

Candidate Biographies

Jacqueline Allen

Dallas Museum of Art, Dallas, TX

Jacqueline Allen has served as the The Mildred R. and Frederick M. Mayer Head of Libraries, Archives and Information Services at the Dallas Museum of Art since July 1999. In that capacity she has overseen the AMICO project and submissions progress since they joined as members that year. Jacqueline selected and implemented the new library collections system and has been involved in the DMA's conversion to The Museum System and implementation of eMuseum. The Visual Resource Library, under her direction, has seen a steady increase in equipment acquisitions and upgrades resulting in on-site scanning of images to be used in AMICO and on the museum's web site. Prior to Dallas, Jacqueline worked at the Museum of Fine Arts, Houston during their involvement in the MESL project and implementation of the museum's web site. She brings a strong database and imaging background to the group as well as perspective from a medium-size museum collection.

Maxwell L. Anderson

Whitney Museum of American Art, New York, NY

Max Anderson is director of the Whitney Museum of American Art in New York City. Prior to his appointment at the Whitney in 1998 he was director of Toronto's Art Gallery of Ontario and of the Michael C. Carlos Museum at Emory University in Atlanta. He was previously an assistant curator at The Metropolitan Museum of Art. An art history major at Dartmouth College, Anderson went on to receive A.M. and Ph.D. degrees in art history from Harvard University. Anderson is a trustee of the American Federation of Arts and Chair of its Exhibitions Committee, and Trustee of the Association of Art Museum Directors and Chair of its Government Affairs Committee. He was decorated as a Commendatore by the Republic of Italy in 1990, and was a 1999 Cultural Laureate of the New York City Historic Landmarks Preservation Center. He has taught at Princeton University and the University of Rome.

His commitment to collaboration among museums has led him to work for changes in federal legislation to assure tax equity for artists, for changes in international conventions and treaties to permit the free circulation of artworks internationally, and for the refinement of regulations to assure the protection of endangered species. Anderson is an active proponent of networked information for the art museum community. He was founding chairman of the Art Museum Image Consortium (AMICO), a group of thirty of the leading art museums in North America, established to create a single database for use in higher education and by K-12 teachers and students around the world (www.amico.org). As producer of the Art Museum Network (www.artmuseumnetwork.org), he also oversees a collaborative website of the world's 200 leading art museums.

Elizabeth Broun

Smithsonian American Art Museum, Washington, D.C.

Dr. Elizabeth Broun has served as Director of the Smithsonian American Art Museum since 1989. As Director, she is responsible for the nation's premier collection of American art, as well as major exhibition, research, publication, education, and new media programs. During her tenure, the Museum has become a leader in providing electronic resources to schools and the public.

Dr. Broun's 1989 exhibition catalogue on Albert Pinkham Ryder won the prestigious Alfred H. Barr Award for Distinguished Scholarship. She has also curated exhibitions and published on the art of James McNeill Whistler, Stuart Davis, Thomas Hart Benton, Pat Steir, and Patrick Ireland. In 1972, she co-curated one of the first exhibitions of women artists for the Walters Art Gallery in Baltimore.

Dr. Broun serves on several advisory boards, including the Consortium for the Computerized Interchange of Museum Information, the Art Museum Image Consortium, and the Olana Partnership.

At the University of Kansas, she majored in French and art history, was elected to Phi Beta Kappa, and earned a Ph.D. in 1976 for her work on American art exhibited at the 1893 Chicago's World's Fair. She holds a Certificate of Advanced Study from the University of Bordeaux, France.

Susan Chun

The Metropolitan Museum of Art, New York, NY

Susan Chun is General Manager for Electronic Information Planning at The Metropolitan Museum of Art. In this capacity, she works from the Office of the Director on long-range planning for art-related information projects, including print and electronic publishing, collections management, asset management, photography and imaging, rights administration, provenance research, and intellectual property policy. Prior to working in the Director's Office, Susan was a member of the Museum's Editorial Department and she continues to advise the department on a range of business and scholarly publishing issues and to oversee electronic publishing projects, including several collection catalogues and a new series of online symposium papers, as well as a revision of The Metropolitan Museum Guide to Editorial Style and Procedures. She has been employed previously at the Philadelphia Museum of Art, the Asia Society, and at Alfred A. Knopf.

Robin Dowden

Walker Art Center, Minneapolis, MN

Robin Dowden is the Director of Integrated Information Resources at the Walker Art Center. She has lead responsibility for implementing web-based public access to the Walker's collections and resources, including ArtsConnectEd, a joint initiative of the Walker and The Minneapolis Institute of Arts. Prior to moving to the Walker, Dowden was the Collections Systems and Web Site Manager at the National Gallery of Art. Dowden is currently on the board of the Museum Computer Network and serves as the Walker's representative to AMICO (Art Museum Image Consortium).

