMURA
University of Michigan
Seventeenth-Century Dutch Printmaking

Jun Nakamura is a PhD candidate at the University of Michigan, where he works on Dutch Golden Age topics and the history of printmaking. His dissertation explores how visual rhetorics of print were manipulated, appropriated, and subverted in the Netherlands in the long seventeenth-century in order to get at implications of print that hinge on its particular aesthetic qualities, rather than on print's multiplicity or materiality. His other research interests include transoceanic trade and travel, approaches to the depiction of space, and

early modern science and technology. Jun is also a practicing artist and printmaker. He holds a BFA in Fashion Design and Art History from Washington University in St. Louis and an MA in Art History from Southern Methodist University. Jun was previously the Joseph F. McCrindle Foundation Curatorial Intern in prints and drawings at the National Gallery of Art from 2013–14. He will be a Kress Institutional Fellow at Leiden University from 2018–20 and a Belgian American Educational Foundation Honorary Fellow 2018–19.



GALINA OLMSTED
University of Delaware
Nineteenth-Century European Art

Galina Olmsted is a PhD candidate in Art History at the University of Delaware and a specialist in nineteenth-century European art. Her dissertation, "Making and Exhibiting Modernism: Gustave Caillebotte in Paris, New York, and Brussels," evaluates Caillebotte's art- and exhibition-making as interconnected forms of modern artistic expression and her research has been supported by the Andrew W. Mellon Foundation, the Center for Material Culture Studies, and the Getty Research

Institute. Prior to beginning her doctoral work, she earned a BA in English and Art History from Georgetown University and an MA in Art History and Museum Studies from Case Western Reserve University. She has held curatorial positions at the Cleveland Museum of Art, the National Gallery of Art, the Museum of Fine Arts, Boston, and the University of Delaware Museums, where she curated an exhibition of contemporary prints in the spring of 2018.



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RACHEL PATT
Emory University
Roman Art

Rachel Patt is a doctoral candidate specializing in Roman art history at Emory University. Her dissertation, “Meaning, Materiality, and Pothos in Late Antique Gold Glass Portraits,” focuses on the discrete handful of gold glass roundels bearing portraits of private individuals. In 2017, she held a Mellon Fellowship in Object-Centered Curatorial Research, studying a gold-band glass alabastron at the Michael C. Carlos Museum. Rachel received her BA in Classics with distinction from Stanford University in 2009. During her senior year, she

guest-curated the exhibition “Appellations from Antiquity” at the Iris and B. Gerald Cantor Center, exploring appropriation of Classical mythology in modern art. Rachel received her MA in Classical and Byzantine Art History with merit from the Courtauld Institute of Art, London, in 2011. She has held multiple volunteer curatorial internships at the Getty Villa, Malibu, and a Graduate Curatorial Internship at the Museum of Fine Arts, Boston, and worked from 2012–2014 at the Visual Resources Center of Stanford’s Art & Architecture Library.



CHLOÉ MADELEINE PELLETIER
University of Chicago
Early Modern European Art

Chloé M. Pelletier is a doctoral candidate at the University of Chicago concentrating on Italian Renaissance art. Originally from Texas, she received her BA in the History of Art with departmental honors from Johns Hopkins University (2013). At the University of Chicago, she wrote her MA thesis on the influence of Early Renaissance painting in the work of 20th-century Chicago artist Roger Brown (2016). She is interested in artists who worked outside of large urban centers and developed independent styles that have been

historically labeled ‘provincial.’ Building on these interests, her dissertation examines the elaborate but often overlooked landscape backgrounds of Adriatic Renaissance paintings as a means of investigating the relationship of environment to artistic practice. Beyond the University of Chicago, she has held research positions at the Blanton Museum in Austin, the South Side Community Art Center in Chicago, and the Art Institute of Chicago. She will be spending next year in Urbino, Italy on a Fulbright fellowship.



