

VIRTUAL SYMPOSIUM SPEAKERS
**“Terms of Art: Design, Description, and
Discovery in Cataloging”**



Amanda Acosta is an archivist currently living in Baltimore, Maryland. She holds a BA in art history from Virginia Commonwealth University and an MLIS from the University of Maryland. Her work centers on recontextualizing and increasing access to work by queer, BIPOC, and women artists. Amanda has been, and continues to be, an active member of digital humanities projects for cultural institutions and nonprofit organizations throughout the District-Maryland-Virginia and New York City regions.

Dr. John Bell is a software developer and artist at Dartmouth College. His work there includes acting as director of Information, Technology and Consulting's Data Experiences and Visualizations Studio, associate director of the Media Ecology Project, manager of Dartmouth Research Computing's Digital Humanities Program, and teaching as a lecturer in the Department of Film Production and Media Studies. John's research focuses on collaborative creativity, and he has produced everything from utilitarian semantic web-publishing platforms to aggressively useless installation art. With nine others, he was the co-author an 85,000-word-long book about a 38-character-long computer program.

In addition to his work at Dartmouth, John is also an assistant professor of digital curation at the University of Maine and a senior researcher at the Still Water Lab. He holds one of what are believed to be the first three collaborative doctoral degrees ever conferred in the United States, the other two of which are held by his co-authors of a collective dissertation on collaboration in the arts.

Jessica BrodeFrank spent the last decade in cultural heritage institutions, running DAMS, digital humanities research, and digital curation. She held positions at the Georgetown University Library, the Adler Planetarium, and the Smithsonian's NAA, Gardens, NPG, and NMAAHC. She leads digital management services for the Academy of Motion Pictures Arts and Sciences and is in her final year as a doctoral research candidate at the University of London. Jessica's research focuses on crowdsourcing as a means of digital engagement, and the enrichment of metadata taxonomies with these diverse voices as a way towards inclusive search and access.

Dr. Elizabeth Saari Browne is a remote senior research cataloguer (independent contractor) for the Decloux Collection of seventeenth- and eighteenth-century French architecture and ornament prints at Cooper Hewitt, Smithsonian Design Museum. In addition to her curatorial work at Cooper Hewitt, she also teaches courses on eighteenth-century European art at Georgia State University. Elizabeth's current book project, *Modeling Sculpture: Clodion and the Aesthetics of Terracotta*, is based on her dissertation, which she completed in 2021 in the History, Theory, and Criticism of Art and Architecture program at the Massachusetts Institute of Technology.

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Peter Carini is the college archivist and records manager at Dartmouth College, where he provides leadership for managing the lifecycle of college records and guides collection development and management. Peter also promotes the use of special collections materials through teaching and outreach activities, as well as through active participation in digital humanities projects aimed at promoting the experiences of marginalized communities represented in the archives.

Dr. Adrienne Childs is an independent scholar, art historian, and curator. Her current book, *Ornamental Blackness: The Black Figure in European Decorative Arts* (under contract with Yale University Press), is an exploration of blacks in European decorative arts. In addition to her writing, Adrienne has also curated and co-curated numerous exhibitions, including *The Colour of Anxiety: Race, Sex and the Uncanny in Victorian Sculpture*, which opened at the Henry Moore Institute in November 2022. In April 2022, the Hood Museum of Art awarded Childs the 2022 Driskell Prize in recognition of her contribution to African American art and art history.

Richel Cuyler joined the Advancing Pathways for Long-Term Collaboration grant, a project connecting the Dartmouth Library and the Hood Museum, as a cultural heritage technical developer in April 2021. Richel is a Dartmouth alumna whose experience in the museum’s education department during her senior year propelled her to spend over a decade in New York City working in education and event programming in museums and cultural institutions like the Brooklyn Museum, the Brooklyn Academy of Music (BAM), and the Rubin Museum. Richel is also a creative technologist, bringing an interdisciplinary approach to building integrations that help solve technology challenges.

Dr. Brinker Ferguson is a research associate in the ITC's Data Experiences + Visualizations Studio and heads the Cultural Heritage Preventative Preservation Program at Dartmouth College. In addition, Brinker is an adjunct professor, lecturing on museum studies and oceanic cultural studies in the Anthropology Department at Dartmouth. Previously she was a postdoc fellow at Dartmouth through the Neukom Institute for Computational Science. Her research focuses on cultural heritage preservation, computational imaging, and Indigenous agency.

