

THE CENTER FOR CURATORIAL LEADERSHIP ANNOUNCES 2015 FELLOWS

Twelve Individuals Selected to Participate in the Eighth Annual CCL Program

1

New York City, November 14, 2014 — The Center for Curatorial Leadership (CCL) has announced its eighth class of fellows, twelve accomplished curators who have demonstrated that they are poised to be leaders in the field of art museums. The group includes professionals from ten United States institutions and two international museums. For nine of the museums, this is the first time that a member of its team has been selected for this prestigious training program. The fellows were chosen through a competitive review process involving a committee of leading museum directors.

CLASS OF 2015



DORTHE AAGESEN
Curator/Senior Researcher
Statens Museum for Kunst
Copenhagen



TOBY KAMPS
Curator of Modern and Contemporary Art
Menil Collection
Houston, Texas



KATHLEEN ASH-MILBY
Associate Curator
Smithsonian's National Museum of the
American Indian
New York City



COREY KELLER
Curator of Photography
San Francisco Museum of Modern Art
San Francisco, California



RENE PAUL BARILLEAUX
Chief Curator/Curator of Art After 1945
McNay Art Museum
San Antonio, Texas



MARY MORTON
Curator/Head of the Department of
French Paintings
National Gallery of Art
Washington, D.C.



GUDRUN BUEHL
Curator/Museum Director
Dumbarton Oaks
Washington, D.C.



PIETER ROELOFS
Curator of 17th-Century Dutch Painting
Rijksmuseum
Amsterdam



CAROL ELIEL
Curator of Modern Art
Los Angeles County Museum of Art
Los Angeles, California



XAVIER SALOMON
Peter Jay Sharp Chief Curator
The Frick Collection
New York City



ANNE GOODYEAR
Co-Director
Bowdoin College Museum of Art
Brunswick, Maine



SARAH SCHLEUNING
Curator of Decorative Arts and Design
High Museum of Art
Atlanta, Georgia

The five-month program begins on January 5, 2015, with two weeks of training in New York City. The curriculum combines rigorous instruction provided by Columbia Business School professors and engagements with the city's most innovative cultural leaders. During these two weeks, CCL takes examples from an extensive range of leadership styles and institutional models to teach its fellows how to build the critical tools necessary for organizational decision-making. Following this is the residency component, a highlight of the program, which offers the fellows an opportunity to shadow the director of a cultural institution for one week. The program culminates in May with a one-week session in Los Angeles. For this final week, CCL, in partnership with the Getty Leadership Institute at Claremont Graduate University, designs a unique assignment that prompts the fellows to apply the range of leadership tools, styles, and strategies they have learned over the five-month program. Divided into small teams, the fellows analyze the strategic issues of a Los Angeles cultural organization and deliver actionable solutions to its leaders at the conclusion of the week.

Together the 2015 fellows represent a wide variety of art historical specialties, including Dutch painting, Native American art, modern and contemporary art, decorative arts and design, Byzantine art, and photography. This year, as a pilot initiative, CCL reached beyond the curatorial ranks and selected two fellows who have directorial responsibilities. By bringing professionals with the broadest possible range of experiences into the program, CCL aims to enrich dialogue and expand the arc of training.

"We're thrilled to welcome these twelve distinguished professionals into CCL. We are deeply impressed by their curatorial acumen and believe they have what it takes to be the leaders of the future," stated Elizabeth Easton, CCL's Director and Co-Founder. "What I notice in this cohort is determination to be catalysts of real change. They are engaged with diverse audiences, working hard to strengthen their strategic chops, and eager to impact and elevate the state of leadership in art museums."

"We strongly believe that CCL's unique training is empowering curators to be visionary stewards of art museums," stated Agnes Gund, Co-Founder and Chair of CCL. "We're proud that these twelve individuals will join CCL's expanding group of alumni. Seventy-four curators have completed the program since we launched CCL in 2008, creating a distinguished network that fosters collaboration and provides ongoing support. Our graduates and current fellows represent sixty-four different organizations, adding critical value to museums across the globe."

