Center for Curatorial Leadership Announces 2019 Fellows

Twelve Distinguished Curators Selected for 2019 Leadership Training Program

New York City, November 1, 2018 — The Center for Curatorial Leadership (CCL) has selected twelve curators for participation in the 2019 class of its annual Fellowship. Following the organization’s most competitive review process to date, the cohort chosen for the program will convene from January through May 2019. The program includes three weeks of in-session instruction, residencies with museum directors, the development of a Diversity Mentoring Initiative at their home institutions, and regular communication as they shape their views and understandings of cultural leadership.

The 2019 Fellows will join CCL from a dozen museums from across the United States—three-quarters of which are sending a curator to the program for the first time. Each participant demonstrates a strong commitment to advancing the museum landscape and promoting inclusive staffing structures, expansive curatorial frameworks, and robust engagement with art and audiences. The group features curators working in university art galleries, culturally and geographically specific museums, community arts spaces, venues for experimental contemporary practice, as well as some of the most important encyclopedic institutions in the country.

The 2019 cohort is characterized by a proven dedication to scholarly work that broadens the boundaries of art history, institutions, and collaboration. Ryan N. Dennis, as Curator & Programs Director at Project Row Houses, recently organized the Houston presentation of Black Women Artists for Black Lives Matter, which highlighted questions of racial and female visibility and self-determination. Across more than one decade at the Pérez Art Museum Miami, René Morales, Curator, has spearheaded new acquisitions and exhibitions of Latin American modernism and contemporary art while also teaching coursework at Florida International University. Endia Beal, a practicing photographer and Director of the Diggs Gallery at Winston-Salem State University, has leveraged connections and a driven staff to mount ambitious exhibitions around race and representation. Many curators in the class of 2019 have deepened the field of American art in ways ranging from the creation of working groups around Native American and indigenous artists (David Breslin, Whitney Museum of American Art) and exhibitions of work by black artists across the twentieth-century (Tuliza Fleming, National Museum of...
African American History and Culture, and Sarah Kelly Oehler, Art Institute of Chicago) to the study and presentation of pre-Columbian and Latin American collections (Dennis Carr, Museum of Fine Arts, Boston). As the cohort engages in a robust curriculum of conversations, workshops, and assignments that push their understandings of leadership and the 21st century museum, their continued openness to creating new connections and cultural meaning will expand their engagement with the Fellowship and with one another.

ABOUT THE CENTER FOR CURATORIAL LEADERSHIP

The Center for Curatorial Leadership (CCL) trains curators to become visionary leaders of art museums. At a time when the demands of cultural institutions and the public are rapidly evolving, CCL provides essential tools to guide today’s museums and anticipate future challenges. The CCL model encompasses mentorships with innovators and museum directors, rigorous coursework in strategic management, and professional networks for support and growth. With its graduates now at the helm of major art institutions, CCL is helping to build the next generation of museum leaders, ones who combine traditional curatorial connoisseurship and art historical scholarship with administrative, managerial, and strategic expertise.

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The 2019 Fellows, listed alphabetically, are:

**Endia Beal**
Director
Diggs Gallery, Winston-Salem State University
Winston-Salem, NC

**David Breslin**
DeMartini Family Curator and Director of the Collection
Whitney Museum of American Art
New York, NY

**Johanna Burton**
Keith Haring Director and Curator of Education and Public Engagement
New Museum
New York, NY

**Dennis Carr**
Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Art of the Americas
Museum of Fine Arts, Boston
Boston, MA

**Susan Cross**
Curator of Visual Arts
MASS MoCA
North Adams, MA

**Ryan N. Dennis**
Curator & Programs Director
Project Row Houses
Houston, TX

**SUSANNE Ebbinghaus**
George M.A. Hanfmann Curator of Ancient Art and Head, Division of Asian and Mediterranean Art
Harvard Art Museums
Cambridge, MA

**Tuliza Fleming**
Curator of American Art
National Museum of African American History and Culture
Washington, DC

**Sara Krajewski**
The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art
Portland Art Museum
Portland, OR

**Courtney J Martin**
Deputy Director and Chief Curator
Dia Art Foundation
New York, NY

**René Morales**
Curator
Pérez Art Museum Miami
Miami, FL

**Sarah Kelly Oehler**
Field-McCormick Chair and Curator of American Art, Department of American Art
Art Institute of Chicago
Chicago, IL
Endia Beal is a North Carolina-based artist, educator, and activist who is internationally known for her photographic narratives and video testimonies that examine the personal, yet contemporary stories of women of color working within the corporate space. Beal currently serves as the Director of Diggs Gallery and Assistant Professor of Art at Winston-Salem State University.

