

CORA MICHAEL

295 St. John's Place, #5F • Brooklyn, NY 11238
(917) 379-8493 • coramichael@gmail.com

APPRAISAL EXPERIENCE

- CORA MICHAEL FINE ART LLC** (Brooklyn, NY) Present
Owner
USPAP-compliant appraiser of fine art with specialties in Works on Paper and Impressionist and Modern Art.
- SILVERMAN FINE ART LLC** (New York, NY, and CT) 1999–present
Appraisal Associate
Collaborate with owner of appraisal firm specializing in Modern and Contemporary Art, with focus on private collections and artists' estates
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CURATORIAL AND OTHER PROFESSIONAL EXPERIENCE

- BROOKLYN MUSEUM** (Brooklyn, NY) 2015–2017
Associate Curator, Exhibitions Department (May 2015-February 2017)
Associate Curator, Prints and Drawings (August 2016-February 2017)
Worked collaboratively across the Museum to develop and implement a diverse range of exhibitions and programs. Exhibitions curated and organized include:
- *This Place* (Feb 12-June 5, 2016): Critically acclaimed by *The New York Times*, this show featured the work of 12 internationally-renowned photographers, who created a diverse portrait of Israel and the West Bank. The controversial nature of the work required careful consideration and attention to community and public relations, including travel to Israel to meet with key organizers and participants, as well as ongoing involvement with local community leaders in New York. Worked closely with Development to help secure funding from various foundations including the Laurie M. Tisch Illumination Fund and The Robert Mapplethorpe Foundation
 - Partnered with Public Programs staff and outside stakeholders to host a series of conversations between artists and writers in conjunction with exhibition. Speakers included: Nicole Krauss, Frédéric Brenner, Stephen Shore, Ian Buruma, Fazal Sheikh, Teju Cole, Wendy Ewald and Luc Sante
 - *Beverly Buchanan–Ruins and Rituals* (Oct, 2016-Mar, 2017): Co-organized the first comprehensive retrospective of this under-known African-American artist. Negotiated loans from American museums and private collections, managed exhibition budget, and oversaw museum-wide team, including Design, PR, Education and Development staff. This elegant and enlightening show has received excellent critical reviews from *The New York Times* and other outlets
 - *Infinite Blue* (Nov, 2016-Nov, 2017): Served as contributing curator and point person for exhibition dedicated to the color blue and featuring objects from the Museum's diverse holdings, including Asian, African, Egyptian, American, Native American and European art
 - Presented information to museum docents, Director's Circle (a group of high-level donors), affinity groups, collectors and art interest groups in the form of lectures, exhibit tours and public programs
 - Curator in charge of collection of works on paper, with primary responsibility for European and American drawings and prints
 - Key contributor to *French Moderns*, a forthcoming catalogue published in conjunction with a traveling exhibition organized by the Brooklyn Museum, featuring works by Monet, Renoir, Matisse and Picasso
- THE METROPOLITAN MUSEUM OF ART** (New York, NY) 2008–2015
Associate Curator, Drawings and Prints Department (2013-2015)
Served as Curator in charge of French nineteenth-century works on paper. Responsibilities included:
- Curation of exhibitions from the Permanent Collection of the Drawings and Prints Department (comprised of over 1.5 million objects) displaying 60+ works each rotation in the Robert Wood Johnson, Jr. Gallery, chosen in collaboration with the ten-person Curatorial team

- Writing, editing and coordinating production of Museum publications and exhibition-related materials, including catalogues, wall texts, online features, and extended object labels. Additionally, partnered with the Digital division of the Education Department to write and develop two video features about the collection, featured on the Museum's website
- During tenure, Museum's robust Works on Paper collection was further bolstered by the acquisition of \$3 million of artworks by Delacroix, Courbet, and Goya, including the purchase of a \$1.5 million Ingres drawing. Provided extensive research, and presented to Board in advance of this and all high-value drawing acquisitions, working closely with the Department
- Working with the Curatorial team to develop potential exhibits of private collections, a process which involved extensive liaison with representatives/staff from the collector's offices, in-house visits to assess art works and the research and drafting of preliminary catalogue copy
- Advising members of the Visiting Committee (comprised of wealthy donors and supporters of Drawings and Prints department) on their private collections/acquisitions, including helping to facilitate the purchase of a \$1.5 million Munch print at auction for one major donor

Assistant Curator, Drawings and Prints Department (2008-2013)

- Research and care of the Permanent Collection, seeking and recommending the acquisition of works for the collection, travel to Paris to art fairs/shows and liaison with dealers and auction houses
- Supervision of Research Fellows, Research Assistants, volunteers, and interns for various projects; fielding requests and coordinating follow up for loans of artwork from other museums and institutions; communicating with donors to discuss and assess potential gifts; serving as subject matter expert to Development team regarding bequests and gifts from donors as needed
- Oversight of the successful application for the NYSL grant for conservation of rare books in the permanent collection; supervision of the book conservation work

Research Assistant, Drawings and Prints Department (1998-2004)

Catalogued 18th-and 19th-century French drawings for online database (TMS); provided Curators with research for Van Gogh drawings exhibition

Research Assistant, European Paintings Department (2003)

Catalogued Museum's collection of Greuze paintings

Administrative Assistant, Director's Office (1997)

PRINCETON UNIVERSITY ART MUSEUM, PRINCETON UNIVERSITY (Princeton, NJ)