Janet Fong is a research assistant professor at Hong Kong Baptist University and guest curator at the Hong Kong Museum of Art (HKMoA). She has worked at the Central Academy of Fine Arts Art Museum, the Osage Gallery, University of Hong Kong, the Hong Kong Maritime Museum, and 1a space. Her recent exhibitions are: *New Horizon—Ways of Seeing Hong Kong Art in the 80s and 90s* (HKMoA, 2021–22); *Research Project: CITYA—Virtual and Physical Exhibitions in Hong Kong, Rome, Tallinn, Beijing, Macao, and San Francisco* (2021); and the *First Shenzhen Biennale* (2018).

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Dr. Milena Gallipoli is a postdoctoral fellow in art history at the Universidad Nacional de San Martín, Argentina, and head of research at the Museo de la Cárcova at the Universidad Nacional de las Artes. She holds a PhD in history from the Escuela de Altos Estudios Sociales, Universidad Nacional de San Martín (UNSAM). She has an MA in Argentinean and Latin American art history from the same institution. Milena also holds a licenciatura degree in art history and a teacher training degree (profesorado) in art history from Buenos Aires University (UBA), both with honors. Her dissertation topic and research interests focus on the creation and function of plaster-cast collections in South America and the establishment of a commercial network of these objects by the end of the long nineteenth century.

Dr. Shuo Sue Hua is an assistant curator at the University Museum and Art Gallery, University of Hong Kong. She received a BA from the University of Pennsylvania and a PhD from the University of Hong Kong. She was a research fellow at the Cluster of Global Art History, University of Heidelberg, and also studied at Peking University. Her thesis on the topic of modern Chinese exhibition history was selected for the University of Chicago/Getty PhD Dissertation Workshops on Chinese Art History. Her publications and curatorial projects focus on East Asian art in a global context and exhibition and collecting history.

Rachel Jacobs is a remote senior research cataloguer at Cooper Hewitt working on the Decloux collection of ornament prints. Rachel has been curator of books and manuscripts at Waddesdon Manor, the Rothschild Collection (National Trust) since 2015. She previously worked as an assistant curator at Waddesdon and a curatorial assistant at the art museum at the University of Toronto. She has curated several exhibitions featuring seventeenth- and eighteenth-century French books and print collections and has written a guidebook for a private Rothschild collection. Jacobs has an MA in art museum and gallery studies from the University of Leicester.

Hannah Jones is the circulation and patron services librarian at the Dominican House of Studies in Washington, DC. She graduated in 2020 from the Catholic University of America with an MS in library and information science and an MA in medieval and early modern history. She received a LEADING fellowship from the Metadata Research Center at Drexel University for 2022, which has allowed her to conduct a UNTL-BS research project with the University of North Texas Libraries.

Alex Kither is a rare materials cataloguer in the printed heritage department at the British Library. He is an early career library professional, with postgraduate degrees in history and library science, who has experience working across academic and heritage collections. In his current role, he is responsible for creating and developing metadata descriptions for a variety of printed materials, dated between 1450–1950, including rare books, serials, pamphlets, visual prints, and ephemera. He is particularly interested in

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the application of descriptive cataloguing methods to highlight marginalized voices in printed heritage and to illustrate the broader social history of collections.

Dr. Harald Peter Kraemer (孔慧銳) is an art historian, curator, and exhibition designer with a longstanding research focus on applied museology and strategies of storytelling through interactive media and exhibitions. In the 1990s, he was already developing collection management systems in cooperation with museums and realising numerous interactive stories. He completed his PhD in museum informatics and digital collections in the late 1990s and is now counted among the pioneers of the digital humanities. He has co-developed MA programs such as Media Arts Cultures and Curating Art and Media and has taught at universities in Bern, Cologne, Hong Kong, and Zurich, among others.

Through his curatorial work at lots remark projects in Basel and his international exhibitions such as *The Age of Experience* (2015/2016), *ISEA2016 Hong Kong*, *Interval in Space* (2017/2018), and *Future Memories: Utopia Dystopia Nature* (2021), he is viewed as a curator whose exhibitions present multilayered, inspiring, and sustainable narratives. Since 2022, Dr. Kraemer has been curator at the University Museum and Art Gallery, The University of Hong Kong. His next exhibition, in 2023, is titled *Couplet - Pair - Rebus*.