Beal is featured in several online editorials including The New York Times, NBC, BET, the Huffington Post, Slate Magazine, National Geographic. She also appeared in Essence Magazine, Marie Claire Magazine South Africa, Newsweek Japan, and Photo District News. Her work was exhibited in several institutions such as the Columbia Museum of Art in Columbia, SC; the Harvey B. Gantt Center for African-American Art + Culture based in Charlotte, NC; and the Aperture Foundation of New York.

Beal currently serves on the Board for Reynolda House Museum of American Art, the Public Art Committee for Piedmont Triad International Airport, and the Public Art Committee for the City of Winston-Salem, NC.

David Breslin is the DeMartini Family Curator and Director of the Collection at the Whitney Museum of American Art. Prior to joining the Whitney, Breslin was the John R. Eckel, Jr. Foundation Chief Curator at the Menil Drawing Institute in Houston, Texas. Previously, he was associate director, Research and Academic Program, and associate curator of contemporary projects at the Clark Art Institute.

At the Whitney, Breslin has curated or co-curated Where We Are: Selections from the Whitney’s Collection, 1900-1960; An Incomplete History of Protest: Selections from the Whitney’s Collection, 1940-2017; and David Wojnarowicz: History Keeps Me Awake at Night. He also has organized exhibitions including El Anatsui and Raw Color: The Circles of David Smith at the Clark and The Precarious and The Condition of Being Here: The Drawings of Jasper Johns at the Menil Collection. He has written essays on the work of, among others, Felix Gonzalez-Torres, Valentin Carron, Jenny Holzer, Cady Noland, Pablo Picasso, and Paul Thek.

Breslin earned a bachelor’s degree in English from Amherst College, a master’s in art history from Williams College, and a Ph.D. in the history of art and architecture from Harvard University.
JOHANNA BURTON
Keith Haring Director and Curator of Education and Public Engagement
New Museum, New York, NY

Johanna Burton is Keith Haring Director and Curator of Education and Public Engagement at the New Museum in New York. Burton has curated or cocurated exhibitions including Sherrie Levine: Mayhem at the Whitney Museum of American Art, New York (2011); Haim Steinbach: once again the world is flat at the Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY (2013); Take It or Leave It: Institution, Image, Ideology at the Hammer Museum, Los Angeles (2014); and, at the New Museum, XFR STN (2013), Cheryl Donegan: Scenes and Commercials (2016), Simone Leigh: The Waiting Room (2016), A.K. Burns: Shabby but Thriving (2017), and Trigger: Gender As A Tool And A Weapon (2017), among other projects. She is the editor of Cindy Sherman (October Files, MIT Press, 2006); coeditor, with Shannon Jackson and Dominic Willsdon, of Public Servants: Art and the Crisis of the Common Good (New Museum and MIT Press, 2016); and coeditor, with Reina Gossett and Eric A. Stanley, of Trap Door: Trans Cultural Production and the Politics of Visibility (New Museum/MIT, 2018). Prior to joining the New Museum, Burton held positions including director of the graduate program at CCS Bard and associate director of the Whitney Independent Study Program.

DENNIS CARR
Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Art of the Americas
Museum of Fine Arts, Boston, Boston, MA

Dennis Carr is the Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture in Art of the Americas at the Museum of Fine Arts, Boston. In 2010, he was a co-curator of the MFA’s 53-gallery Art of the Americas Wing, which reoriented American art with a hemispheric focus, and he has led efforts within the department to expand the collections of American, Latin American, Ancient American, and Native American art. His recent exhibitions include Made in the Americas: The New World Discovers Asia (2015), Collecting Stories: Native American Art (2018), and Cecilia Vicuña: Quipu Desaparecido (2018), and he contributed to Art and Industry in Early America (2016), which won the Charles F. Montgomery Book Prize. He holds graduate degrees from Yale University in the History of Art and from the Winterthur Program in Early American Culture. Prior to joining the MFA in 2007, Carr served in the departments of American Paintings and Sculpture and American Decorative Arts at the Yale University Art Gallery. Carr is currently at work on Royal Houses of the Eagle: Aztec and Habsburg Empires, which explores the notion of collecting from a cross-cultural perspective in the sixteenth century.
2019 CCL Fellows

