

Jessie Park (née Huh)
Yale University Art Gallery
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EDUCATION

- Ph.D.** 2017 University of Arizona
 Dissertation: “Sculpting and Weaving Alliances: Alabaster Funerary Sculpture and Tapestry in the Habsburg Netherlands, 1506-1549”
- M.A.** 2008 University of California, Riverside
- B.A.** 2006 University of California, Irvine (*cum laude*)

MUSEUM EXPERIENCE

Yale University Art Gallery, New Haven, CT
Department of European Art
Nina and Lee Griggs Assistant Curator of European Art, April 2020 – present

Harvard Art Museums, Cambridge, MA
Division of European and American Art
Rousseau Curatorial Fellow in European Art, October 2016 – August 2019

J. Paul Getty Museum, Los Angeles, CA
Department of Drawings
Curatorial Research Consultant, April 2013 – July 2013
Consultant & Translator/Interpreter, July 2012 – March 2013
Graduate Intern, September 2011 – June 2012

Huntington Library, Art Museum, and Botanical Gardens, San Marino, CA
Department of European Art
Guest Curator, September 2012 – September 2013
Curatorial Intern, Summer, 2009 – 2011

Los Angeles County Museum of Art, Los Angeles, CA
Registrar’s Office
Intern, August 2005 – May 2006

TEACHING EXPERIENCE

University of Arizona, Tucson, AZ

Department of Art History

Teaching Associate (Instructor), August 2009 – June 2011

“Art and Society in the Western Tradition” (Fall 2009, Spring 2010); “Survey of Western Art II: Renaissance to Contemporary” (Fall 2010, Spring 2011); “Art and Culture of Renaissance Europe” (Summer 2011)

University of California, Riverside, Riverside, CA

Department of Art History

Teaching Assistant, January – March 2008

EXHIBITIONS & GALLERY INSTALLATIONS

Curated

Re-Installation of 17th-century Netherlandish Paintings

Harvard Art Museums, Cambridge, MA

January 2018 – present (presentation date)

Collection Gallery Installations (rotations)

Harvard Art Museums, Cambridge, MA

November 2018 – present (presentation date)

“Virtues and Vices”; “Chiaroscuro Woodcuts”; “Images of Soldiers by Salvator Rosa”; “Wenzel Hollar and 17th-Century Women’s Dress”; “Images of Ottoman Turks in 16th-and 17th-Century Europe”; and “Dutch Drawings of Flora and Fauna”

Crossing the Alps: Artistic Exchange and the Printed Image in Renaissance Europe

The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA

September 28, 2013 – January 14, 2014

Assisted

Pink [working title] (curated by A. Cassandra Albinson)

Harvard Art Museums, Cambridge, MA

Spring 2021

Mutiny: Works by Géricault (curated by A. Cassandra Albinson)

Harvard Art Museums, Cambridge, MA

September 1, 2018 – January 6, 2019

Face to Face: Flanders, Florence, and Renaissance Painting (curated by Catherine Hess & Paula Nuttall)

The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA

September 28, 2013 – January 14, 2014

Looking East: Rubens’s Encounter with Asia (curated by Stephanie Schrader)

J. Paul Getty Museum, Los Angeles, CA

March 5 – June 9, 2013

Gustav Klimt: The Magic of Line (curated by Lee Hendrix and Edouard Kopp)
J. Paul Getty Museum, Los Angeles, CA
July 3 – September 23, 2012

Contemporaries of Gustav Klimt (curated by Lee Hendrix and Edouard Kopp)
J. Paul Getty Museum, Los Angeles, CA
July 3 – September 23, 2012

LECTURES, SEMINARS & CONFERENCE PRESENTATIONS

“Intersections between Media: European Medals, Prints, and Paintings from the 16th to 19th Century” (with Kirsten Burke, Ph.D. candidate, Department of History of Art and Architecture, Harvard University), Harvard Art Museums, Cambridge, MA, April 5, 2019

“Medieval and Early Modern Ivories at the Harvard Art Museums” (with Anthony Cutler, Evan Pugh University Professor [Emeritus] in Art History, Pennsylvania State University), Harvard Art Museums, Cambridge, MA, March 5, 2019

“Made for Export: 17th-Century Southeast Asian Ivories and Creation of a New Aesthetic,” College Art Association, New York, NY, February 15, 2019

“Made in Asia: Devotional Ivory Sculptures for the Mexican Market, c. 1590-1650,” Harvard Divinity School, Cambridge, MA, October 23, 2018