Ana Krahmer is the director of the Digital Newspaper Program at the University of North Texas Libraries. She has served as the head of the program since 2011, and in this work coordinates with partners and staff to make the program a success. Her research interests involve applying technical communication practices to usability and user experience of metadata. In her research, Anahas incorporated eye tracking to gather data about user interaction with metadata records on The Portal to Texas History.

Caro Langenbucher is a processing specialist at Rauner Special Collections Library at Dartmouth College. Their focus is in digital collections. They joined Rauner in February 2022, and previously held positions at the Harvard Peabody Museum of Archaeology and Ethnology, the Boston University School of Law, and the New England Historic Genealogical Society. They have MA degrees in history and library science (archives concentration) from Simmons University and a BA degree in English from Brandeis University.

Dr. Ying Liu is curator and director of digital collections at the Zhejiang Art Museum (ZJAM). Since she joined the museum in 2007, she has curated and researched its collections and overseen the digital collections department. She graduated from the China Academy of Art and is a member of the Chinese Artists Association. Ying is also the associate director of the Chinese Artists Association’s Print Art Committee, Zhejiang Province, China.

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Dr. Elizabeth (Beth) Rice Mattison joined the Hood Museum of Art staff in July 2021 as the Andrew W. Mellon Assistant Curator of Academic Programming. In this role, Beth serves as the liaison to Dartmouth faculty and facilitates the integration of the museum’s collection with the college’s curriculum. As an experienced art historian, she's committed to engaging diverse audiences with objects to elicit critical thinking and foster transformative encounters with art. In 2020, Beth completed her PhD in art history at the University of Toronto; she also holds an MA and BA in the history of art from Yale University. She has held positions at several institutions, including the Centre for Renaissance and Reformation Studies, Victoria University in the University of Toronto; the Musée du Louvre; the John and Mable Ringling Museum of Art; and the Yale University Art Gallery.

Mackenzie Miessau has spent more than ten years sharing and preserving the history of the Capitol and Congress as a visitor guide, acting exhibits registrar, and now registrar for the Office of Art and Archives at the US House of Representatives. As the registrar, Mackenzie cares for historic art and artifacts in the collection of the US House of Representatives.

Sharon Mizota is a DEI metadata consultant who helps archives, museums, libraries, and media organizations transform and share their metadata to improve diversity, equity, and inclusion in the historical record. She has over ten years of experience managing and creating metadata for arts and culture organizations, including Walt Disney Animation Studios, the Academy of Motion Picture Arts and Sciences, MHZ Curationist, and Outwords Archive. Sharon is also an art critic, a recipient of an Andy Warhol Foundation Arts Writers’ Grant, and a co-author of the award-winning book, *Fresh Talk/Daring Gazes: Conversations on Asian American Art*.

Amelia Mylvaganam is a curatorial research aide at the Block Museum of Art, Northwestern University, and a fourth-year student pursuing a BA in radio/television/film and computer science at Northwestern University. At the Block, where she works primarily on alt texts and collections-information projects, Amelia has honed her interest in digital accessibility and familiarized herself with tools for furthering it. She focuses her studies on creating work in the field of media arts and hopes to work in a related area after graduation.

Dr. Ashley Offill is the associate curator of collections at the Hood Museum of Art. Ashley is an art historian who specializes in Italian Renaissance and Baroque art, with a focus on sculpture and architecture associated with the cult of saints and relics. Ashley comes to the Hood Museum from the Spencer Museum of Art at the University of Kansas, where she most recently was the coordinator for administrative and academic projects. Ashley completed her PhD in art history at the University of Kansas, where she also earned her MA. She holds a BA in English and art history from Texas Christian

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University. In both her museum practice and her higher-education teaching experience, Ashley centers works of art as sites of inquiry, interpretation, and connection in order to foster engagement with a variety of audiences.

Mark Phillips is the associate dean for digital libraries at the University of North Texas Libraries. His areas of interest include workflows for digitized and born-digital content, digital preservation systems, Web archives, and metadata quality. He has been involved with the development of The Portal to Texas History, the UNT Digital Library, and the Gateway to Oklahoma History since their inception.

Ravon Ruffin is a strategist focused on keeping the internet, art, and archives weird, radical, and accessible. She takes an urban sustainability approach to space and place in order to more equitably tend to community IRL and URL, and to support artists and social impact organizations in their capacities to be in/with their communities. She is the CEO and co-founder of Brown Art Ink, a creative studio and arts incubator that supports community-critical work by and for people of color. She has worked at the New Museum of Contemporary Art, the Studio Museum in Harlem, MoMA, the Smithsonian, the Colonial Williamsburg Foundation, and other cultural organizations across education, public programs, and digital strategy design. She received her MA in American studies from George Washington University, and a degree in Anthropology from Virginia Commonwealth University.

