PANELIST BIOS

Engaging Audiences

Marla Berns is the Shirley and Ralph Shapiro Director of the Fowler Museum at UCLA and an adjunct assistant professor in the Department of Art History, UCLA. Previously, she was the Director of the University Art Museum at UC Santa Barbara until 2001. Her publishing and curatorial work has concentrated on the arts of Northeastern Nigeria, encompassing ceramic sculpture, decorated gourds, programs of body scarification, and issues of gender and identity. She also organized solo exhibitions on the artists Magdalene Odundo and Renée Stout. Most recently she served as the lead curator of the major international traveling exhibition **Central Nigeria Unmasked: Arts of the Benue River Valley** and was co-editor and author of the accompanying publication. The exhibition was presented at the Musée du Quai Branly, Paris, under the name **Nigeria: Arts de la Vallée de la Bénoué**. In 2013 Berns received the medal of chevalier of the Order of Arts and Letters of the French Republic. Berns has served on the Editorial Board of the journal **African Arts** since 2001.

Aimee Chang is director of engagement at the UC Berkeley Art Museum and Pacific Film Archive, where she oversees the communications, education, and membership departments. Since 2010 she has also been serving as a curatorial consultant with Asian Arts Initiative in Philadelphia, working on a social practice laboratory in the Chinatown and North Chinatown neighborhoods. Prior to moving to Berkeley, Chang worked as manager of public programs at the Blanton Museum at the University of Texas, Austin; as director of academic and residency programs at the Hammer Museum at UCLA, overseeing the newly created Artist Residency and Artist Council programs and the museum’s collaborations with UCLA; and as curator of contemporary art at the Orange County Museum of Art. She has written for exhibition catalogs and journals, including **The Studio**, the recently released edition of the MIT Press and Whitechapel Gallery’s **Documents of Contemporary Art** series, and “The Artist and The City: New Models for Creative Public Practice,” an examination of Transforma, the artist-led collective that supported and catalyzed creative responses to Hurricane Katrina in New Orleans from 2005–10.

Luis Croquer is Deputy Director of Exhibitions and Collections at the Henry Art Gallery and also oversees educational programs. Recent exhibitions curated by Croquer include **Katinka Bock: A and I**; **Jason Dodge: What We Have Done; Paul Lofoley: Premonitions of the Bauharoque; and Now Here Is Also Nowhere**. Croquer previously served as Director and Chief Curator of the Museum of Contemporary Art, Detroit (MOCAD), where he raised MOCAD’s international profile while broadening local community engagement. His previous posts include The Drawing Center and the Museo del Barrio in New York.

Tess Korobkin is a fourth-year graduate student in the History of Art department at Yale University. For the last two years, she has worked as a Wurtele Gallery Teacher at the Yale University Art Gallery and as a graduate research assistant at the Yale Center for British Art on the upcoming Victorian sculpture exhibition. Her dissertation will address representations of violence in American art of the 1930s. Before beginning graduate studies, Korobkin worked for four years in New York City as a non-profit program director, teaching artist, and muralist serving youth in public schools and community-based programs, as well as in drug treatment and detention facilities. Her academic interests in art grow out of and continue to be grounded in her commitment to teaching, working with communities beyond the university, and expanding the civic impact of museums and humanities departments.

Cyra Levenson, Ed.M., is Associate Curator of Education at the Yale Center for British Art. Prior to coming to Yale, Levenson held positions at the Seattle Art Museum and the Rubin Museum of Art. She has worked closely with schools and teachers throughout her tenure and has researched and published on the topic of visual literacy in museum practice. Levenson is also the co-curator of the upcoming exhibition **Figures of Empire: Slavery and Portraiture in Atlantic Britain** and author of the article “Re-presenting Slavery: Underserved Questions in Museum Collections.” Levenson has a degree in Art Education from Teachers College, Columbia University, and has been working in the field of museum education for over fifteen years.

