

KEY BIOS

JULIA BROWN

Director

American Federation of Arts

The daughter of a diplomat, Julia Brown was raised in England and Asia, and is a graduate of Sarah Lawrence College. She served six years with the General Services Administration in Washington, D.C., first as an art historian with the Federal Arts Project Survey and later as project manager of the Art-in-Architecture Program. After beginning her curatorial work in 1980 at The Hudson River Museum, Yonkers, New York, she became Founding Curator for The Museum of Contemporary Art, Los Angeles, where she was named Senior Curator and, in 1985, Director of the Inaugural Year Exhibition.

Ms. Brown served as Director of the Des Moines Art Center from 1987 through 1991. During her tenure, she initiated long-range strategic planning, built a development department, expanded fundraising activities, and developed new exhibitions and educational programming. She was responsible for the acquisition of works by Louise Bourgeois, Dan Flavin, Eva Hesse, Donald Judd, Anselm Kiefer, Robert Ryman, Joel Shapiro, and Cy Twombly, among others, and the commissioning of major works by Sol LeWitt, Bruce Nauman, and Richard Serra. Before coming to the AFA in November 2000, Ms. Brown was Curator for Special Exhibitions at the Solomon R. Guggenheim Museum, New York.

Ms. Brown has curated numerous exhibitions, including one-person exhibitions on the work of Robert Therrien, Dan Flavin, Helen Frankenthaler, Robert Rauschenberg, Richard Serra, and Michael Heizer, among others.

GRAHAM W. J. BEAL

Director

The Detroit Institute of Arts

Graham Beal, a native of Great Britain, was born in Stratford-on-Avon and grew up near Hastings on the south coast of England. He has degrees in English and art history from the University of Manchester and the Courtauld Institute of Art.

After commencing his museum career at Sheffield City Art Galleries, he moved to the United States in 1973, working for one year at the University of South Dakota before moving on to Washington University in St. Louis as Art Gallery Director.

In 1977, Mr. Beal became Curator at the Walker Art Center in Minneapolis, an institution renowned for its interdisciplinary approach to contemporary art. He subsequently became Chief Curator and worked there until 1983, when he returned to England to be the Director of the Sainsbury Centre for Visual Arts at the University of East Anglia until 1984. He returned to the U.S. to take the position of Chief Curator at the San Francisco Museum of Modern Art, which he left in 1989 to become Director of the Joslyn Art Museum in Omaha, Nebraska. In July 1996, he became the Director of the Los Angeles County Museum of Art. In 1999, Mr. Beal joined the Detroit Institute of Arts, where he is the Director, President, and CEO.

Mr. Beal has organized more than 40 exhibitions, many of which have toured nationally. His publications include books on the American artist Jim Dine and on contemporary British sculpture, as well as articles in the monthly art journal *Apollo*. He has served on numerous art panels, was a member of the Federal Advisory Committee on International Exhibitions from 1991 to 1995, and is currently active on behalf of the American Association of Museums' accreditation committee.

ANNE D'HARNONCOURT
The George D. Widener Director and Chief Executive Officer
Philadelphia Museum of Art

Anne d'Harnoncourt grew up in New York City and began her career at the Philadelphia Museum of Art as a Curatorial Assistant in 1967. With the exception of two years as an Assistant Curator of twentieth-century art at The Art Institute of Chicago, she has served her entire career at the Philadelphia Museum of Art. She was named Curator of Twentieth Century Art in 1971 before becoming Director in 1982. In 1996, the board of trustees voted to add the designation Chief Executive Officer to her title.

A graduate of Radcliffe College and the Courtauld Institute of Art, Ms. d'Harnoncourt is internationally respected as both an art historian and administrator. Under her leadership, the Philadelphia Museum has greatly expanded its artistic, financial and professional base, and expanded the reach of its education and community programs. In the year 2000, the museum acquired a landmark building across the street from its main building, now called the Ruth and Raymond G. Perelman Building, and embarked upon a comprehensive master plan for its use. In the same year, 20 galleries for modern and contemporary art were renovated and reopened. Ms. d'Harnoncourt has also spearheaded the 2001 Fund, a capital campaign formally launched in December 2001 for which some \$130 million has been raised toward a \$200 million goal.

