

## SYMPOSIUM SPEAKERS

The New Now: Art, Museums, and the Future

25 and 26 October 2019

HOOD  
MUSEUM  
OF ART



### Maxwell L. Anderson '77

#### President, Souls Grown Deep Foundation

Maxwell Anderson earned an BA with highest distinction in art history at Dartmouth College (1977), and MA (1978) and PhD (1981) degrees from the Department of History of Art and Architecture at Harvard University. He served for seven years as a curator in the Department of Greek and Roman Art at the Metropolitan Museum of Art (1981-87), followed by almost thirty years as a museum director at five museums, including the Musée des beaux-arts de l'Ontario, the Whitney Museum of American Art, and the Dallas Museum of Art. Former president of the Association of Art Museum

Directors, he is currently President of Souls Grown Deep Community Partnership and Foundation, which is dedicated to improving the quality of life of communities that gave rise to the art made by African American artists of the South. Dr. Anderson has published dozens of articles and the monograph *Pompeian Frescoes in The Metropolitan Museum of Art* (New York, 1987), along with two books: *The Quality Instinct* (Rowman and Littlefield Publishers, 2012) and *Antiquities: What Everyone Needs to Know* (Oxford University Press, 2016). He was decorated as a Commendatore dell'Ordine al Merito della Repubblica Italiana (Knight Commander in the Order of Merit of the Italian Republic) in 1990, and as Chevalier dans l'Ordre des Arts et des Lettres (Knight in the Order of Arts and Letters of the French Republic) in 2010.



### Juliette Bianco '94

#### Deputy Director, Hood Museum of Art, Dartmouth

Juliette Bianco is a 1994 graduate of Dartmouth. She holds an MA in art history from the University of Chicago and is a graduate of the Getty Leadership Institute's residence program for museum administrators. She has coordinated dozens of exhibitions at the Hood Museum and presents at national and international conferences about college museums as centers of innovative teaching and places to explore diversity, creative partnerships, and the benefits of strategic planning. Recent

publications include "Off the Shelf: A Conversation with MANUAL (Ed Hill/Suzanne Bloom)," *Gulf Coast: A Journal of Literature and Fine Arts* (2015) and "Go with the Flow: Fluxus at Play in a Teaching Museum," in *A Handbook for Academic Museums: Exhibitions and Education*, Museums, Etc. (2012). She also contributed to a number of Hood catalogues, including *Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context* (2012) and *Wenda Gu at Dartmouth: The Art of Installation* (2008).



### Joshua Chuang '98

#### Head of the Wallach Division of Art, Prints, and Photographs, and the Robert B. Menschel Senior Curator of Photography at the New York Public Library

Joshua Chuang previously served as the chief curator for the Center for Creative Photography in Tucson, Arizona, and the Richard Benson Associate Curator of Photography and Digital Media at the Yale University Art Gallery. His exhibitions include *Robert Adams: The Place We Live; First Doubt: Optical Confusion in Modern Photography; Recent Histories: Contemporary African Photography and Video Art*; and

*Blue Prints: The Pioneering Photographs of Anna Atkins*. He has also directed and produced more than twenty photography monographs, including those by Robert Adams, Lee Friedlander, Edward Ranney, Judith Joy Ross, Mark Ruwedel, and Santu Mofokeng. Among his current projects is a new facsimile of Kikuji Kawada's ground-breaking photobook *Chizu [The Map]*.

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### Megan Fontanella (Remmerts) '04

**Curator, Modern Art and Provenance, at the Solomon R. Guggenheim Museum, New York**

Part of the Guggenheim's curatorial staff since 2005, Megan Fontanella is deeply invested in the stewardship of the collection and has cultivated a specialist knowledge of World War II-era provenance research. She regularly collaborates with conservation staff on collections research and treatment projects. In addition, she has worked on over 30 exhibitions for the Guggenheim's constellation of museums in Bilbao, New York, Venice, and formerly Berlin, as well as organized traveling exhibitions in Canada, France, Germany, Italy, and the Netherlands. She co-organized, among others, *Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960* and *The Great Upheaval: Modern Art from the Guggenheim Collection, 1910–1918*. More recently, Megan supported the traveling retrospective *Alberto Burri: The Trauma of Painting*; curated *Visionaries: Creating a Modern Guggenheim*; and co-curated *Giacometti*. She has also helped organize numerous presentations in the museum's former Kandinsky Gallery and currently maintains the Thannhauser Gallery, a permanent display of 19th- and early 20th-century art at the New York museum. Desiring to play a more central role in building pipelines to careers in the arts and reach diverse candidates at earlier stages in their development, she was part of the 2017 Guggenheim team that piloted Find the Forgery, an educational program for high school students with an interest in both the sciences and art disciplines. Megan helms the Collections Council, the museum's highest-level patrons' group after its Board of Trustees. Megan graduated from Dartmouth College with a BA in art history modified with history and received her MA in art history from the Courtauld Institute of Art, London, where she specialized in late 19th-century French art. She is a member of the Board of Advisors at the Hood Museum of Art at Dartmouth, as well as chair of the jury for the Mentorship Program of the Association of Art Museum Curators.



