

For Immediate Release:

CENTER FOR CURATORIAL LEADERSHIP ANNOUNCES ITS CLASS OF 2010

Emerging Leaders in the U.S. Museum Community Selected as 2010 Fellows

New York, NY, October 15, 2009 – Twelve outstanding curators from art institutions across the United States have been selected to participate in the 2010 fellowship program of the Center for Curatorial Leadership (CCL), a non-profit organization that trains curators for leadership positions. Selected by a panel of leading American museum directors, the Class of 2010 will begin the program on January 4, 2010, with instruction from the Graduate School of Business at Columbia University as well as top museum directors, administrators and trustees from around the country. All costs are fully funded by CCL. The fellows for 2010 are:

- **Christophe Cherix**, Curator, Department of Prints and Illustrated Books
The Museum of Modern Art, New York
- **Deborah Cullen**, Director of Curatorial Programs
El Museo del Barrio, New York
- **Malcolm Daniel**, Curator in Charge, Department of Photographs
The Metropolitan Museum of Art
- **Kristina van Dyke**, Associate Curator for Collections and Research
The Menil Collection, Houston
- **Kathleen Forde**, Curator of Time-Based Visual Arts
Experimental Media and Performing Arts Center, Troy, New York
- **Alison de Lima Greene**, Curator, Contemporary Art & Special Projects
Museum of Fine Arts, Houston
- **Frederick Ilchman**, Mrs. Russell W. Baker Curator of Paintings
Museum of Fine Arts, Boston
- **Chiyo Ishikawa**, Deputy Director for Art & Curator of European Paintings and Sculpture
Seattle Art Museum
- **Alisa LaGamma**, Curator, Department of the Arts of Africa, Oceania, and the Americas
The Metropolitan Museum of Art
- **Lisa E. Rotondo-McCord**, Assistant Director for Art & Curator of Asian Art
New Orleans Museum of Art
- **Trevor Schoonmaker**, Curator of Contemporary Art
Nasher Museum at Duke University
- **Stephan Wolohojian**, Landon and Lavinia Clay Curator and Department Head, Department of Paintings, Sculpture and Decorative Arts
Harvard Art Museum/Fogg

Co-founded by Agnes Gund, President Emerita of The Museum of Modern Art, and Elizabeth Easton, the former chair of the Department of European Painting at the Brooklyn Museum, the Center for Curatorial Leadership acknowledges the increasing need for curators to learn new skills that combine traditional curatorial connoisseurship and art historical scholarship with administrative, managerial, and fundraising

expertise. The aim of the program is to develop a new kind of curator, one who is able to take responsibility for the art in his or her care, and who is also capable of handling the internal and external managerial responsibilities integral to the larger, more broad-based concerns of the museum and the profession.

After a rigorous application process, the fellows were selected by four museum directors from around the country. The intention is to encourage curators to strengthen their skills and to nurture talented curators who may not realize their own potential for leadership. The program begins in January with a two-week intensive session in New York, where the fellows will receive instruction from Columbia Business School every morning in major areas of management. Each fellow will also benefit from a 360 degree evaluation prior to the beginning of the program. In the afternoons, the fellows engage directly with the most important museum directors, trustees, administrators, and leaders of other cultural institutions from around the country. The program also includes a week long residency in a museum different from the curator's own institution and a mentorship with the director or trustee of a museum or cultural institution, with whom they consult over the course of six months. The fellowship concludes in June with a final week of instruction emphasizing core values.

The CCL welcomed its first class of fellows in 2008 and in just two years, the program has seen the professional advancement of many participants. Among the twenty fellows to date, two have been named directors, four have been promoted to deputy-director or associate director rank, two have been promoted to chief curator, and three others have attained more senior positions.

"I am pleased that the CCL has already had such a transformative impact on the museum profession," said Agnes Gund. "Curators are now being considered for top museum jobs, and directors across the country are involved in the program. The CCL fellows represent the highest standards of scholarship and commitment. They serve as an inspiration to the profession for engagement with the broadest range of issues that museums now confront."

"This program has emerged as a source for cultural leadership initiatives across the globe, and the success of its graduates has underlined its important contribution to the museum profession," said Elizabeth Easton. "Curators from the first two classes have achieved leadership positions in new institutions and embraced increased responsibilities in their own museums. I look forward to working with our group of 2010 Fellows."

Agnes Gund has made a commitment to see the program through its first five years; Eugene Thaw, through the Thaw Charitable Trust, and the Matisse Foundation have also pledged three-year contributions.

Additional information can be found at www.curatorialleadership.org.