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2015 CCL FELLOWS

3



Dorthe Aagesen
Curator/Senior Researcher
Statens Museum for Kunst

Dorthe Aagesen is a Curator and Senior Researcher with the Department of Painting and Sculpture at the Statens Museum for Kunst, National Gallery of Denmark in Copenhagen, where she has worked since 1999. She oversees the Museum's modern collection, and has been engaged in ambitious reinstallations, while also organizing temporary exhibitions. Before 1999 she served as a curator for four years at Arken Museum of Modern Art. During her eighteen years of curatorial working experience she has contributed to fourteen exhibitions and published

numerous articles covering a range of subjects within twentieth-century European art. Among the most recent are internationally acclaimed exhibitions, *Asger Jorn – Restless Rebel* (2014) and *Henri Matisse – In Search of True Painting* (2012, co-curated with the Metropolitan Museum of Art and the Centre Pompidou). Dorthe Aagesen completed her graduate studies in art history at Aarhus University in 1996, was a member of the Danish Agency for Culture's council for Art History in 2008-2010, and on the board of NORDIK Nordic Committee for Art History in 2010-2012.



Kathleen Ash-Milby
Associate Curator
Smithsonian's National Museum of the American Indian

Kathleen Ash-Milby is an Associate Curator at the Smithsonian National Museum of the American Indian (NMAI) in New York. She organized numerous contemporary art exhibitions at the museum including *C.Maxx Stevens: House of Memory* (2012) and *Off the Map: Landscape in the Native Imagination* (2007). She was the co-curator, with Truman Lowe, for *Edgar Heap of Birds: Most Serene Republics*, a public art installation and collateral project for the 52nd International Art Exhibition / Venice Biennale (2007). Ash-Milby is a recipient of a 2011 Secretary of the Smithsonian's Excellence in Research Award for her exhibition

and publication *HIDE: Skin as Material and Metaphor* (2010). She served on the boards of the Aboriginal Curatorial Collective (2007-2012), the American Indian Community House (2005-2007), and is currently the president of the Native American Art Studies Association (2011-2015). She was the curator and co-director of the American Indian Community House Gallery in New York City from 2000-2005. A member of the Navajo Nation, she earned her master of arts from the University of New Mexico in Native American art history.

2015 CCL FELLOWS

4



René Paul Barilleaux
Chief Curator/Curator of Art After 1945
McNay Art Museum

René Paul Barilleaux (American, born Lafayette, Louisiana) is Chief Curator/Curator of Art after 1945 at the McNay Art Museum. One of three top-tier managers, Barilleaux works with the Director to provide overall artistic vision, supervises five senior staff, and oversees a budget of approximately 2.7 million. Since joining the McNay in 2005, he has greatly expanded the postwar and contemporary art collection in range and number, while developing new collecting areas including photo-based work and installation art. He organized solo presentations by Lynda Benglis, Judith Godwin, Jane Hammond, Joseph Marioni, and Sandy Skoglund, as well as *American Art Since 1945: In a New Light, New Image*

Sculpture, Andy Warhol: Fame and Misfortune, and Beauty Reigns: A Baroque Sensibility in Recent Painting. He initiated new exhibition programs including a video series, and has edited and contributed to numerous publications including the Whitney Museum's recent *Robert Indiana: Beyond LOVE*. Barilleaux currently serves on the McNay's master planning committee. Working in museums for nearly 35 years, he held curatorial positions at the Mississippi Museum of Art; College of Charleston, South Carolina; Madison Art Center, Wisconsin; and Museum of Holography, New York. Barilleaux received a BFA from The University of Southwestern Louisiana and an MFA from Pratt Institute.



Gudrun Bühl
Curator/Museum Director
Dumbarton Oaks

Gudrun Bühl serves as the museum director and curator of the Byzantine Collection at Dumbarton Oaks in Washington, D.C. Since joining Dumbarton Oaks in 2004, she has directed the re-installation of the galleries and launched an ongoing series of experimental and experiential special exhibitions. She was assistant curator at the Bode Museum and lectured on Byzantine Art at the University of Göttingen and the Freie Universität Berlin. Gudrun received her art history Ph.D. from Freiburg University and published her first book on personifications of cities, especially Roma and Constantinopolis. She has edited several

volumes and published numerous articles and reviews in journals, focusing on Byzantine works of ivory. After a major redesign of the museum she has edited the volume "Dumbarton Oaks - The Collections" introducing selected artworks to a broader public. Gudrun is currently supervising an online scholarly catalogue research project to publish the Byzantine textile holding and is working on a loan exhibition devoted to Byzantine and early Islamic textiles and the concepts of pre-modern 'interior design'. In 2008-2010, and on the board of NORDIK Nordic Committee for Art History in 2010-2012.

