

CENTER FOR CURATORIAL LEADERSHIP ANNOUNCES 2014 CCL/MELLON FOUNDATION SEMINAR STUDENTS

New York, June 19, 2014 – The Center for Curatorial Leadership (CCL) announced today the inaugural class of the CCL/Mellon Foundation Seminar in Curatorial Practice, a new program that exposes art history doctoral students to the daily challenges and strategic questions of museum practice. Generously supported by a two-year grant from the Andrew W. Mellon Foundation, the Seminar began on June 9th in New York City.

The 2014 class is comprised of sixteen students selected by a committee of senior curators and CCL alumni from a pool of nearly two hundred applications. These talented scholars represent a wide cross-section of universities and art historical fields, and have distinguished themselves by pursuing innovative approaches to academic and professional work.

This new Seminar builds on the arc of training that the CCL has provided for curatorial professionals since its founding by Agnes Gund and Elizabeth Easton in 2008. The program will strengthen the graduate students in their academic careers, and provide opportunities for collaboration and exchange among scholars and curators from around the country.

Elizabeth W. Easton, director and co-founder of the CCL, reflected on week one of the Seminar by noting: “The students are keenly observant and sophisticated; they are asking probing questions, tweeting around the globe, crossing and uprooting historically entrenched boundaries. It’s thrilling to consider how they will transform the field. They are also stimulating the CCL to think of this program as the beginning of new paths in curatorial practice.”

The program incorporates the voices of experts from every corner of the field; museum sessions are taught by curators, conservators, registrars, educators, and trustees, among others. The cohort is traveling to institutions large and small, specialized and encyclopedic, in order to understand the landscape of museums across the city, the differences in program, and the nuances in mission.

Over the course of the two weeks, the students will learn from specialists at the Metropolitan Museum of Art, Brooklyn Museum, The Museum of Modern Art, The Morgan Library & Museum, Solomon R. Guggenheim Museum, and the Studio Museum in Harlem. Week one of the Seminar will cover the care of the permanent collection; Week two, the mounting of special exhibitions.

Sessions will also take place outside institutional walls; during week one, students met with the artist Kara Walker and Anne Pasternak, president and artistic director of Creative Time, in Walker's groundbreaking installation, "A Subtlety," at the Domino Sugar Factory. Additionally, the group traveled to Philadelphia to visit the Barnes Foundation and met with CCL alumna, Judith Dolkart, deputy director of Art and Archival Collections and Gund Family Chief Curator.

Through classes led by two professors from Columbia Business School, students were exposed to fundamental business principles in order to expand their understanding of organizational models, strategies of negotiation, and decision making.

Participants were also assigned a team project that challenges them to consider real-world issues in four New York museums: The Jewish Museum, The Asia Society, The Rubin Museum of Art, and the Museum of the City of New York. The students will focus, among other things, on the visitor experience, and how mission, program, and messages are calibrated.

Based on the CCL model, and in order to bolster career preparation, each student has been matched with a senior curator in the field for several mentoring sessions.

Mariët Westermann, Vice-President of the Andrew W. Mellon Foundation, remarked on the significance of this pilot program: "The new CCL Program addresses one of the Foundation's abiding concerns. By giving some of the nation's most outstanding doctoral students in art history intensive exposure to the challenges and pleasures of curatorial work, the program can help transform the relationship between the worlds of the academy and the museum."

Contact:
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CLASS OF 2014

KATIE APSEY

University of Wisconsin
Area of Specialty: Native American
Performance

NATALIE MUSTEATA

The Graduate Center, CUNY
Area of Specialty: Contemporary,
Post-War Artist-Curated Exhibitions

CLAIRE BRANDON

Institute of Fine Arts, New York
University
Area of Specialty: Contemporary,
Temporary Exhibitions in Italy

STEPHANIE PEARSON

University of California Berkeley
Area of Specialty: Pompeian Painting
and Ancient Roman Interiors

ASHLEY DUNN

Northwestern University
Area of Specialty: 19th Century
French Prints

KATHERINE ROCHESTER

Bryn Mawr College
Area of Specialty: Modern and
Contemporary: Experimental
Animation

ANNE FENG

University of Chicago
Area of Specialty: Medieval Chinese Art

AKILI TOMMASINO

Harvard University
Area of Specialty: Leger and Art
of the Interwar Period

DARIA FONER

Columbia University
Area of Specialty: Italian Renaissance Art

JOHN TYSON

Emory University
Area of Specialty: Contemporary:
Hans Haecke and Institutional
Critique