Michael Conforti

Sterling and Francine Clark Institute, Williamstown, MA

Michael Conforti assumed directorship of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, in November 1994. Mr. Conforti came to the Clark from the Minneapolis Institute of Arts, where he had served 14 years as Chief Curator and Bell Memorial Curator of Decorative Arts and Sculpture. From 1977 to 1980, Mr. Conforti was Curator of Sculpture and Decorative Arts at the Fine Arts Museums of San Francisco.

A graduate of Trinity College in Hartford, Connecticut, Mr. Conforti holds an M.A. and a Ph.D. in art history from Harvard University and has been Fellow at the American Academy in Rome, an Andrew Mellon Visiting Scholar at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, and a Guest Scholar at the J. Paul Getty Museum. He is currently a trustee of the American Academy in Rome and a member of their Executive Committee.

An organizer of numerous exhibitions and author of articles on sculpture and decorative arts as well as collecting and museum history, Mr. Conforti has lectured widely, most recently at the Louvre, the Victoria and Albert Museum in London and Harvard University. At the Clark he has expanded the Institute's role as a center for research and higher education while overseeing the Institute's organization of exhibitions such as *Uncanny Spectacle: The Public Career of the Young John Singer Sargent* (1997), *Jean-François Millet: Drawn into the Light* (1999), *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930* (2000) and *Impression: Painting Quickly in France 1860-1890* (2001).

He was recipient of the Robert C. Smith Award for the best article in the field of decorative arts in 1987. His catalogue *The American Craftsman and the European Tradition 1620-1820* won the Charles F. Montgomery Prize in 1989.

Kenneth Hamma**J. Paul Getty Museum, Los Angeles, CA**

Kenneth Hamma is Assistant Director for Collections Information at the J. Paul Getty Museum in Los Angeles and Senior Advisor for Information Policy to the President of the Getty Trust. As Senior Advisor he oversees the management of the Getty Trust website, www.getty.edu, as well as strategic planning and funding for information management across all Getty programs. As Assistant Director in the Museum he oversees the creation, maintenance and use of digital resources in the Museum's public and scholarly activities, including the departments of Information and Media Systems, Photo Services, Digital Media, and Information Planning. He currently serves also as a Director of the Museum Domain Management Association, the trustee of the museum Internet domain; as an Executive Committee member of AMICO, the Art Museum Image Consortium; as a member of the User Advisory Board for Gallery Systems, a leading provider of collections management systems for museums; and as an Executive Board member for CIMI, the Consortium for the Interchange of Museum Information.

From 1987 until 1996 he was Associate Curator of Antiquities for the Getty Museum and before that Associate Professor of Greek and Roman archaeology at the University of Southern California and Associate Director of the Princeton Archaeological Expedition to Marion, Cyprus. He holds PhD in Art and Archaeology from Princeton.

Robert H. Hensleigh**The Detroit Institute of Arts, Detroit, MI**

Shell joined the staff of The Detroit Institute of Arts in 1977 and was promoted to the position of Associate Director of Photography in 1985. As a photographer, he became interested in digital imaging in the mid-1980s. Further exposure to computers led him into the realm of database development. This resulted in a system, used by the Photographic Department, which included collections management, rights and reproduction and, more recently, a building-wide system for Photographic Work Orders. Based on this work, he was asked to serve on the DIA's Collections Management Selection Committee and is currently a member of its Information Systems Planning Committee. During the planning phase of AMICO, he has been the DIA's representative, has served on the Technology Subcommittee, and now acts as the AMICO Coordinator for the DIA.

Alan Newman**The Art Institute of Chicago, Chicago, IL**

Alan Newman has been Executive Director of the Imaging Department (ID) of The Art Institute of Chicago since 1985. The ID has 20 photographers, archivists, image rights coordinators, computer graphics and audio-visual specialists. Alan plans, directs and evaluates digital imaging and multimedia applications and publications. He is the director of an enterprise-wide project to create a Knowledgebase for the AIC and extend its collection management system with images, video, audio, 3-D, manuscripts and other rich media. Alan serves on the Illinois Century Network's (ICN) Statewide Advanced Engineering Taskforce (AET). The AET makes policy recommendations for the ICN, a high speed network connecting all of the schools, museums, libraries and universities in Illinois.