### Seán Hemingway '89

**John A. and Carole O. Moran Curator in Charge, Department of Greek and Roman Art, The Metropolitan Museum of Art**

A seasoned archaeologist, Seán Hemingway has excavated prehistoric, classical, and Roman sites in Greece and Spain and is currently the metals specialist for the Palaikastro excavations in eastern Crete. He received his BA from Dartmouth College with a major in classical art and archaeology and his MA and doctorate from Bryn Mawr College. He studied at the American School of Classical Studies in Athens as a Fulbright Scholar and has twice been the MMA Visiting Curator at the American Academy in Rome. Seán worked for three years in the Department of Ancient Art at the Harvard University Art Museums before coming to the Met as an assistant curator in 1998. As a curator in the Greek and Roman Department, Seán has assisted with the reinstallation of large parts of the permanent collection, including the Archaic and Classical Greek Galleries (1999), the Cypriot Galleries (2000) and the Hellenistic and Roman Galleries (2007). He has also curated special exhibitions including *Historic Images of the Greek Bronze Age* (2011), *Sleeping Eros* (2013), *The Boxer: An Ancient Masterpiece* (2013), and he was a lead curator for the exhibition *Pergamon and the Hellenistic Kingdoms of the Ancient World* (2016). Seán has a particular specialty in Greek and Roman bronzes and is the author of numerous scholarly publications, including a book on Hellenistic bronze sculpture titled *The Horse and Jockey from Artemision: A Bronze Equestrian Monument of the Hellenistic Period* (University of California Press at Berkeley 2004) and a novel titled *The Tomb of Alexander* (Hutchinson 2012).

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### **Yuriko Jackall**

#### **Curator of French Paintings at the Wallace Collection in London**

Yuriko Jackall holds a PhD from the Université de Lyon and MAs from the Courtauld Institute of Art in London and the École du Louvre in Paris. Her research focuses on materials and techniques in the 18th century, the history of collecting and formation of taste, and the art of Jean-Baptiste Greuze. Her book manuscript on Greuze's expressive heads, based upon her doctoral dissertation, was awarded the 2016 Institut national d'histoire de l'art prize and is forthcoming with the Institut national d'histoire de l'art-

Comité des travaux historiques et scientifiques collection. In the past year at the Wallace Collection, she curated an exhibition around the museum's three newly conserved paintings by Louis-Léopold Boilly. She also oversaw the Manolo Blahnik at the Wallace installation and talk series. She is now at work on a loan exhibition reevaluating the art of Jean-Honoré Fragonard. At the National Gallery of Art, Washington, where she was assistant curator of French painting from 2011 through 2018, she was co-curator of *Hubert Robert, 1733–1806*, organized with the Musée du Louvre in 2016. She was organizing curator of *America Collects Eighteenth-Century French Painting* in summer 2017 and of *Fragonard: The Fantasy Figures* in autumn 2017.



### **Amelia Kahl '01**

#### **Andrew W. Mellon Associate Curator of Academic Programming, Hood Museum of Art, Dartmouth**

Amelia Kahl works with faculty and students to study and learn from original works of art. She runs the Bernstein Center for Object Study (BCOS) and partners with Dartmouth faculty to teach in BCOS and the galleries. Her curatorial work includes *Resonant Spaces: Sound Art at Dartmouth* (2017, co-curated with Spencer Topel) and *All Dolled Up* (2019). Amelia is a 2001 graduate of Dartmouth and created the first *A Space for Dialogue* exhibition. She taught art history at Georgetown University and the University of Maryland and worked at the National Law Enforcement Museum before returning to Dartmouth in the fall of 2010. She has an MA in art history from Williams College and is ABD at the University of Maryland.