KIMBERLI GANT

University of Texas, Austin
Area of Specialty: African Art/
Contemporary

KJELL WANGENSTEEN

Princeton University
Area of Specialty: Northern Baroque
Painting and Drawing

CAROLYN LAFERRIÈRE

Yale University
Area of Specialty: Ancient Greek Art

ROBERT WIESENBERGER

Columbia University
Area of Specialty: Modern and
Contemporary Architecture
and Design

JULIA MCHUGH

University of California, Los Angeles
Area of Specialty: Colonial Latin
American Art

2014 SEMINAR STUDENTS



Katie Apsey
University of Wisconsin

Katie Apsey is an Art History Ph.D. student at the University of Wisconsin, Madison and holds an MA in Art History from Concordia University in Montréal. Her research focuses on Contemporary Native American performance art, dance, and staged demonstrations as they relate to consumption, cosmopolitanisms, and spectatorship. Before returning to graduate work, Katie worked for many years at the Brooklyn Museum of Art as curatorial assistant for the Asian, African, and Islamic Art

collections and also organized film, music and performance programming for the museum's "First Saturdays" programs while working in the museum's education department. Katie will also be taking part in the Smithsonian's Summer Institute in Museum Anthropology this year working with the National Museum of Natural History's collections. In addition to her curatorial interests, Katie is also a Contemporary dancer and performs with the Li Chiao-Ping Dance company.



Claire Brandon
New York University, Institute of Fine Arts

Claire Brandon is a Ph.D. candidate in the History of Art at the Institute of Fine Arts, New York University. She specializes in modern and contemporary art, and she is currently nearing the completion of her dissertation, "Spaces of Art in the Exhibition Age: A Source of Urban Transformation in Italy, 1970-2013." She graduated magna cum laude from Bryn Mawr College in 2008. In 2010, she co-founded the Colloquium for Modern and Contemporary Art from the Middle East and South Asia at the IFA.

She has worked on several exhibitions, including "Graphite" at the Indianapolis Museum of Art (2013) and "Illuminations/Illuminazioni" at the Venice Biennale (2011). She is the recipient of several awards, most recently the Global Research Institute Fellowship at NYU (2014), the Gladys Kriebel Delmas Grant for Research in the Veneto (2014 and 2013), and the Mellon Digital Tools Workshop Grant at NYU (2013). She is currently editing a catalogue raisonné of Shahzia Sikander's work. | Photo: JiaJia Fei



Ashley Dunn
Northwestern University

Ashley E. Dunn is a Ph.D. candidate in art history at Northwestern University focusing on 19th-century French visual culture with a particular interest in print media. Her most recent museum experience includes an internship in the Department of Prints & Drawings at the Art Institute of Chicago and a graduate fellowship at Northwestern's Mary & Leigh Block Museum of Art. Born in Canada and raised in Bermuda, Ashley received her Bachelor's degree summa cum laude in French from Emory University. An internship at the Musée d'Art

Américain in Giverny first sparked her interest in curatorial work and she gained subsequent experience at the Addison Gallery of American Art, the Hirshhorn Museum and Sculpture Garden, the Archives of American Art, and International Arts & Artists in Washington, D.C., before completing a Master's with distinction in history of art and visual culture at the University of Oxford. This fall, Ashley will begin research in Paris for her dissertation "Graphic Paris: A Study of Urban Etching, 1850-1880."

2014 SEMINAR STUDENTS



Anne Feng
University of Chicago

Anne Feng is a Ph.D. candidate at the University of Chicago. Her research interests include religious murals, Pure Land Buddhism, Dunhuang art, and Japanese Buddhist painting. She received her BA with Honors from New York University in 2010, with a thesis on the 12th century Ten Kings of Hell paintings from Metropolitan Museum of Art. In 2008, Anne interned at the Palace Museum in Beijing, and worked for exhibitions on Qing dynasty court culture. From 2008-09, she worked

as a research intern at the Metropolitan Museum of Art for the Special Collection “The World of Kublai Khan: Chinese Art in the Yuan Dynasty”. At the University of Chicago, she has organized the Contemporary Chinese Art Yearbook and the Xiangtangshan Digital Caves Project for the Center for the Art of East Asia. She is also the coordinator for the Visual and Material Perspectives on East Asia workshop at the University.



Daria Rose Foner
Columbia University

Daria Rose Foner is entering her third year as a doctoral candidate at Columbia University, where she focuses on Italian Renaissance painting and sculpture. She received her B.A. from Princeton University in 2011, where her senior thesis, “Suzy Frelinghuysen: Cubist Painter and Classical Performer,” was awarded the Grace May Tilton Senior Thesis Prize. In 2012 she earned her M.Phil. from the University of Cambridge. For her master’s thesis on depictions of Saint Catherine of Alexandria in Renaissance Italy, she received

a Brancusi Travel Award from Kettle’s Yard to conduct research in Venice and Rome. Daria has held internships at the Metropolitan Museum of Art, the Uffizi Gallery, and the Marianne Boesky Gallery and has volunteered at the Fitzwilliam Museum. Last fall she co-organized the exhibition, “Goddess, Heroine, Beast: Anna Hyatt Huntington’s New York Sculpture, 1902-1936” at Columbia’s Wallach Gallery. Prior to attending Princeton, Daria danced as a member of the Norwegian National Ballet.