2006–2008

Andrew W. Mellon Curatorial Associate for Academic Programs

- Hired in a newly-created position to perform outreach and liaison work between University faculty and the Art Museum, with the goal of best leveraging the Museum as a teaching resource. To this end, facilitated interdisciplinary collaborations between the Museum and Faculty in various Humanities departments including: History, English Literature, American Studies and French
- Co-taught seminars on topics ranging from Post-Impressionism, to WPA art of the Great Depression, to the Black Arts Movement of the 1960s, and helped to develop academic programs in conjunction with special exhibitions
- Set up the application protocol and approval process for Mellon Foundation grants that encouraged the development of new interdisciplinary coursework incorporating the Museum collections as a teaching/learning tool. Submitted reports regarding Program outreach efforts regularly to senior staff at The Mellon Foundation
- Curated a Toulouse-Lautrec exhibition from the Henry and Rose Pearlman Collection, on long-term loan to the Museum, as well as a selection of drawings by Millet and Pissarro

WILDENSTEIN & CO., INC. (New York, NY)

2006–2007

Research Assistant

Provided research, wrote and edited copy for a catalogue for a Monet exhibition

PUBLICATIONS

French Moderns: Monet to Matisse 1850-1950. Contributing writer to exhibition catalogue edited by Rich Aste and Lisa Small. Scala and Brooklyn Museum, 2017.

"Satire and Spectacle in Two Paintings by Toulouse-Lautrec," and "A Deceptively Simple Still Life by Pissarro," in *Manet to Modigliani: Masterpieces of European Art from the Henry and Rose Pearlman Collection*, Princeton University Art Museum and Yale University Press, 2014.

Essays and entries on Toulouse-Lautrec, Rodin, and Rops. In *Stieglitz and His Artists: Matisse to O'Keeffe*, pp. 62-67; 78-82. Exh. cat. New York: MMA, 2011.

"Vallotton," book review, *Print Quarterly*, XXVIII, 2011, 2, pp. 180-181.

"Henri de Toulouse-Lautrec (1864–1901)". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/laut/hd_laut.htm (May 2010)

"Shadows in Impressionism," in *Para una historia cultural de la sombra: Symposium, 16 y 17 de abril de 2009. Edición a cargo de Victor I. Stoichita*. Madrid: Fundación Colección Thyssen-Bornemisza, 2010

"Utopian Visions of Rural Life in Prints by Pissarro at the Princeton University Art Museum," *Record / Princeton University Art Museum*, vol. 68 (2009), pp.39-46.

Invoking the Comic Muse: Toulouse-Lautrec's Parody of The Sacred Grove, Exhibition brochure and essay. Princeton: Princeton University Art Museum, 2008.

Claude Monet 1840-1926: A Tribute to Daniel Wildenstein and Katia Granoff. New York: Wildenstein & Co., Inc., 2007. Contributed to exhibition catalogue by Joseph Baillio, et al.

LECTURES AND SYMPOSIA

Panelist, Annual Appraisal Studies Reunion, September 2018.

"From the Asylum to the Opera: Toulouse-Lautrec's Last Works in Context," Bruce Museum of Art, Greenwich, CT, October 2018.

"Shadows in Impressionism," *La Sombra*, Museo Thyssen Bornemisza, Madrid, April 2009.

Organizer and Moderator, *Invoking the Comic Muse: Parody, Pastiche, and Humor in Nineteenth-Century Art*, Princeton University, March 2008

"*Impressionist Shadows*," guest lecturer for Professor Alastair Wright's course on 19th Century Art, Princeton University, 2007.

"Shadows in Pissarro's Neo-Impressionism," *Pissarro and Friends: An International Symposium*, Indianapolis Museum of Art, Indianapolis, 2003

"Structuring Sensation: Pissarro's Neo-Impressionist Shadows," *Frick Symposium*, Frick Collection, New York, 2001

EDUCATION

USPAP 7-HOUR UPDATE COURSE	2019
UNIFORM STANDARDS OF PROFESSIONAL APPRAISAL (USPAP) 15-HOUR COURSE	2017
APPRAISERS' ASSOCIATION OF AMERICA (NEW YORK, NY) <i>Comprehensive Appraisal Studies Program (Summer Intensive)</i>	2017
APPRAISERS ASSOCIATION OF AMERICA (New York, NY) <i>CASP Internship Program</i> Completed a 60-hour internship with Sabine Wilson, an independent fine art appraiser in New York	2017
NEW YORK UNIVERSITY (New York, NY) <i>Institute of Fine Arts, Ph.D. (Art History)</i> Dissertation: <i>'As Much as the Light': The Importance of Shadows in the Art of Camille Pissarro</i> Committee: Linda Nochlin, Robert Rosenblum & Joachim Pissarro	2006
NEW YORK UNIVERSITY (New York, NY) <i>Institute of Fine Arts, M.A (Art History)</i>	1999
VASSAR COLLEGE (Poughkeepsie, NY) <i>B.A. (Art History)</i> Recipient of two major academic prizes upon graduation for study in the history of art	1996

LANGUAGES/TECHNICAL SKILLS

Languages: Fluent in French (speaking, writing, reading); working knowledge of German (reading)

Software: Word; Excel; PowerPoint; TMS; Photoshop

PROFESSIONAL AFFILIATIONS

APPRAISERS ASSOCIATION OF AMERICA (NEW YORK, NY), *Accredited Member*