Teaching and Learning with Art

Ellen Alvord is the Weatherbie Curator of Academic Programs at the Mount Holyoke College Art Museum. Her previous experiences in arts education include positions at the Yale University Art Gallery, the Smith College Museum of Art, the Guggenheim Hermitage Museum, and the Las Vegas Art Museum. Alvord holds a master’s degree in Museum Education from The College of William and Mary and a B.A. from Mount Holyoke College. In her current position, she collaborates with faculty from a wide range of academic departments to develop engaging, cross-disciplinary experiences for students with original works of art. She also organizes faculty seminars related to object-based learning and creativity as part of a museum initiative to develop transferrable life skills in college students. Alvord has presented at academic museum conferences on her work collaborating with biological sciences faculty, and most recently on MHCAM’s Creativity Initiative at the “Visual Learning: Transforming the Liberal Arts” conference hosted by the Weitz Center for Creativity at Carleton College. Along with Linda Friedlaender of the Yale Center for British Art, she is co-author of “Visual Literacy and the Art of Scientific Inquiry: A Case Study for Institutional and Cross-Disciplinary Collaboration,” which appeared in **A Handbook for Academic Museums: Exhibitions and Education** published in 2012.

Jim Harris is the Andrew W. Mellon Foundation Teaching Curator at the Ashmolean Museum of Art and Archaeology at the University of Oxford. He received his B.A., M.A., and Ph.D. from the Courtauld Institute of Art, writing his doctoral dissertation on Donatello’s polychrome sculpture under the supervision of Professor Patricia Rubin. Before taking up his current post, he was successively the Andrew W. Mellon Research Forum Postdoctoral Fellow and the Caro-
line Villers Research Fellow in Conservation at the Courtauld, teaching at the Institute as well as at King’s College London, Birkbeck College London, the Victoria and Albert Museum, and the National Gallery. Harris has published on Donatello and Vasari, polychrome sculpture, Florentine painting, and contemporary drawing, and he has edited two collections of essays. He has presented his research widely in the UK, North America, and Europe. In a previous life, Harris trained as an actor at the Royal Academy of Dramatic Art before working for over a decade in theatre, television, and music. He likes baseball.

Sarah Lewis has served on President Barack Obama’s Arts Policy Committee, been selected for Oprah’s “Power List,” and is a faculty member at Yale University, School of Art, in the M.F.A. program. In the fall of 2014, she will be at Harvard University as a Du Bois Fellow. Her book, The Rise: Creativity, the Gift of Failure, and the Search for Mastery (2014), is a layered, story-driven investigation of how innovation, discovery, and the creative process are all spurred on by advantages gleaned from the improbable, the unlikely, even failure. Her second book, focused on Frederick Douglass, photography, and the American Civil War, will be released by Harvard University Press. Lewis has held positions at both the Tate Modern and the Museum of Modern Art. Her essays on contemporary art have been published widely in magazines such as the New Yorker, Artforum, and Art in America, and in publications produced by Rizzoli, the Smithsonian, the Museum of Modern Art, and the Studio Museum in Harlem. She is currently a board member of The Andy Warhol Foundation for the Visual Arts, the CUNY Graduate Center, the Harvard Alumni Association, and The Brearley School. She received her bachelor’s degree from Harvard University and an M.Phil. from Oxford University, and she will receive her Ph.D. from Yale University. She lives in New York City.

Eric Segal is Education Curator of Academic Programs and Chair of Education at the Samuel P. Harn Museum of Art at the University of Florida. He completed his doctorate in American art at the University of California at Los Angeles. Prior to assuming his current position at the Harn in 2010, he taught art history at the University of Florida. He has published on nineteenth- and twentieth-century American art and illustration, and he lectures on American art and museum education.

John Walsh is a freelance art historian who teaches part time at Yale University, where he first discovered his interest in art. After college he studied at Leyden in the Netherlands and received his Ph.D. from Columbia. His first jobs were in museum education, at the Frick Collection and at the Metropolitan Museum of Art; then he became a curatorial assistant at the Met and later at the Museum of Fine Arts, Boston. He has taught part time at Columbia and Harvard. He was director of the J. Paul Getty Museum for seventeen years through the massive buildup of its collection and the opening of a new museum. After he left the Getty, he was soon back at Yale teaching courses from time to time and working at the Gallery with Jessica Sack in an intensive program each fall to get graduate students prepared to be teachers in the galleries. (He calls his job “personal trainer in art history.”) Last fall, he gave a series of twelve weekly public lectures on the history of seven-century Dutch painting, based on works at Yale, which are available on YouTube. Next year, he will be teaching a course and giving another series of lectures, on his specialty, seventeenth-century Dutch painting.