SUSAN CROSS
Curator of Visual Arts
MASS MoCA, North Adams, MA

Susan Cross is Curator of Visual Arts at MASS MoCA, where she has organized major exhibitions and commissions by Alex Da Corte, Liz Deschenes, Spencer Finch, Katharina Grosse, Allison Janae Hamilton (co-curated with Larry Ossei-Mensah), Steffani Jemison, Guillaume Leblon, Liz Glynn, Richard Nonas, and Simon Starling, among others. She is currently working on solo exhibition projects with Cauleen Smith and Marcos Ramírez (ERRE). Group exhibitions include The Lure of the Dark: Contemporary Painters Conjure the Night (2018), In the Abstract (2017), The Dying of the Light: Film as Medium and Metaphor (2014), Invisible Cities (2012), and The Workers (2011), co-curated with Carla Herrera-Prats. Cross edited and contributed to the first monographs on Da Corte, Crowner, Finch, and Glynn and is the co-editor of Sol LeWitt: 100 Views. Previously, she was a curator at the Solomon R. Guggenheim Museum, New York. She has been a visiting lecturer in the art department at Williams College and serves on the board of the Williamstown Art Conservation Center and on the advisory committee of the International Studio and Curatorial Program, New York and the Journal of the Archives of American Art, Washington, DC. She received an MA from Williams College.

RYAN N. DENNIS
Curator & Programs Director
Project Row Houses, Houston, TX

Ryan N. Dennis is Curator and Programs Director at Project Row Houses. Her work focuses on African American contemporary art with a particular emphasis on socially engaged practices, site-specific projects, and public interventions. Since joining Project Row Houses in 2012, she has organized and co-organized ten Rounds of PRH group exhibitions with local, national, and international artists. Her writings have appeared in catalogs and journals, including Prospect.3 Notes for Now (2014), Gulf Coast: A Journal of Literature and Fine Arts, and the Studio Museum in Harlem’s Studio magazine. She has most recently edited Collective Creative Actions: Project Row Houses at 25 and contributed to the first monograph of artist Autumn Knight titled, In Rehearsal: Autumn Knight, published by the Krannert Art Museum. Dennis has been a visiting lecturer and critic at a number of art schools and art institutions throughout the country and has taught courses on community-based practices and contemporary art at the University of Houston.
SUSANNE EBBINGHAUS
George M.A. Hanfmann Curator of Ancient Art and Head, Division of Asian and Mediterranean Art
Harvard Art Museums, Cambridge, MA

Susanne Ebbinghaus is the George M.A. Hanfmann Curator of Ancient Art at the Harvard Art Museums. Serving also as head of the Division of Asian and Mediterranean Art, she oversees general curatorial matters in the areas of ancient, Asian, and Islamic art. She organized the exhibitions *Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings* (2018–19) and *Gods in Color: Painted Sculpture of Classical Antiquity* (2007–08), and was deeply involved in the reinstallment of the museums’ collections galleries following an extensive renovation and expansion. Her publications include a special journal issue on painted sculpture and a collection of essays on the scientific and art historical study of ancient bronzes. At Harvard, she also teaches courses in ancient Greek art and archaeology and is engaged in the Archaeological Exploration of Sardis (Turkey). After studying at the University of Freiburg, Germany, she received her M.Phil. and D.Phil. in classical archaeology from Oxford University. Since then, her research has been supported by fellowships from the Gerda Henkel Foundation and the Bard Graduate Center.

TULIZA FLEMING
Curator of American Art
National Museum of African American History and Culture, Washington, DC

2019 CCL Fellows

SARA KRAJEWSKI
The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art
Portland Art Museum, Portland, OR

Sara Krajewski is the Robert and Mercedes Eichholz Curator of Modern and Contemporary Art at the Portland Art Museum, Oregon. Over her three-year tenure at the Museum, Krajewski has reinvigorated the contemporary art program through exhibitions, commissions, collection development, and publications; she has fostered collaborations bringing together artists, curators, educators, and the public to ask questions around access, equity, and new institutional models. Recent and upcoming exhibition projects include: *Hank Willis Thomas: All Things Being Equal; We.Construct.Marvels.Between. Monuments; Josh Kline: Freedom;* and *Placing the Golden Spike: Landscapes of the Anthropocene.* Krajewski holds degrees in Art History from the University of Wisconsin (BA) and Williams College (MA) and held prior positions at the Harvard Art Museum, the Madison Museum of Contemporary Art, the Henry Art Gallery, and INOVA/Institute of Visual Arts at the University of Wisconsin-Milwaukee. A specialist in transdisciplinary artistic practices, Krajewski was awarded a curatorial research fellowship from the Andy Warhol Foundation for the Visual Arts and received arts leadership training through the Association of Academic Museums and Galleries.