### **Maggie Lind Newey '02**

#### **Associate Director of Academic Programs and Public Education, Smith College Museum of Art**

Maggie Lind Newey works to make the museum an accessible interdisciplinary resource for Smith College's campus and broader communities. Her past experience includes positions at the Smithsonian American Art Museum, the National Portrait Gallery, the Speed Art Museum, and the Hood Museum of Art. She completed an MAT in museum education from George Washington University, an MA in art history from the Courtauld Institute of Art, and a BA in art history (modified with classical studies) from Dartmouth College.

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### **Brooke A. Minto '01**

**Executive Director, Zeitz MOCAA Foundation USA**

**Director of Institutional Advancement, Zeitz Museum of Contemporary Art Africa**

Brooke Minto is an arts administrator, fundraiser, art historian, and educator with experience working internationally for museums and arts organizations. She is recognized for her ability to advance institutional development and foster community engagement. Before joining Zeitz MOCAA, she served as chief advancement officer at

the New Museum of Contemporary Art in New York and as Deputy Director for Development and External Affairs at the New Orleans Museum of Art (NOMA) in Louisiana. Minto has been adjunct lecturer in the Department of Art and Art History at Florida International University in Miami and has contributed essays and articles on contemporary art to exhibition catalogues and other publications. She regularly serves as a visiting critic and juror for creative practices including visual arts, architecture, and film. Following her Dartmouth College BA in art history, Brooke earned an MA in modern art and critical studies from Columbia University.



### **Tricia Y. Paik '91**

**Florence Finch Abbott Director of the Mount Holyoke College Art Museum**

Tricia Paik's prior positions include curator of contemporary art at the Indianapolis Museum of Art (Newfields) and associate curator of modern and contemporary art at the Saint Louis Art Museum, where she curated their contemporary program and the inaugural contemporary collection installations for their 2013 expansion designed by Sir David Chipperfield. She also held positions at the Museum of Modern Art and the Metropolitan Museum of Art. She earned a BA in English modified with art history from Dartmouth College and an MA and PhD in art history from the Institute of Fine Arts, NYU. A specialist in modern and contemporary art, she is the main author of the 2015 Phaidon survey of Ellsworth Kelly's life and career, the first monograph published about the artist since 1973.



### **Chanon Kenji Praepipatmongkol '13**

**PhD candidate, University of Michigan**

Chanon Kenji Praepipatmongkol is a PhD candidate in the history of art at the University of Michigan, where he specializes in modern and contemporary Asian art. He has held curatorial fellowships at the Museum of Contemporary Art Chicago, Tate Britain, and National Museum of Korea, and has worked on various programs and publications for the Museum of Fine Arts Houston, National Gallery Singapore, and Bangkok Art and Culture Center. At the MCA Chicago, he recently organized *Fragments of a Crucifixion* (2019), an exhibition that explores artistic and spiritual responses to racial violence in the United States. In 2019-20, he will be working as part of the Getty-funded project MAHASSA (Modern Art Histories in and Across Africa, South, and Southeast Asia) to investigate comparative approaches to the study of postwar abstraction.

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### **Jan Seidler Ramirez '73**

#### **Founding Chief Curator and Executive Vice President of Collections at the National September 11 Memorial and Museum in New York City**

Under her guidance, the Memorial and Museum's collection has grown to include many thousands of objects, artworks, photographs, films, oral histories and audio artifacts, architectural relics, and other primary evidence materials relevant to 9/11 and its legacy. In creating this resource, which continues to grow, she and her staff have worked directly with stakeholders from the multiple communities and agencies directly affected by 9/11, and with artists, photographers, and filmmakers who responded to these transformative events. Previously, Jan served as vice president and museum director at the New-York Historical Society, where she played a major role in developing that institution's 20<sup>th</sup>-century collecting program and its History Responds initiative, a series of exhibitions, public programs, and collection acquisition efforts focused on the 9/11 attacks in their broad historical context. In her career, Ramirez has held curatorial, interpretation, collections development, and senior administrative posts at museums in Boston and New York, including the Boston Museum of Fine Arts, the Hudson River Museum, and the Museum of the City of New York. She has taught and lectured extensively on American history, arts, material culture, and the phenomenon of "crisis collecting" and authored numerous publications and essays relating to American arts and cultural history. A graduate of Dartmouth College, where she majored in English, she earned her PhD in American studies at Boston University.



