

PROPEL PROGRAM

2025 MENTORS



Emerson Bowyer, Searle Curator, Painting and Sculpture of Europe, Art Institute of Chicago
Chicago, IL

Emerson Bowyer is Searle Curator, Painting and Sculpture of Europe, at the Art Institute of Chicago. A specialist in 18th- and 19th-century French and British art, he has previously worked at the Frick Collection, the Fine Arts Museums of San Francisco, and the Metropolitan Museum of Art in New York. His exhibitions include "David d'Angers: Making the Modern Monument" (Frick Collection, 2013), "Luminous Worlds: British Works on Paper 1760-1900" (Fine Arts Museums of San Francisco), "Like Life: Sculpture, Color, and the Body" (Met Breuer, 2018), "Canova: Sketching in Clay" (Art Institute of Chicago and National Gallery of Art, DC, 2023-24), and "Camille Claudel" (Art Institute of Chicago and Getty Museum, 2023-24). Emerson is currently working on an exhibition devoted to the Danish painter Vilhelm Hammershøi.



Nicholas Chambers, Senior Curator, Art Gallery of New South Wales
Sydney, Australia

Nicholas Chambers is Senior Curator of Modern and Contemporary International Art at the Art Gallery of New South Wales, Sydney (AGNSW). He previously held the positions of Milton Fine Curator of Art, The Andy Warhol Museum, Pittsburgh; Adjunct Professor, Department of History of Art and Architecture, University of Pittsburgh; and Curator of Contemporary International Art, Queensland Art Gallery, Brisbane. Nicholas has organised numerous exhibitions for museums in Australia, North America and Asia. His recent projects at the AGNSW include *Thomas Demand: The Object Lesson* (2025); *René Magritte* (2024); *Sol LeWitt: Affinities and Resonances* (2023); *Hilma af Klint: The Secret Paintings* (with Sue Cramer, 2021).



**Christa Clarke, Director of Curatorial Strategy, Williams College
Museum of Art
Williamstown, MA**

Christa Clarke is Director of Curatorial Strategy for the Museum Project at the Williams College Museum of Art. From 2022 to 2024, she served as Senior Advisor at the Center for Curatorial Leadership (CCL), an organization that trains curators to become visionary leaders of art museums; she was a CCL Fellow in 2012. Previously, Christa was Senior Curator at the Newark Museum of Art where she established its significant collection of modern and contemporary African art during her 16-year tenure and created its Arts of Global Africa department in 2013, an institutional model that has since been adopted by other museums. Her work at Newark, supported with major grants from the Mellon Foundation and the National Endowment for the Humanities, was featured in a 2021 issue of *African Arts*, "The Contemporary Art World, Africa and the Women Who Have Brought About Change." Christa has served as consulting curator at various institutions including Smith College Museum of Art, the Neuberger Museum of Art, the Peggy Guggenheim Collection in Venice, the Museum of Fine Arts, Boston, the Memphis Brooks Museum, the Peabody Essex Museum and the San Antonio Museum of Art. She has furthered a longstanding commitment to advancing equity and inclusion in museums not only through her curatorial practice and mentorship but through more than two decades of professional service. This includes several leadership roles within the Association of Art Museum Curators (AAMC), most recently as President from 2017 to 2019 (now trustee emerita). Christa is also active as a teacher and scholar with an emphasis on museum studies, the history of collections, and the politics of representation. She has held recent teaching appointments at NYU Abu Dhabi, Boston University, and the University of Pennsylvania and research fellowships at the Clark Art Institute, Harvard University's Hutchins Center, the Smithsonian Institution, and the Metropolitan Museum of Art. Her publications include *Representing Africa in American Art Museums* (2011, co-edited with Kathleen Berzock), *African Art at the Barnes Foundation* (2015), which received the David C. Driskell and James A. Porter Book Award for African American Art History and an Award for Excellence from the Association of Art Museum Curators; *Arts of Global Africa: The Newark Museum Collection* (2018) and *The Activist Collector: Lida Clanton Broner's 1938 Journey from Newark to South Africa* (2023), described by Henry Louis Gates, Jr. as "a triumph of archival research and art historical scholarship." She received her B.A. from University of Virginia and her M.A. and Ph.D. from the University of Maryland, where she studied under Professors Ekpo Eyo and David C. Driskell.