While serving as a curator, Ms. D'Harnoncourt organized such major exhibitions *Marcel Duchamp* (1973), and in her role as director she has been the catalyst for the museum's series of popular and critically acclaimed loan exhibitions, organized by its distinguished curators, including *Henry Ossawa Tanner* (1991), *Brancusi* (1995), *Cézanne* (1996), *Rodin and Michelangelo: A Study in Artistic Interpretation* (1997), *Delacroix: The Late Work* (1998), *The Splendor of 18th Century Rome* (2000), *Van Gogh: Face to Face* (2000), and *Thomas Eakins* (2001). As the Philadelphia Museum of Art celebrates its 125th anniversary in 2001/2002, Ms. d'Harnoncourt is the impetus behind the Museum's mission to reinstall, publish in print or on the Internet, and develop education materials and programs for its expanding collections in the years to come.

RICHARD KENDALL
Independent Art Historian and Exhibition Curator
Consultant Curator in Nineteenth-Century Art, Sterling and Francine Clark Art Institute

Richard Kendall trained first as a painter at the Central School of Art and Design in London and then completed the M.A. course in art history at the Courtauld Institute of Art. As a Senior Lecturer in Art History at Manchester Metropolitan University, he taught courses in 19th and 20th century painting and sculpture, and developed a research interest in the work of Edgar Degas. His first book on the artist was published in 1987, after which he established himself as a freelance scholar, lecturer, and exhibition curator. He has written extensively on Impressionism—including books on Cézanne, Monet, and

Van Gogh—and has contributed essays and articles to many journals and catalogues, editing *Dealing with Degas* in 1992 and *Cézanne and Poussin* in 1993. His involvement in contemporary art is reflected in reviews, catalogue essays, and most recently in the book *Drawn to Painting: Leon Kossoff's Drawings and Paintings after Nicolas Poussin*, published in 2000.

Exhibitions organized by Mr. Kendall include *Degas: Images of Women* at the Tate Gallery, Liverpool, in 1989; *Degas Landscapes*, at the Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Houston, in 1993; and *Degas and the Little Dancer* at the Joslyn Art Museum, Omaha, Nebraska, the Clark Art Institute, Williamstown, and the Baltimore Museum of Art, in 1998-99. His exhibition *Degas: Beyond Impressionism*, presented at the National Gallery, London, and the Art Institute of Chicago in 1996–97, was chosen as the Exhibition of the Year by *Apollo* and his catalogue was awarded the Hawthornden Prize for art writing.

Now a resident of the United States, Richard Kendall is compiling the catalogue of works by Degas in the Norton Simon Museum, Pasadena, and is a joint author of the collection catalogue of the Clark Art Institute.

JILL DEVONYAR **Independent Art Historian and Curator**

Jill DeVonyar studied ballet in New York with Arleen Sugano, David Howard, and Robert Christopher. She subsequently became a classical dance instructor and has continued to teach until the present time. During her training, she developed an interest in the work of Degas and its relationship to the ballet practice of his era. She received a B.A. in art history from Purchase College, State University of New York, in 1990 and subsequently joined the Ph.D. program at Columbia University, where she studied Degas under Theodore Reff.

Between 1987 and 2001 DeVonyar worked at the Corporate Art Department of Reader's Digest Association, Inc., first as a consultant and then as Associate Curator. She organized several exhibitions drawn from the company's collection, including *Bloomsbury Revisited* (1993) and *Modern Geometries* (1994), and initiated *Future-Past, Future-Present*, a collection of photographs of children that was exhibited at the Aldrich Museum in 1999.