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Center for Curatorial Leadership

2010 Fellows' Biographies

Christophe Cherix, Curator, Department of Prints and Illustrated Books The Museum of Modern Art, New York



Formerly the Curator of the Cabinet des estampes in Geneva, Christophe Cherix joined The Museum of Modern Art in July 2007 as Curator in the Department of Prints and Illustrated Books. His specialty is modern and contemporary art, with a particular focus on printed art of the 1960s and 1970s. At MoMA, he recently curated the exhibition *In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976*, and two previous shows: *Projects 88: Lucy McKenzie* and *Book/Shelf*, a group exhibition exploring artists' use of the book as an object in contemporary art. Among his past projects are surveys of Henri Matisse's prints, Carl Andre's poetry, and Barry LeVa's scrapbooks. In 2003, he was the commissioner of the 25th Biennale of Graphic Arts in Slovenia, where he featured artists' books as well as a range of printed works that expanded traditional definitions of the medium. His numerous publications include the catalogues raisonnés of prints by Henri Michaux (with Rainer Michael Mason) and Robert Morris.

Deborah Cullen, Director of Curatorial Programs El Museo del Barrio, New York



Deborah Cullen, Ph.D., Director of Curatorial Programs at El Museo del Barrio, New York, joined the museum in 1997. Recent projects include *Nexus New York: Latin/American Artists in the Modern Metropolis* and the internationally-traveling exhibition, *Arte ≠ Vida: Actions by Artists of the Americas, 1960-2000*, for which she received a 2006 Emily Hall Tremain Exhibition Award. She has been a recipient of a J. Paul Getty Curatorial Research Fellowship, and a Curatorial Award from Faith Ringgold's "Anyone Can Fly" Foundation. Currently, she is organizing a traveling retrospective on Rafael Ferrer, as well as authoring his monograph for the *A Ver* series of the Chicano Studies Research Center, UCLA.

Cullen serves on the Board of the AAMC; the Institute of Cultural Inquiry, Los Angeles; and the Robert Blackburn Printmaking Workshop, New York. Her 2002 dissertation, *Robert Blackburn, American Printmaker*, for The Graduate Center, CUNY, reflects her long affiliation with Blackburn's legendary print studio.

**Malcolm Daniel, Curator in Charge, Department of Photographs
Metropolitan Museum of Art, New York**



Malcolm Daniel joined the staff of the Metropolitan Museum of Art in 1990 and was appointed Curator in Charge of the Department of Photographs in 2004. A graduate of Trinity College, Hartford, he began his museum career as Coordinator of Gallery Interpretation in the Education Department of the Baltimore Museum of Art. He later received his M.A. and Ph.D. in art history from Princeton University, enjoying an Andrew W. Mellon Fellowship at the Metropolitan during the early stages of his dissertation research on the French photographer Edouard Baldus. A specialist in nineteenth-century French and British photographs, he has curated exhibitions at the Met and written about Baldus, Eugène Cuvelier, Edgar Degas, Roger Fenton, and more general aspects of early photography. In addition to bringing many individual photographs into the collection, he played an important role in the Museum's 1997 acquisition of the Rubel Collection and 2005 acquisition of the renowned Gilman Collection.

**Kristina van Dyke, Associate Curator for Collections and Research
The Menil Collection, Houston**



Kristina Van Dyke is Associate Curator for Collections and Research at the Menil Collection in Houston, Texas, where she co-manages the curatorial department and oversees the museum's archives, library, and exhibitions department. She received her M.A. from Williams College and her Ph.D. from Harvard University, writing her dissertation on the nature of representation in the oral cultures of Mali. Since arriving at the Menil in 2005, she has curated *Insistent Objects: David Levinthal's Blackface*, *Chance Encounters: the Formation of the de Menils' African Collection*, and *Body in Fragments* and initiated exhibitions and publications on the Oceanic and Byzantine collections. In 2008, she reinstalled the African galleries and published *African Art from the Menil Collection*. Van Dyke is currently developing three research projects: a study of Malian antiquities and cultural heritage issues; an exhibition exploring skull imagery in sculpture from Nigeria, Cameroon, and Gabon; and

an exhibition on the theme of love in contemporary African art.

**Kathleen Forde, Curator of Time-Based Visual Arts
The Experimental Media and Performing Arts Center at Rensselaer Polytechnic
Institute**



Since 2005, Kathleen Forde has been the Curator of Time-Based Visual Arts at the Experimental Media and Performing Arts Center (EMPAC) in Troy, NY. She is currently working on multiple new commissions and exhibitions for EMPAC including *Dancing on the Ceiling*, an exhibition focusing on themes of zero gravity and escapism in contemporary sculpture, new media, photography and performance.