### **Marla Redcorn-Miller '89**

#### **Director of the Osage Nation Museum, Pawhuska, Oklahoma**

Marla Redcorn-Miller was raised in the Red Stone Kiowa community by her mother, Joby Henry Redcorn, and her grandmother, Mary Keahbone Henry. Her interest in art and the museum field stems from her upbringing in this tribal community, as well as the influence of her father, Jim Redcorn, who was a prominent Osage artist. Throughout her career, she has held positions in museums with significant Native North American art collections, including deputy director of the Museum of Indian Arts and Culture, Santa Fe, New Mexico, and education curator for the Museum of Contemporary Native Arts, Santa Fe, New Mexico, and the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma. She has more than twenty years' experience in developing interpretive programming on indigenous arts and culture related subjects. In her work, she endeavors to apply tribal community-based knowledge systems as a foundation for understanding indigenous arts and culture. Marla has a BA in art history from Dartmouth College and an M.Phil. in art history from Columbia University. She is a Ford Fellow and has served on the boards of the Native American Arts Studies Association and the Santa Fe Children's Museum. Marla and her eleven-year-old daughter live in Pawhuska, Oklahoma.

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#### **Jean F. Rosston '77**

#### **Conservator of Fine Art, Kunsthaus Zürich, the Fine Arts Museum in Zürich, Switzerland**

Jean F. Rosston earned her BA from Dartmouth College in art history in 1977 and her MA and certificate of advanced studies from Cooperstown Graduate Programs, SUNY, in 1982. She has worked in several important art museums specializing in the conservation of paintings and works of art on paper ranging from old masters to modern and contemporary art, including collections care, changing exhibitions, and international loans. During the early years of her training in Washington DC, she worked in a private paintings conservation practice, then at the Folger Shakespeare Library, followed by a special project in Surinam, South American. After graduate school, she held positions as a fine art conservator at the Philadelphia Museum of Art in Pennsylvania and the Solomon R. Guggenheim Museum in New York City. For the past thirty-one years, she has been on the staff at the Kunsthaus Zürich, the Fine Arts Museum in Switzerland. She is a member of the American Institute for Conservation (AIC), International Institute for Conservation (IIC), Internationale Arbeitsgemeinschaft der Archiv-, Bibliotheks- und Graphikrestauratoren (IADA), and International Council of Museums (ICOM)



#### **Anna Serotta '03**

#### **Associate Conservator in Objects Conservation, The Metropolitan Museum of Art**

At the Metropolitan Museum of Art, Anna Serotta is primarily responsible for the Egyptian Art collection. She received her MA in art history and an advanced certificate in art conservation at the Institute of Fine Arts, NYU, where she majored in objects conservation with a focus on archaeological materials. Prior to her current appointment, Anna held contract positions at the Brooklyn Museum, the American Museum of Natural History, and the Metropolitan Museum of Art, and she has worked as an archaeological field conservator on sites in Egypt, Turkey, Greece, and Italy. Anna is a Fellow of the American Academy in Rome and also a lecturer for the Institute of Fine Arts Conservation Center.



#### **Catherine (Cat) Roberts Shteynberg '05**

#### **Assistant Director and Curator of Arts and Culture Collections at the McClung Museum of Natural History and Culture at the University of Tennessee, Knoxville**

Cat Roberts oversees the McClung Museum's exhibition program and PR and marketing efforts; teaches museum studies; and curates an eclectic 27,000-object collection of American and European fine and decorative arts, as well as material culture from around the world. Her recent exhibitions include *Fish Forks and Fine Furnishings: Consumer Culture in the Gilded Age* (2017), *Drawn from the McClung Museum* (2015), and *Pick Your Poison: Intoxicating Pleasures and Medical Prescriptions* (co-curator, 2018). She is a Dartmouth '05 and received her MS in material anthropology and museum ethnography from the University of Oxford with generous support from Dartmouth's James B. Reynolds Scholarship for Foreign Graduate Study. She has over twelve years of experience working in administrative, curatorial, digital, and educational positions in museums and archives, including the Hood Museum, National Museum of Women in the Arts, Smithsonian Photography Initiative, and the Smithsonian Institution Archives.

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### Elisabeth Sherman '06

#### Assistant Curator at the Whitney Museum of American Art



Elisabeth Sherman is presently working on two forthcoming exhibitions, *Making Knowing: Craft as Art, 1950-2019*, which opens at the Whitney in November 2019, and *Dawoud Bey: An American Project*, which opens at SFMoMA in February 2020 before traveling to the High Museum in Atlanta and then the Whitney in fall 2020. She most recently oversaw the Whitney's presentation of *Zoe Leonard: Survey* and co-curated *Between the Waters*, both in 2018. Previously, she co-curated *Bunny Rogers: Brig Und Ladder* (2017), organized the installation *Torbjørn Rødland: Blue Portrait* (Nokia N82) (2016), co-curated the exhibition *Flatlands* (2016), served on the curatorial team for *Collected by Thea Westreich Wagner and Ethan Wagner* (2015), and co-curated the installation of Michele Abeles's *Baby Carriage on Bike or Riot Shield as Carriage* (2015). In 2012, she curated *Trisha Baga: Plymouth Rock 2*. She has written for numerous exhibition catalogues, as well as contributed to *Artforum* and *Art in America*. Elisabeth received her BA from Dartmouth in 2006 and her MA from the Courtauld Institute in 2008.