Ms. DeVonyar is a specialist in the dance of late 19th century France, with special reference to the work of Degas. She has lectured on Degas' *Little Dancer, Aged Fourteen* at the Joslyn Museum of Art, the Sterling and Francine Clark Art Institute, and the Baltimore Museum of Art, and on Degas' pictures of Russian dancers at the National Gallery in London. For both the 1996 *Degas: Beyond Impressionism* and the 1998 *Degas and the Little Dancer* exhibitions, she acted as a consultant on dance matters, contributing to a PBS documentary on the latter occasion. As a member of the Society of Dance History Scholars, she presented a paper on Degas' ballet drawings at the society's 2002 conference. She is now an independent art historian and curator.

KATHRYN HAW **Curator of Exhibitions** **American Federation of Arts**

After completing her graduate work in art history at the University of North Carolina at Chapel Hill, Kathryn Haw joined the staff of the National Gallery of Art, Washington, where she worked in the departments of French and Northern Baroque Paintings. While there, she assisted curators in coordinating such exhibitions as *Johannes Vermeer* (1995) and *Georges de la Tour and His World* (1996). Subsequently, she worked as a freelance editor and was director of Peter Tillou Works of Art in New York. Since joining the AFA in February 2000, Ms. Haw has participated in the organization of

numerous exhibitions, including *The Sensuous and the Sacred: Chola Bronzes from South India* (2002) and *Millet to Matisse: Nineteenth- and Twentieth-Century French Painting from Kelvingrove Art Gallery, Glasgow* (2002).

GEORGE SHEPARD KEYES

**The Elizabeth and Allan Shelden Curator of European Paintings and Chief Curator
The Detroit Institute of Arts**

After earning degrees at The College of Wooster in Wooster, Ohio, and Oberlin College, George Keyes completed his education with a doctoral degree from the University of Utrecht in the Netherlands. He joined the Detroit Institute of Arts in 1994 as Curator of European Paintings, after more than a decade as Curator of Paintings at The Minneapolis Institute of Arts.

Dr. Keyes has published widely on the subject of Dutch and Flemish art and has authored four books and four complete volumes of *Hollstein's Dutch and Flemish Engravings and Woodcuts 1450–1700*. He has organized and co-organized several major exhibitions, including *Dutch and Flemish Masters: Paintings from the Vienna Academy of Fine Arts* (1985), *Rembrandt's Lucretias* (1991), *Mirror of Empire: Dutch Marine Art of the 17th Century* (1991), *Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest* (1995), and *Van Gogh: Face to Face* (1994)

JOSEPH J. RISHEL, JR.

**The Gisela and Dennis Alter Senior Curator of European Painting before 1900,
the John G. Johnson Collection and the Rodin Museum
Philadelphia Museum of Art**

Joseph J. Rishel, Jr., was educated at Hobart College and the University of Chicago, and began his museum career at The Art Institute of Chicago in 1967. In 1971, he joined the staff of the Philadelphia Museum of Art, becoming first Associate, then full Curator of European Painting and Sculpture before 1900, as well as Curator of the John G. Johnson Collection and the Rodin Museum. Mr. Rishel has written on a broad range of topics related to European painting and sculpture, and his gift for handsome and thought-provoking installations was recently applied to the reinstallation of the museum's entire European collections in 90 renovated galleries, a project that he and a team of colleagues completed in 1996.

Mr. Rishel has organized and co-organized a series of groundbreaking and internationally acclaimed exhibitions, including *The Second Empire 1852–1870: Art in France Under Napoleon III* (1978); *Sir Edwin Landseer* (1981); *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* (1989); *Cézanne* (1996); *Delacroix: The Late Work* (1998); *Goya: Another Look* (1999); *The Splendor of 18th-Century Rome* (2000); and *Van Gogh: Face to Face*, which he organized with George Keyes of the Detroit Institute of Arts and George T. M. Shackelford of the Museum of Fine Arts, Boston.