Prior to EMPAC Kathleen held various positions in the field both nationally and internationally including Curatorial Director for Live Arts and New Media at the Goethe Forum in Berlin (2003-4) and Assistant Curator for Media Arts at SFMOMA (1999 –2002). Kathleen has concurrently curated on a freelance basis for organizations that have included the Eyebeam Center for Art and Technology, NY; Independent Curators International; Kunstverein Dusseldorf and Cologne; and the

Philadelphia Museum of Art.

In 2003-4 Kathleen was an Alexander von Humboldt German Chancellor Scholar based in Berlin, Germany. She graduated with an MA in Post-1945 Art and Theory from Goldsmiths College, University of London in 1996 and a BA in Journalism and Art History from the Loyola College of Maryland in 1994.

**Alison de Lima Greene, Curator, Contemporary Art & Special Projects
Museum of Fine Arts, Houston**



Alison de Lima Greene is curator of Contemporary Art & Special Projects at the Museum of Fine Arts, Houston, where she has been on the curatorial staff since 1984. Before coming to Texas, Ms. Greene worked in the department of European Paintings at the Metropolitan Museum of Art and lectured at The Cooper Union. She attended Vassar College and received her Master's degree from New York University's Institute of Fine Arts.

Among the exhibitions she has organized are *Czech Modernism: 1900-1945* (1989), *Twentieth-Century American Sculpture at the White House* (1995), and *Kenneth Noland: The Nature of Color* (2004). Recent projects include *RED HOT: Asian Art Today* and a collection catalogue profiling the museum's Cullen Sculpture Garden designed by Isamu Noguchi. Outside the MFAH, Ms. Greene serves as a trustee of the Association of Art Museum Curators and is an advisory trustee of Gulf Coast literary magazine.

**Frederick Ilchman, Curator of Paintings
Museum of Fine Arts, Boston**



Frederick Ilchman received degrees in art history from Princeton and Columbia Universities. Supported by a Fulbright Fellowship and grants from the Metropolitan Museum and Save Venice Inc., he spent five years in Venice studying Jacopo Tintoretto and his contemporaries. Ilchman came to the Museum of Fine Arts, Boston in 2001 as assistant curator of paintings, with responsibility for the collection of Italian medieval and Renaissance paintings. He also served as the Boston curator for *Thomas Gainsborough, 1727-1788* (2003). More recently, he was part of the curatorial team for the major Tintoretto exhibition at the Museo del Prado (2007) and contributed several essays to its catalogue. He was the lead curator for *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice* (2009), an exhibition organized jointly by the MFA and the Musée du Louvre.

Frederick is a member of the board of Save Venice Inc. and serves on its Projects Committee. In 2009 he was promoted to the Mrs. Russell W. Baker

Curator of Paintings at the MFA.

**Chiyo Ishikawa, Deputy Director for Art & Curator, European Paintings and Sculpture
Seattle Art Museum**



Chiyo Ishikawa, Susan Brotman Deputy Director of Art and Curator of European Painting and Sculpture, oversaw the recent installation of SAM's collection in the expanded downtown museum as well as the 75th-anniversary acquisition initiative that yielded over 1000 gifts and promised gifts to the collection. Among exhibitions she curated are *Spain in the Age of Exploration 1492-181*; *Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science*; and *A Willful Innocence: Victorian Prints and Photographs*; she also served as in-house curator for numerous exhibitions of European painting organized by other institutions. In addition to exhibition catalogues, she has published a book and numerous articles on the Flemish artist Juan de Flandes.

Ishikawa attended Hampshire College and earned her M.A. and Ph.D. in art history at Bryn Mawr College. Before joining the SAM staff in 1990 she had internships at the Metropolitan Museum of Art, New York, and the

Museum of Fine Arts, Boston.

**Alisa LaGamma, Curator, Department of the Arts of Africa, Oceania, and the Americas
Metropolitan Museum of Art, New York**



Alisa LaGamma is Curator in the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art. Among the exhibitions and publications she has been responsible for there are: *The Essential Art of African Textiles: Design Without End* (October 2008-March 2009), *Eternal Ancestors: Art of the Central African Reliquary* (October 2007-March 2008), *Echoing Images: Couples in African Sculpture* (February 2004), *Genesis: Ideas of Origins in African Sculpture* (November 2002-April 2003), *Art and Oracle: Spirit Voices of Africa* (April 2000), and *Master Hand: Individuality and Creativity Among Yoruba Sculptors* (September 1997-February 1998).