COURTNEY J MARTIN
Deputy Director and Chief Curator
Dia Art Foundation, New York, NY

Courtney J. Martin is the Deputy Director and Chief Curator at the Dia Art Foundation. Previously, she was an assistant professor in the History of Art and Architecture department at Brown University; assistant professor in the History of Art department at Vanderbilt University; Chancellor's Postdoctoral Fellow in the History of Art at the University of California, Berkeley; a fellow at the Getty Research Institute; and a Henry Moore Institute Research Fellow. She also worked in the media, arts, and culture unit of the Ford Foundation in New York. In 2015, she received an Andy Warhol Foundation Arts Writers Grant. She received a doctorate from Yale University. In 2012, she curated *Drop, Roll, Slide, Drip... Frank Bowling’s Poured Paintings 1973-1978* at Tate Britain. In 2014, she co-curated *Minimal Baroque: Post-Minimalism and Contemporary Art* at Rønnebæksholm in Denmark. From 2008-2015, she co-led a research project on critic Lawrence Alloway at the Getty Research Institute and is co-editor of *Lawrence Alloway: Critic and Curator* (Getty Publications, 2015). In 2015, she curated *Robert Ryman* at Dia. She is the editor of *Four Generations: The Joyner Giuffrida Collection of Abstract Art* (Gregory R. Miller & Co., 2016).

RENÉ MORALES
Curator
Pérez Art Museum Miami, Miami, FL

René Morales is Curator at Pérez Art Museum Miami, where he has organized approximately 50 exhibitions. Recent curatorial projects at PAMM include Christo and Jeanne-Claude: Surrounded Islands, 1980–83; Dara Friedman: Perfect Stranger; Sarah Oppenheimer: S-281913; Marjetica Potrč: The School of the Forest; Bik Van der Pol: Speechless; Gary Simmons: Frozen in Time; Monika Sosnowska: Market; and Amelia Peláez: The Craft of Modernity. Morales has spearheaded numerous major acquisitions for PAMM’s permanent collection, including a set of nearly 400 works from the Sackner Archive of Concrete and Visual Poetry, as well as over 50 works purchased through PAMM’s Collectors Council. He has written essays for various publications, including Cabinet and several exhibition catalogues. Morales is currently teaching Museum History and Theory/Curatorial Practices at Florida International University. Prior to joining PAMM (formerly Miami Art Museum), Morales worked at the Museum of Art, Rhode Island School of Design, where he co-organized Island Nations: New Art from Cuba, the Dominican Republic, and Puerto Rico, among other exhibitions. Morales, who grew up in Miami, received his BA from Swarthmore College and his MA in Art History from Brown University.

SARAH KELLY OEHLER
Field-McCormick Chair and Curator of American Art, Department of American Art
Art Institute of Chicago, Chicago, IL

Sarah Kelly Oehler is the Field-McCormick Chair and Curator of American Art at the Art Institute of Chicago, where she has been since 2002 in increasing positions of responsibility. Her most recent exhibition was Charles White: A Retrospective, the first major retrospective of this influential African American artist. Other projects include Whistler’s Mother: An American Icon Returns to Chicago (2017), America After the Fall: Painting in the 1930s (2016), Shatter Rupture Break: The Modern Series (2015), and They Seek a City: Chicago and the Art of Migration (2013). She has contributed to numerous other publications at the museum, including Art and Appetite: American Painting, Culture, and Cuisine (2013) and American Modernism at the Art Institute of Chicago from World War I to 1955 (2009).

Oehler is currently Chair of the Art Institute of Chicago’s Curatorial Forum and is a past Chair of the Association of Historians of American Art. She received her Ph.D. in American Art from Columbia University and her B.A. in History from Yale University.