Curators and Education

Kelly Baum is the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum. She has been working as a curator and scholar for almost fifteen years. She has published dozens of essays in such journals as October, Art Journal, and TDR: The Drama Review, and she has organized many exhibitions, most recently Felix Gonzalez-Torres: “Untitled” and New Jersey as Non-Site, for which she received a Warhol Curatorial Research Fellowship. In addition to overseeing the museum’s Sarah Lee Elson, Class of 1984, International Curator in Residence Program and serving as curatorial adviser to the University’s campus art committee, she is currently researching the exhibition Beckett’s Decade.

Cynthia Burlingham was appointed Deputy Director of Curatorial Affairs at the Hammer Museum in 2011. She is also the director of the UCLA Grunwald Center for the Graphic Arts, a position she assumed in 2005 after serving since 1992 as Associate Director and Senior Curator. At the Hammer, she manages the departments of Academic Programs, Public Programs, and Exhibitions and Publications, as well as all Grunwald Center collection and exhibition activities. She also oversees the Armand Hammer Collection of sixteenth- to nineteenth-century European and American paintings; the Daumier and Contemporaries Collection of paintings, works on paper, and sculpture; and the Franklin D. Murphy Sculpture Garden at UCLA. Burlingham has curated numerous exhibitions, including Tea and Morpheus: Women in Paris, 1880–1914 with co-curator Victoria Dailey (2014); A Strange Magic: Gustave Moreau’s “Salome” (2012); Outside the Box: Edition Jacob Samuel (2010); Rembrandt Prints (2010); And Then Again . . . Printed Sets and Series, 1500–2007 (2008); The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper (2003); The World from Here: Treasures of the Great Libraries of Los Angeles (2001); Visionary States: Surrealist Prints from the Gilbert Kaplan Collection (1996); and The French Renaissance in Print (1994). She was the coordinating curator and co-edited the catalogue for the exhibition Heat Waves in a Swamp: The Paintings of Charles Burchfield with Robert Gober in 2010 and edited a publication on the history and collection of the Murphy Sculpture Garden in 2007. Burlingham holds an M.A. in art history from Oberlin College and has lectured and written extensively on the history of the print from the sixteenth through the twentieth century.

Dabney Hailey is an independent curator and consultant specializing in modern and contemporary art. Most recently, she was Director of Academic Programs at the Rose Art Museum, Brandeis University, where she was instrumental in effecting the museum’s turnaround from near closure to its current position as a vibrant contributor to the academic and wider communities. Recent exhibitions include Art at the Origin: The Early 1960s; Sam Jury: Coerced Nature, and Dor Guez: 100 Steps to the Mediterranean. At Brandeis,
she also spearheaded the integration of art into dozens of courses across academic disciplines. Previously, Hailey was the Gruber '66 Curator of Painting, Sculpture, and Photographs at Wellesley College's Davis Museum, where she reinstalled the permanent-collection galleries and curated exhibitions of contemporary photography. Hailey is an expert Visual Thinking Strategies facilitator and a pioneer in the innovative use of the method as a managerial tool within commercial enterprises and non-profit organizations. Currently she is principal of a consultancy dedicated to improving leadership, team, and communication dynamics through art experiences.