Kimberli Gant
University of Texas, Austin

Kimberli Gant is a Ph.D. candidate at the University of Texas Austin pursuing research on photographic depictions of Lagos, Nigeria since 1960. She is the Graduate Research Coordinator for UT’s Center for the Art of Africa & Its Diasporas (CAAD) and was the 2012 inaugural Curatorial Fellow at The Contemporary Austin. Prior to her graduate work, Kimberli was the Curator of Exhibitions and Public Programs at the

Museum of Contemporary African Diasporan Art (MoCADA) in Brooklyn, New York where she curated exhibitions focused on contemporary artists of African Diaspora. Kimberli has also published articles in *Art Lies* and *African Arts* and written catalogue essays for The Contemporary Austin, the Studio Museum of Harlem and the Centre for Contemporary Art Lagos.

2014 SEMINAR STUDENTS



Carolyn Laferrière
Yale University

Carolyn Laferrière is a Ph.D. candidate in the History of Art Department at Yale University. Carolyn completed a B.A. magna cum laude from Carleton University in Art History, Classics, and Religious Studies, and an M.A. in Classical Art and Archaeology at the University of British Columbia. She acted as curatorial assistant for an exhibit on 18th-century French gouache paintings at the National Gallery of Canada, and as a research assistant in the Ancient Art Department at Yale

University Art Gallery. She has also undertaken research at the American School for Classical Studies at Athens. Her dissertation, entitled “The Complex Sensations of Divine Music in Archaic and Classical Greek Art,” argues that classical Athenian cult practice used the visual arts and music together as media for visualizing sound, so that vase painting and relief sculpture from that period employed both media to create epiphanies of divine presence.



Perrin Lathrop
Princeton University

Perrin Lathrop is a doctoral student in the Department of Art and Archaeology at Princeton University. She graduated summa cum laude with honors in Art History and Business Studies from New York University in 2009 and received her MA in the History of Art from the Courtauld Institute of Art in London in 2011. Before coming to Princeton, Ms. Lathrop worked as Curatorial Associate, Arts of Africa at the Newark Museum, New Jersey, where she solidified her commitment

to the study of African Art. She has published her research in the *Savvy Journal* of contemporary African art and presented papers at conferences at Boston University, Rutgers University and the University of South Africa. In 2013 she curated the New York Times-reviewed exhibition *The Art of Translation: The Simon Ottenberg Gift of Modern and Contemporary Nigerian Art*. At Princeton, she plans to expand her research into the development of modernism on the African continent.



Julia Katarina McHugh
University of California, Los Angeles

Julia McHugh is a doctoral candidate in the Department of Art History at the University of California, Los Angeles. She has a B.A. in Art History from Grinnell College. Her dissertation, “Dressing Spaces in Eighteenth-Century Peru: Basilio Pacheco’s Life of Saint Augustine Series,” examines the influence of locally produced textiles on indigenous painting guilds in the Andes. Her

research focuses on the Cusco School of Painting, indigenous strategies of representation, and the use of cloth in the construction of pictorial and lived space in the colonial Andes. She has assisted with curatorial projects at the Fine Arts Museums of San Francisco, the Los Angeles County Museum of Art, and the Getty Research Institute.

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Natalie Musteata
The Graduate Center, CUNY

Natalie Musteata is a Ph.D. candidate at The Graduate Center, CUNY, where she is completing her dissertation on the post-war history of artist-curated exhibitions. At The New School, she teaches Art in the XXI Century, Art into Action: Socially-Engaged Practices in the 20th Century, and Performance and Participation in the 20th Century. She has organized conferences and presented papers internationally on the subjects of exhibition history and the intersection of art and

politics for such institutions as Centre Georges Pompidou, The Vera List Center for Art & Politics, College Art Association, and The Center for the Humanities, The Graduate Center. She writes regularly for artforum.com, Performa Magazine, and Art21, and is the curator of several exhibitions of socially engaged art, including UNREST: Revolt against Reason, apexart, 2012, and if I can't dance to it, it's not my revolution, Haverford College, 2014.