**Jessica Hong, Chief Curator, Kemper Museum
St. Louis, MO**

In her current role as Chief Curator at the Kemper Museum of Contemporary Art in Kansas City, MO, Hong is responsible for shaping a dynamic, globally engaged program in the region. She was previously the Senior Curator of Modern and Contemporary Art at the Toledo Museum of Art (Ohio), where she organized the U.S. institutional premiere of Stan Douglas's major film installation *Doppelgänger*; Alexandra Daisy Ginsberg—*Machine Auguries*: Toledo, the artist's first solo presentation in the U.S.; Toledo's presentation of *Marisol: A Retrospective*. She also played a key role in establishing TMA's digital artist residency, serving as its artistic director. Prior to her tenure at TMA, Hong was the Associate Curator of Global Contemporary Art at Dartmouth's Hood Museum of Art, where she was the first to hold this position following the museum's major expansion. She previously served as Assistant Curator at the Institute of Contemporary Art/Boston and was part of the new Division of Modern and Contemporary Art that launched the renovated Harvard Art Museums. Earlier in her career, she held curatorial positions at Independent Curators International (ICI), SculptureCenter, and the Whitney Museum of American Art. Hong serves on the Board of Charlotte Street in Kansas City—a vital arts incubator—and remains active as a national critic and juror for numerous fellowships, awards, prizes, and residency programs. She was the 2025 curator for EXPO Chicago's IN/SITU and a member of the U.S. Pavilion curatorial advisory committee for the 2023 Venice Architecture Biennale. She received her M.A. from the Institute of Fine Arts, New York University, and B.A. from Barnard College, Columbia University.

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Kati Kivinen, Chief Curator for Collections, HAM Helsinki Art Museum
Helsinki, Finland

Kati Kivinen is an art historian and curator, currently holding the position of Head of Exhibitions at HAM Helsinki Art Museum and Co-curator for the 3rd edition of the Helsinki Biennial 2025 with Blanca de la Torre. Prior to her current role, Kati Kivinen has been Chief Curator for Collections at the Museum of Contemporary Art Kiasma in Helsinki (2017–2022) and Curator for Temporary Exhibitions also at Kiasma (2003–2017). Between 2009 and 2010 she served as Artistic Director for AV-arkki – Distribution Centre for Finnish Media Art curating screening programmes for Tampere Film Festival. Her independent curatorial work includes numerous interdisciplinary exhibitions. In her curatorial practice, she examines contemporary artistic approaches in relation to socio-political and ecological issues, within the specific framework of an art exhibition. Some of her recent curatorial projects include Haegue Yang: Continuous Reenactments at HAM (2023, in collaboration with Sanna Tuulikangas), Mika Vainio: 50 Hz at Kiasma (2020, with Rikke Lundgreen), and Fragile Times at Galerie im Körnerpark in Berlin (2020, with Dorothee Bienert).



**Miranda Kyle, Curator of Indigenous Arts of the Americas, Michael C. Carlos Museum, Emory University
Atlanta, GA**

Miranda Kyle (Cherokee descendant/European-American) is the Curator of Indigenous Arts of the Americas at the Michael C. Carlos Museum, Emory University. She is a scholar on the intersection of Indigenous Land rights, sovereignty, contemporary art, and monuments. She is a sociocultural activist and advocate. She lectures and curates around the importance of preserving and promoting place-based knowledges and culture, public spaces, and human-informed design. From 2017 to 2024, she served as the Arts & Culture Program Manager and Chief Curator for Atlanta BeltLine, Inc., managing, cultivating, and growing the largest public art exhibition in the American South. In this role, she represented the organization at all levels of government, cultivated partnerships and donors, expanded representation of Black, Indigenous, and Queer artists along the region's largest infrastructure project and one of the country's flagship rails to trails projects. She was invited to the 2022 Berlin Biennial at the behest of the Berlin Wall Foundation to present on Monuments and Cultural Memory, in 2021 she was named an Emory University Arts & Social Justice Fellow. That same year, she was also a GA Trend 40 under 40 awardee for her work in preserving artists' livelihoods during the pandemic. She had received numerous grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Lee Kimche McGrath Fellowship for Arts & Sciences, and was awarded the StarSeed Fellowship to research the intersection of Public Art, Performance, and Space in Riga and Pedvale, Latvia. Kyle has curated exhibitions locally and internationally over the last twelve years, ranging in disciplines from performance to public art. She has served on several boards, including the Americans for the Arts Public Art Network Advisory Council, and the Mid-South Sculpture Alliance, and was a founding member of Public Art Exchange. When not consumed by everything art, she is working to dismantle problematic monuments with groups like Stone Mountain Action Coalition and Toppled Monuments Archive. Kyle holds an MFA from the Savannah College of Art and Design, and an MA from Edinburgh College of Arts.