Anne Rose Kitagawa, the child of University of Chicago professors, had the privilege of early exposure to the arts and cultures of Asia. After graduating from Oberlin College with high honors in East Asian Studies and Art History, she worked for one summer at the Intermuseum Conservation Association in Oberlin, Ohio, and for one year in the Department of Asian Art at the Art Institute of Chicago before receiving a Mellon Fellowship to study Japanese art and archeology at Princeton University. In 1993 she was hired as research assistant in Japanese art at the Boston Museum of Fine Arts and two years later as assistant curator of Japanese art at the Harvard Art Museums, where she spent fourteen years doing research and educating students and visitors through exhibitions, publications, and lectures on various Asian art topics. She is now the chief curator of collections and Asian art and director of academic programs at the Jordan Schnitzer Museum of Art in Eugene, Oregon, where she has the privilege of working with distinguished Chinese, Korean, and Japanese collections for the benefit of students and faculty at the University of Oregon. An object-oriented specialist in the field of Japanese art, particularly medieval narrative handscrolls, she also has deep interest in material studies and conservation, East Asian lacquer, cross-cultural influences, and historiography.

Martha Tedeschi was appointed Deputy Director for Art and Research at the Art Institute of Chicago in August 2012. In this capacity, she oversees matters related to content and curatorial practice, including the Institute's Libraries and Archives, the Conservation and Publication programs, as well the day-to-day activities of the eleven curatorial departments. She also serves as the Art Institute's academic liaison to local universities and to foundations. Prior to her current appointment, she held the Prince Trust Curatorship in the Department of Prints and Drawings at the Art Institute. Tedeschi received her B.A. with honors from Brown University, an M.A. from the University of Michigan, and her Ph.D. from Northwestern University (1994). She is a specialist in British and American art, with a strong secondary interest in the history of printmaking in early modern Europe as well as in the techniques and materials of works on paper. She is the general editor and co-author of the two-volume catalogue raisonné The Lithographs of James McNeill Whistler (1998), winner of the George Wittenborn award for best art book of the year. She has published extensively in scholarly journals and has organized numerous exhibitions for the Art Institute of Chicago. She was the organizing curator of the exhibition Watercolors by Winslow Homer: The Color of Light (2008), as well as for its sequel, John Marin's Watercolors: A Medium for Modernism (2011). Her most recent exhibition was Undressed: The Fashion of Privacy (Summer 2013).

**Expanding a Shared Vision: A Roundtable Discussion**

Sharon Corwin joined the Colby College Museum of Art in 2003. A scholar of American art with a strong interest in modernism and photography, she served for three years as the Lunder Curator of American Art before being appointed the Carolyn Muzzy Director and Chief Curator in 2006. At Colby, Corwin has organized numerous exhibitions drawing on the museum’s rich holdings of American art, including Sites Unseen: Photographic Visions of the Vernacular Landscape (2004) and The Skowhegan School of Painting and Sculpture: 60 Years (2006). In 2010–11, she co-curated the exhibition and co-authored the accompanying catalogue for American Modern: Abbott, Evans, Bourke-White with the Amon Carter Museum of American Art. She recently oversaw the Museum’s 26,000-square-foot addition, the Alfond-Lunder Family Pavilion, designed by Frederick Fisher and Partners. Corwin received her Ph.D. in the History of Art from the University of California, Berkeley, where she served as a faculty fellow, teaching courses in the History of Art Department and curating special exhibitions at the Berkeley Art Museum. She has published several books and essays, including Alex Katz: Maine/New York (Charka, 2012), American Modern: Documentary Photography by Abbott, Evans, and Bourke-White (University of California Press, 2010), and Picturing Efficiency: Precisionism, Scientific Management, and the Effacement of Labor (Representations, 2004).

Thomas Lentz is the Elizabeth and John Moors Cabot Director of the Harvard Art Museums, overseeing one of the leading arts institutions in the United States. A 1985 graduate of Harvard’s doctoral program in art history, Lentz is a specialist in Persian painting. After serving in curatorial roles at the Museum of Art, Rhode Island School of Design and the Los Angeles County Museum of Art, he served as head of research and collections, and later deputy director, at the Freer Gallery of Art and Arthur M. Sackler Gallery, before being appointed director of the Smithsonian’s International Art Museums Division in 2000. He came to Harvard in mid-November 2003. Lentz currently serves on several advisory committees, including the Princeton University Art Museum Advisory Council; Sakıp Sabancı Museum, Sabancı University, Istanbul, International Board of Overseers; and the Kravis Leadership Institute Board of Advisors, Claremont McKenna College. He is a Fellow of the American Academy of Arts and Sciences.