ANNI PULLAGURA
Brown University
Modern and Contemporary Art

Anni Pullagura is a doctoral candidate in the Department of American Studies at Brown University. She holds a Master’s in Public Humanities from Brown University and a Bachelor’s in Art History from Emory University, and is currently pursuing a Master’s in the History of Art and Architecture, also from Brown University. Her dissertation, “Seeing Feeling: The Work of Empathy in Exhibitionary Spaces,” explores the intersection of moral philosophy and visual culture in the art encounter, examining how feelings

attach to narratives and subjects in contemporary art and media. An advocate for social justice in museums, she has worked in various cultural institutions, including the Metropolitan Museum of Art, the Atlanta History Center, the Smithsonian Institution’s National Museum of African American History and Culture, and the Center for the Study of Slavery and Justice at Brown University. Currently, she is a curatorial fellow at the Institute of Contemporary Art, Boston.



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XUXA RODRÍGUEZ

University of Illinois at Urbana-Champaign
Twentieth and Twenty-First Century Latinx and Latin American Art

Xuxa Rodríguez is a PhD candidate in Art History at the University of Illinois at Urbana-Champaign specializing in 20th and 21st century Latinx and Latin American Art, with focuses in Afrodiasporic art and theory of the Caribbean, performance art, social practice, and feminist and queer theory. Her dissertation, "Performing Exile: Cuban-American Women's Performance Art, 1972–2014," is the first to examine Ana Mendieta, Carmelita Tropicana, María Magdalena Campos-Pons, and Coco Fusco together, arguing their work embodies U.S.-Cuba diplomatic relations of the late 20th century. She has served as a 2017–2018 Smithsonian Predoctoral Fellow at the Smithsonian American Art Museum,

a 2016–2017 Foreign Language and Area Studies Fellow, a 2014 Smithsonian Latino Museum Studies Program Fellow, and a 2013–2016 Graduate College Distinguished Fellow at the University of Illinois at Urbana-Champaign. She has interned and worked for Figure One Exhibition Lab Space, Frost Art Museum, Krannert Art Museum, the Smithsonian American Art Museum, and Spurlock Museum. Her curatorial practice occupies the intersections of the affective, collaborative, immersive, and sensorial to facilitate projects that center artist's voices, dance, installation, music, participation, performance, and readings. In 2018–2019, she will serve as a Luce/ACLS Dissertation Fellow in American Art.



MIRANDA SAYLOR

University of California, Los Angeles
Viceregal Mexican and Early Modern Spanish Art

Miranda Saylor is a PhD candidate in the Department of Art History at the University of California, Los Angeles, where she specializes in art of viceregal Mexico and early modern Spain. She graduated magna cum laude from the University of Pennsylvania. Miranda's dissertation examines the profound influence of the Spanish mystic author María de Ágreda on sacred art in the Americas. More generally, her research interests explore print culture, female piety, and Marian imagery in

the early modern Ibero-American world. She has assisted with curatorial projects organized by El Museo del Barrio, the Victoria and Albert Museum, and the University of Pennsylvania Museum of Archaeology and Anthropology. Most recently, she worked on Los Angeles County Museum of Art's exhibition *Found in Translation: Design in California and Mexico*, for which she also contributed to the catalogue.



MARINA TYQUIENGCO

University of Pittsburgh
Contemporary Indigenous Art

Marina Tyquiengco is PhD candidate in the History of Art and Architecture at the University of Pittsburgh, advised by Professor Terry Smith on contemporary Indigenous art. She received her BA from the University of Virginia with a double major in Art History and Foreign Affairs. While at the University of Virginia, she interned at the Fralin Museum of Art and the Kluge-Ruhe Aboriginal Art Collection. After graduating, she continued to work in the arts at a for-profit gallery and nonprofit art center. In 2016, she received her MA in Art History from the University of Pittsburgh with a project on reuse of ethnographic photographs by

contemporary Aboriginal artists. She has presented her research at the Australian and New Zealand Studies of North America and at the Southeastern College Art Conference. She was the inaugural intern for the 57th Carnegie International where she conducted a digital humanities project based on recent curators' travel patterns. Her dissertation will focus on Indigenous artists' use of their bodies in work made from the 1990s to today in Australia, Canada, and the United States. She is currently serving as the Editor-in-Chief for *Contemporaneity: Historical Presence in Visual Culture*.