Harry S. Parker**Fine Arts Museums of San Francisco, San Francisco, CA**

Harry S. Parker III (BA, Harvard; MA, NYU) has served as FAMSF Director since 1988. From 1992-1995, he oversaw a major reorganization of the Museums' collections, consolidating strengths and giving each museum a more focused experience for visitors. In response to the 1989 earthquake, he has overseen the highly successful renovation of the Legion, and now oversees the rebuilding of the de Young. Previous positions include Director of the Dallas Museum of Art (1974-87) and Vice Director for Education at the Metropolitan

Museum of Art, where he worked from 1967-73. Affiliations include AAMD (President, 1980-81), AAM (Senior Accreditation Examiner and VP of the Council 1984-91), and Trustee of the SF Art Institute. Awards include the Chevalier de l'Ordre des Art et Lettres, and the Martin Luther King Special Appreciation Award.

Katharine Lee Reid
The Cleveland Museum of Art, Cleveland, OH

Katharine Lee Reid became director of The Cleveland Museum of Art in March 2000. Prior to that she was director of the Virginia Museum of Fine Arts, a position she had held since August 1991.

Before going to the Virginia Museum of Fine Arts, she was Deputy Director of the Art Institute of Chicago, a position she had held since 1986, having been Assistant Director from 1982-1986. Reid also held curatorial staff positions at the Ackland Art Museum at the University of North Carolina at Chapel Hill, the David and Alfred Smart Museum at the University of Chicago, and the Toledo Museum of Art in Toledo, Ohio. Areas of special interest have been the expansion of art museum audiences, which was an idea that was implemented at the Art Institute of Chicago through the Getty focus group project and through initiation of diverse programs and hiring at the Virginia Museum.

A native of Cleveland, Reid graduated from Laurel School for Girls in 1959. A magna cum laude graduate of Vassar College in Poughkeepsie, N.Y., Reid was awarded a master of fine arts degree from Harvard University in Cambridge, Massachusetts in 1966. In 1963, she was awarded a Fulbright Scholarship to study at The Sorbonne and the Institut d'Art et d'Archéologie in Paris, and in 1966 she studied museum curatorship at the Toledo Museum of Art on a Ford Foundation grant.

Reid is a member of the Board of Trustees of the Association of Art Museum Directors and its immediate past president. She is on the board of the American Association of Museum and a former member of its Accreditation Commission; she is on the boards of the Van Gogh Museum, Amsterdam, The National Conference for Community and Justice and the American Federation of the Arts. She is currently the chair of the Visiting Committee for the Frances Lehman Loeb Art Center at Vassar College.

Her areas of special interest include 17th-century European paintings, 20th-century painting and sculpture, and late 19th-and 20th-century American and European decorative arts. She speaks fluent French.

Samuel Sachs II
The Frick Collection, New York, NY

Samuel Sachs II, a native New Yorker, is Director of The Frick Collection in New York City. He is the former Director of The Minneapolis Institute of Arts (1973-85), and, most recently, The Detroit Institute of Arts (1985-97). Mr. Sachs, a honors graduate of Harvard University, also received an M.A. from the Institute of Fine Arts at New York University, and has long been active in many other cultural and educational institutions, most notably in the museum field. He is a long-time member of the Association of Art Museum Directors, of which he is a past president, and is currently the chair of the Art Museum Image Consortium, and president of UNESCO's International Committee on Fine Arts. He is president-elect of the National Initiative for a Networked Cultural Heritage, and member of the Metropolitan Museum of Art's Visiting Committee to the Department of Paintings Conservation. He lives with his wife and family in Manhattan.

Pierre Théberge
National Gallery of Canada, Ottawa, Ontario

Director of the National Gallery of Canada since January 1998, Pierre Théberge is a graduate of the Université de Montréal in art history. He also studied at the Courtauld Institute, University of London. Pierre Théberge began his professional career in 1966 at the National Gallery of Canada as Assistant Curator of Canadian Art where he was later appointed Curator of Contemporary Canadian Art and Administrator of the Curatorial Department. From 1979 to 1985, Pierre Théberge was Chief Curator at the Montreal Museum of Fine Arts.

In 1985-1986, he founded and became president of Arthème PGT Inc., a company which specialized in the organization of exhibitions. He was Director of the Montreal Museum of Fine Arts from September 1986 to December 1997.

Pierre Théberge has organized several major international exhibitions, written numerous catalogues and published many articles in journals and exhibition catalogues in Canada and abroad. Mr. Théberge was named a Chevalier of the Ordre national du Québec in 1992. In 1994, he was made an Officier of the Ordre des Arts et des Lettres by the French Ministère de la Culture et de la Francophonie. In 2001, he was appointed Officer of the Order of Canada for his contributions to the visual arts in Canada.

Pierre Théberge was born in 1942 in St-Eléuthère, in the county of Kamouraska, Québec.