Christina Olsen is the Class of 1956 Director of the Williams College Museum of Art. Since she arrived in 2012, she has launched the campus initiative WALLS, the college's first art-lending program to students; overseen a series of significant temporary exhibitions focused on global contemporary art; initiated ambitious facility and collection assessment projects; and reorganized the staff. Before coming to Williams in 2012, Olsen was director of education and public programs at the Portland Art Museum in Oregon. There she developed a number of high-profile initiatives centered on public participation, community collaboration, and dialogue. She created the highly successful artist program
Shine a Light with Portland State University in 2009, and in 2011, she launched the initiative Object Stories, an installation, publishing platform, and online archive in which museum visitors told stories about objects in their life, and objects in the museum. Before moving to Portland, Olsen worked at both the J. Paul Getty Museum and the Getty Foundation in Los Angeles, where she oversaw the Getty’s worldwide grants to museums and archives for research and interpretation. She also launched the Getty’s influential Online Scholarly Cataloguing Initiative. Olsen has lectured and taught on a broad range of topics, including museums in the twenty-first century, the changing role of the public, and Italian Renaissance secular art. She has a Ph.D. from the University of Pennsylvania in Italian Renaissance art and received her B.A. from the University of Chicago.

Michael Taylor is the Director of the Hood Museum of Art at Dartmouth College. Prior to his appointment at Dartmouth in August 2011, Taylor served as the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art, where he worked for more than fifteen years. A highly regarded curator, author, and expert on modern and contemporary art, he is an eminent scholar of Dada and Surrealism with a focus on the work and ideas of Marcel Duchamp. In 2009 he was co-commissioner with Carlos Basualdo for the Bruce Nauman exhibition at the American Pavilion for the 53rd Venice Biennale that won the Golden Lion award for best national pavilion. Taylor’s 2009 book, Marcel Duchamp: Etant donnés, won the George Wittenborn Prize and was awarded first prize for best museum permanent-collection catalogue by the American Association of Art Museum Curators. A native of London, Taylor received master of arts degrees from both the University of Edinburgh in Scotland and the Courtauld Institute of Art in London. He also received his Ph.D. at the Courtauld Institute. In 2011 he was a fellow at the Center for Curatorial Leadership in New York, which prepared him for the transition from curator to museum director. During his tenure at Dartmouth, Taylor has launched a major expansion of the Hood that will see the museum double its gallery space and triple the number of its classrooms. Designed by the noted architects Tod Williams and Billie Tsien, this expansion project is expected to be completed by the fall of 2017.

Simone Wicha joined the Blanton Museum of Art in 2006, originally as part of the leadership team overseeing membership and development and then as deputy director. In 2011 she became the museum’s fifth director. She has worked in the cultural sector for twenty years and has extensive experience with strategic planning as well as managing and advancing major cultural institutions. As director, Wicha has focused on restructuring the museum’s operations and staff to support her goal of raising the Blanton’s profile both within the state and internationally, ensuring that it remains one of the best museums in Texas and that it serves as one of the top university art museums in the country. By building a strong team to oversee the museum’s collections and curatorial and education departments, she has reinvigorated the museum’s mission to support important scholarship, to continue to build on its renowned collection, and to teach and engage a wide variety of audiences. Under Wicha’s leadership, the Blanton has seen a marked increase in university and alumni engagement, launched a successful rebranding campaign, and welcomes a record number of visitors. Wicha previously held management positions at the Noguchi Museum, the Juilliard School, and the Hispanic Heritage Awards Foundation. She also has performed consulting work, as part of CW Shaver & Company, Inc., for Paul Taylor Dance Company in New York City, and for the University of Maine’s Fogler Library. She holds a bachelor of science in mathematics from the University of Texas at Austin, completed the Institute of Arts Management Certificate Program at The John F. Kennedy Center for the Performing Arts, and participated in the Museum Leadership Institute at The Getty Leadership Institute.