2015 CCL FELLOWS

5



Carol Eliel
Curator of Modern Art
Los Angeles County Museum of Art

Carol S. Eliel is LACMA's curator of modern art. With the museum since 1984, she has organized numerous exhibitions with catalogues including *Helen Pashgian: Light Invisible* and *John Altoon* (both 2014); *David Smith: Cubes and Anarchy* (2011); *Lee Mullican: An Abundant Harvest of Sun* (2005); *L'Esprit Nouveau: Purism in Paris, 1918-1925* (2001); *Mariko Mori* (1998); *Annette Messager* (1995); and *The Apocalyptic Landscapes of Ludwig Meidner* (1989). Eliel is currently coorganizing (with the Guggenheim and the Art Institute) a Moholy-Nagy retrospective, opening in 2016. She is actively involved with

acquisitions, recently including works by Judy Chicago, Bruce Conner, László Moholy-Nagy, and Simmons & Burke.

Eliel has lectured across the US and written on subjects ranging from eighteenth-century French painting to cutting-edge contemporary art. From 2011-13 she was President of the Association of Art Museum Curators. In 1999 the French government named her Chevalier de l'Ordre des Arts et des Lettres. Eliel received her B.A. from Yale and her M.A. and Ph.D. from the Institute of Fine Arts, NYU.



Anne Goodyear
Co-Director
Bowdoin College Museum of Art

Anne Collins Goodyear, Ph.D. is Co-Director of the Bowdoin College Museum of Art and Past President of the College Art Association. She is former Curator of Prints and Drawings at the National Portrait Gallery, Smithsonian Institution, where she became the first curator to collect digital and time-based art. Goodyear has curated numerous exhibitions and published and lectured widely about modern and contemporary American art and portraiture. Her essays have appeared in several scholarly journals, which include *American Art* and *Leonardo*, and in edited volumes and exhibition catalogues such as *Roger Shimomura: An American Knockoff* (2014), *R. Luke DuBois—Now* (2014), *The Network: Portrait Conversations* (2012); *The Political Economy of Art: Creating*

the Modern Nation of Culture (2008), *Cold War Modern: Art and Design in a Divided World* (2008), and *Photography Theory* (2007). She is co-editor, with Margaret Weitekamp, *Artefacts: Studies in the History of Science and Technology Volume 9: Analyzing Art and Aesthetics* (Smithsonian Institution Scholarly Press, 2013), and is co-editor, with James W. McManus, *AKA Marcel Duchamp: Meditations on the Identities of an Artist* (forthcoming from the Smithsonian Institution Scholarly Press). She and McManus also co-edited *Inventing Marcel Duchamp: The Dynamics of Portraiture* (Cambridge, MA: MIT Press, and Washington, DC: National Portrait Gallery, 2009).

2015 CCL FELLOWS

6



Toby Kamps
Curator of Modern and Contemporary Art
Menil Collection

Toby Kamps, Curator of Modern and Contemporary Art at the Menil Collection, Houston, has organized solo exhibitions by artists such as Claes Oldenburg, Ellsworth Kelly, Vanessa Beecroft, Danny Lyon, and Wols (Wolfgang Schulze), as well as thematic surveys including *Silence*, *The Old*, *Weird America*, *Small World: Dioramas in Contemporary Art*, and, with a curatorial team, *Baja to Vancouver: The West Coast and Contemporary Art*. His previous positions

include Curator and Department Head, Museum of Contemporary Art San Diego; Director, Institute of Contemporary Art, Maine College of Art, Portland; and Senior Curator, Contemporary Arts Museum Houston. A graduate of Bowdoin College, the Williams College Graduate Program in the History of Art, and the Getty Museum Leadership Institute, Kamps has written on contemporary art and artists for numerous exhibition catalogues and magazines.



Corey Keller
Curator of Photography
San Francisco Museum of Modern Art

Corey Keller is curator of photography at the San Francisco Museum of Modern Art, where she has organized a number of major exhibitions, including *Brought to Light: Photography and the Invisible, 1840–1900* (2008), which explored the use of photography in nineteenth-century science, and the traveling retrospective, *Francesca Woodman* (2011). Since 2003, Keller has overseen *Picturing Modernity*, SFMOMA's ongoing presentation of its photography collection, and is currently preparing a large-scale collection installation, *About Time*, for the museum's re-opening in 2016. In addition to authoring several SFMOMA publications, Keller has contributed essays on

Eadweard Muybridge, Carleton Watkins, and Jay DeFeo. In 2010 she conceived the symposium "Is Photography Over?" and participated as a panelist. She is working on the first survey of the 19th-century photographer J.B. Greene, and is co-organizing an exhibition on Man Ray.