“Alliance, Emulation and Competition in the Habsburg Netherlands: The Case of 16th-Century Alabaster Funerary Monuments in Heverlee,” Real Colegio Complutense International Workshop: *Art and Court Cultures in the Iberian World (1400-1650)*, Harvard University, Cambridge, MA, April 23, 2018

“Devotional Ivories, Chinese Carvers, and the Economies of Catholicism: Reconsidering Hispano-Filipino Ivory Sculpture,” Renaissance Society of America, New Orleans, LA, March 24, 2018

“Shifting Perspectives: Art and the Production of Urban Space, 1530-1850” (with Austeja Mackelaite, Stanley H. Durwood Foundation Curatorial Fellow, and Laura Turner Igoe, Maher Curatorial Fellow of American Art, Harvard Art Museums), Harvard Art Museums, Cambridge, MA, March 3, 2017

“The *Seven Deadly Sins* Tapestries, the Masque, and Habsburg Propaganda at Binche in 1549,” European Capital of Culture Conference: *Festivals in Hainaut at the time of Jacques du Broeucq: The European Importance of Festivities to Honor Charles V and the Future Philip II (1549)*, Low Countries Sculpture Society | Society for European Festivals Research, Mons, Belgium, October 12, 2015

“Defying Categorization, Defining Practice: Pieter Coecke van Aelst’s Illustrations in the *Triumph of Antwerp* of 1550,” Interdisciplinary Symposium: *Composition: Making Meaning through Design*, History of Books and Material Texts Research Focus Group, University of California, Santa Barbara, CA, May 16, 2014

“Between History and Perception: Understanding Renaissance Art,” Korean American Museum Women’s Auxiliary Council, Los Angeles, CA, June 20, 2013

“Ephemera or Permanence? Temporaneity of Classically-inspired Structures in Pieter Coecke van Aelst’s *Triumph of Antwerp* of 1550,” Renaissance Society of America, San Diego, CA, April 4, 2013

“Cross-Cultural Exchange between Europe and Asia in the Early Modern Period” (with Stephanie Schrader, Curator of Drawings, J. Paul Getty Museum), University of California, Los Angeles, CA, October 12, 2011

“Crossing Boundaries and Appropriating Ideas: Conrat Meit’s *Judith with the Head of Holofernes*,” University of Arizona, Tucson, AZ, March 8, 2011

“Conflation of the Classical and the Eccentric: Re-considering Cellini’s Portrait Bust of Cosimo I de’ Medici,” Arizona Center for Medieval and Renaissance Studies, Tempe, AZ, February 12, 2011

“Connecting Two Sides: Conrat Meit as a Nexus between Margaret of Austria’s Private and Public Worlds and Her Respective Participants,” Graduate Student Symposium: *The Role and Practice of Artists in Society*, Art History Society, California State University, Los Angeles, CA, January 22, 2011

“Female Beauty and Frustrated Love: ‘Venus at Her Toilette,’ Viewer’s Response, and the Literary Tradition in Renaissance Italy,” Sixteenth Century Society & Conference, Montreal, Canada, October 17, 2010

“Inspiration across the Alps: Raphael’s Sistine Chapel Tapestry Cartoons and Northern Europe,” Renaissance Conference of Southern California, San Marino, CA, February 6, 2010

PUBLICATIONS

Book Chapter

“The Enchantment of Woven Surfaces: The *Seven Deadly Sins* Tapestries and Habsburg Propaganda in Binche, 1549.” In *Charles V, Prince Philip and the Politics of Succession: Festivities in Mons and Hainault, 1549*. Edited by Margaret McGowan and Margaret Shewring. Turnhout: Brepols, forthcoming.

Journal Article

“Made by Migrants: Southeast Asian Ivories for Local and Global Markets, c. 1590-1640.” *The Art Bulletin*, forthcoming.

Encyclopedia Entry

“Ivories for the Christian Missions in Asia.” *Routledge Encyclopedia of the Renaissance World*. Edited by Kristen Poole. London: Routledge, forthcoming.

Manuscript in Preparation

“Théodore Géricault’s *Cattle Market* Rediscovered.”

Online

“A Glimpse into the Dutch Golden Age” [co-written with A. Cassandra Albinson], *Index Magazine*, Harvard Art Museums, April 27, 2018. <https://www.harvardartmuseums.org/article/a-glimpse-into-the-dutch-golden-age>