A 1988 graduate of the University of Virginia, Alisa LaGamma received her M.A. and Ph.D. in art history from Columbia University. Her 1995 dissertation: "The Art of the Punu Mukudj Masquerade: Portrait of an Equatorial Society" was based on a year of fieldwork in southern Gabon.

Born in the Congo, Dr. LaGamma has traveled widely in sub-Saharan Africa and lived in Côte d'Ivoire, Senegal, Nigeria, Togo, and South Africa. She has taught as a visiting professor in the art history departments at Columbia University, Rutgers, the University of Pennsylvania, and New York University's Institute of Fine Arts and is a member of the editorial board of the journal *African Arts*. A member of American Association of Museum Curators, she is currently serving as Chair of the Metropolitan Museum of Art's Forum of Curators, Conservators, and Scientists.

**Lisa E. Rotondo-McCord, Assistant Director for Art & Curator of Asian Art
New Orleans Museum of Art**



Lisa Rotondo-McCord is currently the Assistant Director for Art at the New Orleans Museum of Art and has served as NOMA's Curator of Asian Art since 1994. Educated at Wesleyan University and Yale University, her graduate studies focused on twentieth-century Chinese painting. While at NOMA, she implemented thematic installations of the permanent collection of Asian art, and organized a number of traveling exhibitions including *Heaven and Earth Seen Within* (2000), *An Enduring Vision* (2002), and *5,000 Years of Chinese Art* (2004). Similar forthcoming projects include *The Sound of One Hand: Painting and Calligraphy by Zen Master Hakuin* (2010) and *The Elegant Image: Hindu, Buddhist and Jain Bronzes* (2011), and the non-Asian exhibitions *Living Color: Photographs by Judy Cooper* (2008-10) and *Beyond the Blues: Reflections on African America from the Amistad Research Center Collection* (2010-12). Rotondo-McCord created the Hyogo-NOMA Art Therapy Initiative (2006-present), implemented cell phone tours at NOMA (2008-present), and continues to

write and administer major grant initiatives.

**Trevor Schoonmaker, Curator of Contemporary Art
Nasher Museum of Art, Duke University**



Trevor Schoonmaker was hired in 2006 as the first Curator of Contemporary Art at the Nasher Museum of Art at Duke University. There he oversees the contemporary exhibitions program and acquisitions of contemporary art to the permanent collection. At the Nasher he has organized the traveling exhibitions *Street Level: Mark Bradford, William Cordova & Robin Rhode* (2007-2008) and *Barkley L. Hendricks: Birth of the Cool* (2008-2010). His forthcoming project, *The Record*, is scheduled for August 2010.

Prior to joining the Nasher he organized numerous exhibitions including *The Magic City* (2000), *Black President: The Art and Legacy of Fela Anikulapo-Kuti* (2003-2005), *D'Troit* (2003-2004), and *The Beautiful Game: Contemporary Art and Fútbol* (2006). Schoonmaker's exhibitions have been presented at many institutions including the Barbican Centre London, Institute of Contemporary Art Boston, New Museum of Contemporary Art, Studio Museum in Harlem, Urbis Manchester and Yerba Buena Center for the Arts. Known for his work with emerging and under-recognized artists, his exhibitions have also reached beyond traditional curatorial practice into music and popular culture.

Schoonmaker holds a B.A. in art history from the University of North Carolina at Chapel Hill and a M.A. in the history of art from the University of Michigan. He has lectured at and written for institutions across the US and UK and is editor of several exhibition catalogues as well as the book *Fela: From West Africa to West Broadway* (2003).

**Stephan Wolohojian, Curator & Department Head, Department of Paintings, Sculpture
& Decorative Arts
Harvard Art Museum/Fogg, Harvard University**



Stephan Wolohojian is Landon and Lavinia Clay Curator, and Head of the Department of Paintings, Sculpture and Decorative Arts, at Harvard Art Museum/ Fogg Museum. He received his Ph. D. in Fine Arts from Harvard University and then assumed a teaching position at the University of Delaware, where he taught courses on Renaissance art as well as on theory. He has been the recipient of numerous awards and prizes, including a Rome Prize Fellowship at the American Academy in Rome, and was recently a visiting Fellow at I Tatti, the Harvard University Center for Renaissance Studies. He has published and lectured on a wide range of topics and curated numerous exhibitions at the Fogg. He was organizing curator of "A Private Passion: 19th- Century Paintings and Drawings from the Grenville L. Winthrop Collection," the catalogue for which was awarded the AAMC Book prize, among other awards, and was co-curator of "Degas at Harvard," which was the most visited exhibition in the history of the Fogg Museum.