Joshua Shaw is a library web and application developer in the Digital Library Technologies Group at Dartmouth College's library and helps create and support the library's digital scholarly software. Recently, Joshua has been focusing on issues related to reparative description, harmful content, and indigenous rights management and has been exploring ways to incorporate those concepts into a variety of applications including ArchivesSpace, Omeka-S, Drupal, and other digital collections-management software.

Meredith Steinfels is the assistant director, digital platforms, media and archives, at the Hood Museum of Art, Dartmouth. Meredith joined the Hood Museum in January 2018. Her numerous roles at the museum include digital strategist, archivist, and subject matter expert in the use of museum digital platforms and digital infrastructure. Meredith was first trained as an archivist and then a registrar, before stepping into the world of museum technology. Her practice is rooted in empathy and user empowerment, acknowledging the imperfect and sometimes harmful nature of databases and data management. She received a BA in art history from Goucher College, and she earned her MLIS with a focus in archives, preservation, and records management from the University of Pittsburgh.

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Christina Stone has several years of experience caring for collections from her work in exhibitions and behind the scenes, engaging with various metadata standards in libraries, archives, and museums across the country, including the Smithsonian, RISD Museum, Boston University, Northeastern University, Harvard Art Museums, de Young & Legion of Honor, Isabella Stewart Gardner Museum, Harvard University’s Houghton Library, and Museum of Fine Arts, Boston. She studied art history and museum studies at Michigan State University and library science and archives management at Simmons College. Her role at Curationist supports her passion for making art and cultural heritage accessible to the broader public.

Michelle Strizever has been part of the Office of Art and Archives at the US House of Representatives since 2014. She works on digital projects with curators, archivists, and historians. As the photography and digital content specialist, she also catalogs, preserves, researches, and writes about photographs in the collection of the US House of Representatives.

Dr. Melanie Garcia Sympson is the curatorial associate for collections information and digital interpretation at the Block Museum of Art, Northwestern University. At the Block, she leads select cataloguing projects, helps address the digital accessibility of the collection, and is a mentor to students in presenting their research online. Melanie has a PhD in art history from the University of Michigan and has held positions in the education and curatorial departments at the Art Institute of Chicago, the J. Paul Getty Museum, and Kalamazoo College. She came to know the importance of user experience and cataloguing through her dissertation on medieval manuscripts, which would not have been possible without robust digital archives.

Hannah Tarver is the department head of the Digital Projects Unit at the University of North Texas Libraries. Her research interests include metadata quality, controlled vocabularies, and digital libraries.

Dr. Kiersten Thamm is a Berlin-based design historian researching the manufacturing, use, and interpretation of objects in Europe and the US after 1851. Her publications investigate the politics and politicization of materials with a focus on their social and environmental impacts. As the collections curator at M21D, Kiersten researches, celebrates, and normalizes design that fights the climate crisis and social hierarchies. Kiersten has spoken across the US and Europe on French design practices, which was the subject of her PhD dissertation, *The Political Life of a Chair: The Chaise Sandows in Interwar France*, and has held positions at the Berlinische Galerie and the National Building Museum.

Dr. Hazel Wilkinson is an associate professor of eighteenth-century literature at the University of Birmingham. She publishes on typography, transatlantic literature,

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eighteenth-century culture, and digital humanities. Her monograph *Edmund Spenser and the Eighteenth-Century Book* (Cambridge, 2017) won the 2020 Isabel MacCaffrey Prize. She was recently awarded a Turing Fellowship for her work with computer vision and AI for *Compositor*, a database of eighteenth-century printers' ornaments. Hazelis principal investigator on “Recovering the Grammar of Ornament,” a project funded by the UK government, and she has held prestigious international fellowships, including the Bibliographical Society's Pantzer Fellowship, and the American Printing History Association's Lasner Fellowship.

Zhu Yi is a PhD candidate at the Department of Visual Studies at Lingnan University. Her research focuses on art museum studies, digital display and interpretation, and art education. She also holds an MA degree from the University of Bristol and an MPhil degree in Visual Studies from Lingnan University. These interdisciplinary studies and translational experiences inspired her to research art museums and digital culture in China. Her PhD explores how the visitor's experience of Chinese art is influenced by the various digital interpretations and methods of display adopted by artists and museums.