Previously, Keller held curatorial positions at the Museum of Modern Art, New York, and the Whitney Museum of American Art. She received her A.M. in art history from Stanford, where she was a doctoral candidate (ABD), and holds a BA in American Studies from Yale.

2015 CCL FELLOWS

7



Mary Morton
Curator/Head of the Department of French Paintings
National Gallery of Art

Mary Morton is curator and head of the French paintings department at the National Gallery of Art in Washington DC. She received her bachelor's degree from Stanford University in history, and her PhD from Brown University, concentrating on 19th and early 20th century European painting. Dr. Morton began her curatorial career in the European art department at the Museum of Fine Arts, Houston, and spent five years as associate curator of paintings at the J. Paul Getty Museum in Los Angeles. Her exhibition projects include *The Spectacular Art of Jean-Léon Gérôme* (2010); *Sur le Motif: Painting in Nature around 1800* (2008); *Oudry's Painted Menagerie* (2007);

Courbet and the Modern Landscape (2006); *Focus on the Beck Collection: André Derain's "The Turning Road, L'Estaque"* (2002); *Paris in the Age of Impressionism: Masterworks from the Musée d'Orsay* (2002) and *Old Masters, Impressionists, and Moderns: French Masterworks from the State Pushkin Museum, Moscow* (2002). At the National Gallery, she organized the installation of *Gauguin: Maker of Myth* (2011), and in January 2012, a reinstatement of the Gallery's renowned nineteenth century collection. She is currently working on an exhibition of the work of Gustave Caillebotte for 2015, and of Hubert Robert for 2016.



Pieter Roelofs
Curator of 17th-Century Dutch Painting
Rijksmuseum

Pieter Roelofs is curator of 17th century Dutch painting at the Rijksmuseum since 2006. Among the exhibition projects he is currently involved in are *Asia in Amsterdam* (2015, with Peabody Essex Museum, Salem) and *Hercules Segers* (2016, with the Metropolitan Museum of Art, New York). One of the research projects he is co-supervising is the Thread Count Automation Project on the Utrecht Caravaggisti. Roelofs participated in the project team refurbishing the 17th century Dutch galleries at the newly reopened Rijksmuseum and

curated a variety of exhibitions, including *The Limbourg Brothers: Nijmegen Masters at the French Court (1400-1416)* (2005, Museum Het Valkhof, Nijmegen), *Hendrick Avercamp: Master of the Ice scene* (2009, with the National Gallery of Art, Washington DC), *Gabriel Metsu* (2010, with the National Gallery of Ireland, Dublin / NGA, Washington DC) and *Rembrandt, Claudius Civilis* (2014). He has published and lectured on a wide range of art historical themes, from the Middle Ages up to the 20th century.

2015 CCL FELLOWS

8



Xavier Salomon
Peter Jay Sharp Chief Curator
The Frick Collection

Xavier F. Salomon was born in Rome and grew up between Italy and England. He was educated at the Courtauld Institute of Art in London, where he received his BA in art history, his MA and PhD, with a thesis on ‘The Religious Artistic and Architectural Patronage of Cardinal Pietro Aldobrandini (1571-1621)’. His main areas of

expertise are art and patronage in 17th-century Rome, and the painter Paolo Veronese. He has worked in curatorial capacities at The British Museum, the National Gallery and Dulwich Picture Gallery in London, and at The Metropolitan Museum of Art in New York. He is currently Peter Jay Sharp Chief Curator at The Frick Collection, New York.



Sarah Schleuning
Curator of Decorative Arts and Design
High Museum of Art

Sarah Schleuning is curator of decorative arts and design at the High Museum of Art, Atlanta, Georgia. Her previous positions include curator and head of the fellowship program at The Wolfsonian—Florida International University, Miami Beach, Florida and assistant curator at Cranbrook Art Museum, Bloomfield Hills, Michigan.

Schleuning holds an M.A. in the history of decorative arts from Parsons School of Design/Cooper-Hewitt, National Design Museum, and a B.A. from Cornell University.

Schleuning has curated several exhibitions relating to modern decorative arts and contemporary design including *Dream Cars: Innovative Design*, *Visionary Ideas*, *Joris Laarman: Design in the Digital Age*, and *Fashioning the Modern French Interior*. Her most recent publications include *Dream Cars: Innovative Design*, *Visionary Ideas*, *Moderne: Fashioning the French Interior* and *Weapons of Mass Dissemination: The Propaganda of War*.