
Curatorial Biographies

Claudia Einecke

Frances B. Bunzl Family Curator of European Art

Claudia Einecke is the High Museum of Art's Frances B. Bunzl Family Curator of European Art. Prior to joining the High, Einecke was project director at the Getty Research Institute in Los Angeles for an online database of German and Austrian auction catalogues from the early 20th century. Previously, she served for 10 years as associate curator of European Painting and Sculpture at the Los Angeles County Museum of Art (LACMA) and held curatorial positions in the European and American art departments at Joslyn Art Museum in Omaha, Nebraska, and at the Museum of Art and Archaeology at the University of Missouri, Columbia. Einecke has curated a variety of exhibitions, including *Renoir in the 20th Century* (LACMA, in partnership with the Musée d'Orsay, Paris, and the Philadelphia Museum of Art); *Final Moments: Peyron, David, and The Death of Socrates* (Joslyn Art Museum); and *On View to the World: Painting at the Trans-Mississippi Exposition* (Joslyn Art Museum). A specialist of 19th-century art, she has contributed to exhibition and collections catalogues and has edited and co-edited such publications. Einecke has served on committees for various professional organizations and initiatives, including the Association of Art Museum Curators (AAMC) and the German/American Provenance Research Exchange Program for Museum Professionals (PREP), established by the Smithsonian Institution Provenance Research Initiative (SPRI) and the Stiftung Preußischer Kulturbesitz—Staatliche Museen zu Berlin (SKP). Einecke holds a Ph.D. from the University of Missouri, Columbia, and a Master of Arts in art history from the Johannes Gutenberg-Universität Mainz, Germany.

Gregory Harris

Associate Curator of Photography

Gregory Harris is the High Museum of Art's Assistant Curator of Photography. He was previously the Assistant Curator at the DePaul Art Museum in Chicago, where he curated several exhibitions including *Sonja Thomsen: Glowing Wavelengths in Between* (2015), *The Sochi Project: An Atlas of War and Tourism in the Caucasus* (2014), and *Studio Malick: Portraits from Mali* (2012). Harris is also the curator and author of the exhibition catalogues *We Shall: Photographs by Paul D'Amato* (2013), *Matt Siber: Idol Structures* (2015), and *Liminal Infrastructure* (2015). His essay, "Photographs Still and Unfolding," was published by the McNay Art Museum in September 2016 as part of the book *Telling Tales: Contemporary Narrative Photography*. Harris has also held curatorial positions in the Photography Department at The Art Institute of Chicago, where he organized the exhibitions *In the Vernacular* (2010) and *Of National Interest* (2008). In addition to his curatorial work, Harris is a founding editor of the photobook press Skylark Editions and serves on the Board of Directors for LATITUDE in Chicago.

He earned a Bachelor of Fine Arts degree in photography from Columbia College Chicago and a Master of Arts in art history from the School of The Art Institute of Chicago.

Stephanie Heydt

Margaret and Terry Stent Curator of American Art

Stephanie Heydt is the High Museum of Art's Margaret and Terry Stent Curator of American Art. Prior to joining the High in 2009, Heydt was the curator of Collections and Exhibitions at the Gulf Coast Museum of Art in Largo, Fla., and the Jakob Rosenberg Fellow in American Art at the Fogg Art Museum, one of three museums on the campus of Harvard University. She has received numerous fellowships including the Andrew W. Mellon Fellowship at the Historical Society of Pennsylvania and the Library Company of Philadelphia, a Patricia and Philip Frost predoctoral fellowship at the Smithsonian American Art Museum and an Adelson Fellowship in American Art at Boston University. Heydt also served as an assistant curator at the Terra Museum of American Art (now the Terra Foundation for American Art) in Chicago and has lectured and published on 19th- and 20th-century American art and culture. Her recent exhibitions have included *Cross Country: The Power of Place in American Art, 1915–1950; Rising Up: Hale Woodruff's Murals at Talladega College* (2012); *Go West!: Art of the American Frontier* (2013); the *American Encounters* series (2012–2015, co curated between the High, Musée du Louvre, Crystal Bridges Museum of American Art and the Terra Foundation for American Art); and *Embracing Elegance, 1880 - 1920: American Art from the Huber Family Collection* (2011). She holds degrees in the History of Art from Cornell University (B.A.), the University of Chicago (M.A.), and Boston University (Ph.D.).

Katherine Jentleson

Merrie and Dan Boone Curator of Folk and Self-Taught Art

Katherine Jentleson is the High Museum of Art's Merrie and Dan Boone Curator of Folk and Self-Taught Art. Her recent exhibitions include *Fever Within: The Art of Ronald Lockett* and *Green Pastures: In Memory of Thornton Dial, Sr.* In 2017, Jentleson spearheaded one of the most significant acquisition's by the High's folk and self-taught department since its establishment in 1994: 54 works by contemporary African-American artists from the Southeastern United States from the Souls Grown Deep in Foundation. Jentleson earned her Ph.D. from Duke University in 2015. Her dissertation, "Gatecrashers: The First Generation of Outsider Artists in America," examines the rise of institutional interest in self-taught artists during the interwar years. Jentleson is the recipient of awards and fellowships from Duke University, The Smithsonian American Art Museum, the Archives of American Art and the Dedalus Foundation. She also contributed research and writing to exhibitions at the American Folk Art Museum, the Ackland Art Museum, the Nasher Museum of Art, the Studio Museum in Harlem and Prospect.3 New Orleans. Jentleson earned a Bachelor of Arts degree from Cornell University where she studied Comparative Literature and wrote her thesis on the Catalan painter Antonio Tàpies.