### Ellen Y. Tani '05

#### Assistant Curator, Institute of Contemporary Art, Boston

Ellen Tani is an art historian and curator of modern and contemporary art. Her research explores the expanded field of American art and its intersections with globalization, black studies, and critical race theory. She joined the Institute of Contemporary Art/Boston in 2018 as assistant curator, where she has worked with a range of artists, including Nina Chanel Abney, Tschaabalala Self, and Raul de Nieves. Prior to the ICA, she was the Andrew W. Mellon Postdoctoral Curatorial Fellow at the Bowdoin College Museum of Art, where she taught with the collection, authored the book and exhibition *Second Sight: Contemporary Art and the Paradox of Vision*, and curated numerous exhibitions. Her writing has appeared in exhibition monographs on Senga Nengudi and Charles Gaines, as well as in *American Quarterly*, *Art Journal*, *Art Practical*, and *The Chart*, and she serves on the editorial board of *Apricot* journal. Her work has been supported by the Andrew W. Mellon Foundation, Asian Contemporary Arts Consortium, Hewnoaks Artist Colony, and Carter G. Woodson Institute for African and African American Studies at the University of Virginia. She earned her PhD from Stanford University in 2015. Tani's current book project examines the historical relationship of racial discourse and conceptual art in the late 20th and early 21st centuries.



### Liz Tunick Cedar '05

#### Manager of Global Cultural Sustainability Programs, Office of International Relations, Smithsonian Institution

At the Smithsonian Institution, Liz Tunick Cedar is responsible for leading new partnership development and overseeing the strategic planning and execution of global projects in art and culture. She works with national governments and foreign museums on preserving, developing, and designing cultural institutions, training museum professionals, and enhancing public engagement. She also contributes to the Smithsonian's efforts to preserve and protect cultural assets in crisis. She has worked previously at several major U.S. museums, including the Art Institute of Chicago, the Clark Art Institute, and the National Gallery of Art, where she was also a Kress Fellow. She received her BA from Dartmouth College and her MA in art history from Williams College.

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**Lisa Volpe '04**

**Associate Curator, Photography, at the Museum of Fine Arts, Houston**

Before arriving in Houston, Lisa Volpe was the curator of the Wichita Art Museum, where she oversaw all areas of the museum's collection. Additionally, she held various curatorial roles at the Santa Barbara Museum of Art (SBMA) and fellowships at the Los Angeles County Museum of Art (LACMA) and the Cleveland Museum of Art.



**John Wetenhall '79**

**Director, The George Washington University Museum and the Textile Museum**

As founding director of a new museum on the campus of George Washington University, John Wetenhall coordinated the merger of the Washington, DC, Textile Museum with a university known for its outstanding programs in museum studies and museum education. The new entity comprises a public museum on GW's main campus and an off-site conservation/collections facility, both dedicated to engaging faculty and students in research and exhibitions. John teaches on the faculty of GW's renowned

Graduate Program in Museum Studies. He earned his BA at Dartmouth College, MA in the history of art at Williams College, MA and PhD at Stanford University, and MBA at Vanderbilt University. For nine years, he served as executive director of The John and Mable Ringling Museum of Art in Sarasota, Florida, leading a \$150 million capital and endowment program. He previously participated in major renovations at the Cheekwood Museum of Art in Nashville and the Birmingham Museum of Art. He also served as president of the Carnegie Museums of Pittsburgh and as interim director of the Miami Art Museum (now Perez). As an art historian, his scholarship has focused on modern monuments of the 19th and 20th centuries; he has taught at the University of Minnesota, Santa Clara University, Stanford, Florida State, and George Washington. His recent writings focus on the values, ethics, and "business" of museums. John's board service includes the U.S. National Committee of the International Council of Museums (ICOM-US), the Association of Academic Museums and Galleries (AAMG), and the American Alliance of Museums (AAM). He has received the Museum Service Award from the Southeastern Museums Conference (SEMC) and the Florida Association of Museums' (FAM) Lifetime Achievement Award.