Rosalind McKeever, Curator of Paintings and Drawings, Victoria and Albert Museum
London, United Kingdom

Dr Rosalind McKeever is Curator of Paintings and Drawings at the V&A and specialises in modern European art, its reception in Britain and North and South America, and its relationship with fashion and design. She has previously worked at the National Gallery, London and the Metropolitan Museum of Art, New York. She studied History of Art with Italian at the University of Leeds, obtained her PhD on Italian Futurism's relationship with the past at Kingston University in collaboration with the Estorick Collection of Modern Italian Art, and has taught art history at the University of Sussex.



Tamara Schenkenberg, Independent Curator
St. Louis, MO

Tamara H. Schenkenberg is an independent curator and writer based in St. Louis. Her primary focus is on modern and contemporary art, with research interests in identity and displacement, as well feminist practices.

From 2017 – 2025, Tamara was a curator at the Pulitzer Arts Foundation, where she organized major exhibitions on the work of Ruth Asawa, Hannah Wilke, Medardo Rosso, and Zarina, oversaw site-specific commissions by Faye HeavyShield and Delcy Morelos, and spearheaded the organization's publications program.

A native of Bosnia-Herzegovina, Tamara was a Fulbright scholar at the Free University of Berlin, earned her Ph.D. in art history from the University of Wisconsin-Madison, and was selected as a 2022 Center for Curatorial Leadership Fellow.



**Joanne Snrech, Curator, Musée National Picasso-Paris
Paris, France**

Joanne Snrech is the curator of paintings at the Musée Picasso in Paris. Formerly in charge of Modern and Contemporary art Collections at the Musée des Beaux Arts de Rouen (2017–2020), she curated several exhibitions there exploring the presence of major 19th and 20th century artists in Normandy—most notably Duchamp in 2018, and Braque, Miró, and Calder in 2019—and contributed to the development of contemporary art within the museums of the Métropole. Since 2020, she has been in charge of the paintings collection at the Musée Picasso, where she served as curator for the installation “Picasso à l’image” (2021–2022), co-curated the 2023 exhibition “Picasso Celebration: The Collection in a new light!” alongside Cécile Debray and Paul Smith, and later curated “Jackson Pollock: The Early Years” in 2024.



**Elizabeth Williams, David & Peggy Rockefeller Curator, RISD
Museum
Providence, RI**

Elizabeth A. Williams, David and Peggy Rockefeller Curator of Decorative Arts and Design, joined the RISD Museum in 2013 after serving as assistant curator of Decorative Arts and Design at the Los Angeles County Museum of Art and the Nelson-Atkins Museum of Art, Kansas City, Missouri. She holds a Ph.D. in Art History from the Kress Foundation Department of Art History at the University of Kansas, an M.A. degree in Art History from the University of Missouri-Kansas City, and a B.S. degree in Architectural Studies from the University of Missouri-Columbia. At LACMA, she was the editor of and contributing author to *Daily Pleasures: French Ceramics from the MaryLou Boone Collection*, as well as the exhibition curator; and the curator and author of *The Gilbert Collection* at LACMA. At the RISD Museum, she co-curated *Making It in America* and *Arlene Shechet: Meissen Recast*; and curated *Beth Kattelman’s Games of Chance* and *Paul Scott’s New American Scenery* as part of the museum’s *Raid the Icebox Now*; and *Gorham Silver: Designing Brilliance 1850-1970*, for which she served as editor of and primary contributing author to the accompanying publication. She recently curated a cross-cultural ceramics exhibition, entitled *Trading Earth: Ceramics, Commodities, and Commerce*; and is currently organizing *A Shared Journey: The Barkan Contemporary Ceramic Collection* at the RISD Museum, along with serving as the editor of and contributing author to the accompanying publication. Williams is the President of the American Ceramic Circle.