Michael Rooks

Wieland Family Curator of Modern and Contemporary Art

Michael Rooks is the High Museum of Art's Wieland Family Curator of Modern and Contemporary Art. Since his arrival in 2010, he has been recognized for his commitment as an art curator to community building and engaging audiences across generations. His exhibitions at the High have included *KAWS: DOWN TIME*; *Alex Katz, This Is Now*; and two historical survey exhibitions entitled *Picasso to Warhol: 14 Modern Masters* and *Fast Forward: Modern Moments 1913-2013*. His forthcoming exhibitions include *Al Taylor: What Are You Looking At?* Rooks was appointed commissioner and co-curator of the 2010 U.S. Pavilion at the 12th International Architecture Exhibition, La Biennale di Venezia, where he presented the exhibition *Workshopping: An American Model of Architectural Practice*. He is also an independent art writer. Prior to joining the High, Rooks held curatorial positions at the Museum of Contemporary Art Chicago (MCA), The Contemporary Museum Honolulu, and the Honolulu Academy of Arts. At MCA, Rooks curated several group exhibitions and solo projects in addition to major retrospective exhibitions of work by Roy Lichtenstein and H. C. Westermann, for which he co-authored Westermann's catalogue raisonné. At The Contemporary Museum, Honolulu, Rooks introduced a new generation of international contemporary art to audiences in Hawaii through more than 15 exhibitions including *Situation Comedy: Humor in Recent Art* and projects by Michael Lin, Paul Morrison, and Yoshitomo Nara. He received a Master of Arts degree in modern art history, theory and criticism and Bachelor of Fine Arts degree from the School of the Art Institute of Chicago.

Carol Thompson

Fred and Rita Richman Curator of African Art

Carol Thompson is the High Museum of Art's Fred and Rita Richman Curator of African Art. Since joining the High in 2001, she has grown the African art collection by diversifying its scope and more than doubling its size. She also has curated groundbreaking exhibitions including *Radcliffe Bailey: Memory as Medicine*, which toured nationally from 2011 to 2012 with funding from the National Endowment for the Art. In 2017 she curated *Universal and Sublime: The Vessels of Magdalene Odundo*. Other previous exhibitions at the High include *Embodying the Sacred in Yoruba Art* (2007); *African Gold from the Glassell Collection, The Museum of Fine Arts, Houston* (2004); and *For this World and Beyond: African Art from the Fred and Rita Richman Collection* (2002). Thompson co-authored four chapters in "A History of the Decorative, Applied Arts, and Design, 1400-2000," a world survey published by Bard Graduate Center and Yale University in 2014. Within contemporary art, her publications include essays on the art of Radcliffe Bailey, David Hammons and Wangechi Mutu. In January and February of 2013, she was a guest lecturer for Travel Dynamics International giving talks on African art on the *Corinthian*, a ship that sailed from Malaga, Spain, to Cape Town, South Africa. Thompson has taught at New York University, Vassar College and other institutions. From 1987 to 1996, she served as Associate Curator and Curator for Education at the Museum for African Art in New York. She received her M.A. in art history with a specialization in African Art from the University of Iowa and her B.A. in art history from Hamline University in Minnesota. She completed PhD. coursework in the Department of Performance Studies at New York University's Tisch School of the Arts.

Kevin W. Tucker**Chief Curator**

Kevin W. Tucker is the High Museum of Art's Chief Curator. With more than two decades of curatorial and museum leadership experience, he directs the High's curatorial program and oversees interpretation, research and development of the collections. In addition, he works with the executive staff and across curatorial departments to develop plans for permanent collection installations and to organize an ambitious schedule of special exhibitions. Prior to joining the High in 2017, Tucker served as the founding director of the forthcoming Museum of the American Arts and Crafts Movement, planning the design and organization of a 137,000-square-foot facility currently under development in St. Petersburg, Fla. From 2003 to 2015, Tucker served as the Margot B. Perot Senior Curator of Decorative Arts and Design at the Dallas Museum of Art (DMA). During his tenure, Tucker led numerous national and international collaborations to develop the museum's overall program of modern and contemporary design, realizing a series of major acquisitions, reinstallations, and exhibitions including *Modernism in American Silver: 20th-Century Design* (2005), *Gustav Stickley and the American Arts and Crafts Movement* (2010), and *Modern Opulence in Vienna: The Wittgenstein Vitrine* (2015). Prior to joining the DMA, Tucker served as chief curator and deputy director of the Columbia Museum of Art in Columbia, S.C., (CMA) from 2002 to 2003, where he had previously been the curator of decorative arts. In addition, he served as the curator of decorative arts and Owens-Thomas House at the Telfair Museum of Art in Savannah, Ga. Tucker earned a Master of Arts and Bachelor of Arts in history from the University of South Carolina and was the recipient of a 2007 Winterthur Research Fellowship. He has served on committees for various regional and national professional organizations, including the Association of Art Museum Curators (AAMC), the American Alliance of Museums (AAM) and the Southeastern Museums Conference (SEMC).