Stephanie Pearson
University of California, Berkeley

A Ph.D. student in the History of Art Department at the University of California, Berkeley, Stephanie Pearson is currently completing her dissertation while living in Berlin and working at the Pergamon Museum. For this museum and the other branches of Berlin's Antikensammlung, Stephanie writes and translates texts for both the permanent collections and major international exhibitions. She has conducted fieldwork around the Mediterranean

for the past seven years — most importantly at Pompeii — including excavation, digital mapping, and 3-D topographical survey. The wall painting in Pompeian houses and other sites across the ancient Mediterranean constitute the focus of her research. Alongside her own studies, Stephanie has also led student advocacy groups in art history and archaeology and regularly organizes colloquia for the Archaeological Institute of America.



Katherine Rochester
Bryn Mawr College

Katherine is a fourth year Ph.D. candidate in the History of Art at Bryn Mawr College, with interests in German Romanticism, twentieth-century European Modernism, Contemporary art, and film. Her dissertation explores the history of early experimental animation, focusing on the work of Lotte Reiniger in Weimar Berlin. Katherine has worked at the Walker Art Center, The Soap Factory, and the Whitney Museum of American Art. From 2011-2013 she was the Curatorial Research Assistant for Jason Rhoades, Four

Roads at the Institute of Contemporary Art in Philadelphia. Katherine sits on the Curatorial Committee for the artist-in-residence Program at Eastern State Penitentiary and is a critic at the Philadelphia Weekly and Artforum. She recently presented papers at the Society for Cinema and Media Studies and the Institute of Fine Arts. In the fall, she will begin a yearlong fellowship at the Center for Advanced German and European Studies at the Freie Universität Berlin.

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John Tyson
Emory University

John A. Tyson is a Ph.D. candidate at Emory University; he holds an MA from Tufts University. Focusing on modern and contemporary art history, John is presently working on a dissertation on the artwork of Hans Haacke (“Hans Haacke: Beyond Systems Aesthetics”). He is additionally interested in African art and art of the African diaspora and presented a paper analyzing Alain Locke’s vision of black art at the 2014 CAA conference. In 2011-2012 John was a Helena Rubinstein

Fellow of Critical Studies at the Whitney Museum of American Art’s Independent Study Program. He will be the recipient of a Henry Luce Foundation/ ACLS Dissertation Fellowship in American Art during 2014-2015. Committed to education, he was teaching fellow at Harvard University in 2008. John has taught courses on the history of African art, twentieth century art, and the survey of art history at St. John’s University, the Fashion Institute of Technology, and St. Francis College.



Akili Tommasino
Harvard University

Akili Tommasino is a doctoral candidate (ABD) in the Department of History of Art and Architecture at Harvard University, where he earned his BA and MA. A scholar of twentieth-century avant-garde art and advocate of emerging artists, Tommasino has curated exhibitions in the United States and Europe. Most recently a Fulbright Fellow at the Centre Pompidou – Musée National d’Art Moderne in Paris where he interned in 2012, he has held internships at the Harvard Art Museums/

Fogg Museum, Venice Biennale International Art Exhibition, National Gallery of Art in Washington, DC, Peggy Guggenheim Collection in Venice and Museum of Fine Arts, Boston. His dissertation, in progress, “Machine Envy: Fernand Léger and the Machine Aesthetic 1909-1955,” examines the efforts of the French artist to produce historically relevant and socially transformative art through a variety of media during an age violently impacted by the advent of machine technology.



Kjell Wangenstein
Princeton University

Kjell Wangenstein is a Ph.D. candidate at Princeton University studying Northern Baroque art. His dissertation, “Hyperborean Baroque: Sweden and the European Landscape Tradition, 1644-1718,” focuses on the artistic milieu of Sweden’s so-called “Era of Greatness.” He is a recipient of the Theodore Rousseau Fellowship at the Metropolitan Museum of Art and has held

positions at the Philadelphia Museum of Art, the National Gallery of Art, and the J. Paul Getty Museum. He received his B.A. with honors in art history from Yale College, an M.B.A. from the Yale School of Management, and an M.A. from the Williams College Graduate Program in the History of Art.

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Robert Wiesenberger
Columbia University

Robert Wiesenberger is a Ph.D. candidate in Art History at Columbia University and a Critic at the Yale School of Art, where he teaches in the MFA program in Graphic Design. He specializes in modern and contemporary architecture, design and media, with a special interest in prewar Germany and postwar America. With graphic designer David Reinfurt he recently organized the exhibition “Messages and Means: Muriel Cooper

at MIT” at the Arthur Ross Architecture Gallery in New York, a catalog for which is forthcoming from the MIT Press with support from the Graham Foundation. Robert holds a B.A. with honors from the University of Chicago and has worked at the design firms MetaDesign and Ammunition, and as a curatorial intern in the Department of Architecture and Design at MoMA. He is a contributor to o32c and ART PAPERS.