



**Director  
University of Michigan Museum of Art**

The University of Michigan invites nominations and applications for the position of Director of the University of Michigan Museum of Art (UMMA) in Ann Arbor.

**The University of Michigan Museum of Art (UMMA)**

The University of Michigan's art collection is among the oldest university collections in the nation. In 1856, years before the great civic art museums of the Midwest – in Detroit, Toledo, Chicago – were founded, UM students and the general public had free access to an art gallery on campus. Collecting by Henry Simmons Frieze, professor of Latin, began not long after the university was established. The collection had a distinct academic purpose from the very beginning: it began as an adjunct of the Latin Department and was intended to serve as illustrative materials for Frieze's lectures on classical art and archeology. These materials, which consisted mostly of engravings, photographs, and plaster and terra cotta copies of classical sculpture, became the nucleus of what was then called the Museum of Art and Antiquities.

Throughout the late 1800s and early 1900s, the collection continued to grow through the generosity of donors within, as well as outside of, the university community. In 1862, the museum received its first important original work of art, a marble statue of Nydia by Randolph Rogers, as a gift from the Rogers Art Association, which was a committee of both Ann Arbor citizens and university community members. By 1910, the collections were large enough to require purpose-built galleries and the museum moved into Alumni Memorial Hall, home of present day UMMA. Between 1910 and 1945, the permanent collections were developed and expanded with numerous gifts. The holdings included an extensive collection of graphic arts and began to include non-Western works of art.

In 1946, the Museum of Art was established as a separate administrative unit, and Jean Paul Slusser, professor of drawing and painting, was appointed as the first Director. In 1957, the Regents of the university appropriated a special acquisition fund to the museum in order to broaden collections.

Over the next several decades, the collections continued to grow. Now one of the finest university art museums in the country, the nearly 19,000 objects in the UMMA collection represent 150 years of art collecting and span the Western tradition from medieval times to the present, and with deep holdings as well in American, Asian, and African Art. Its collections of works by Whistler and Picasso, Chinese and Japanese paintings and ceramics, and Congolese sculpture are among the finest in North America.

**UMMA's Collections Today:**

*African:* An area of active growth, UMMA has a collection of more than 1,000 works of African Art. Although there is representation of nearly all the diverse peoples and regions within the continent, the museum's holdings are particularly rich in the works created in Central Africa, particularly of the Kuba and related groups. The collections include metalwork, sculpture, and masks, architectural elements, textiles and ceramics.

**American:** American art of the 19<sup>th</sup> and 20<sup>th</sup> centuries is richly represented, with works including a portrait by Rembrandt Peale, Hudson River landscapes, an exceptional early Whistler seascape, and sculpture from Hiram Powers and Randolph Rogers to Tony Smith. Important works by Helen Frankenthaler, Franz Kline, and Frank Stella represent painting of the 20<sup>th</sup> century. The collections also have important holdings in folk and outsider art, as well as in works on papers. Prints and drawings by artists such as Jim Dine, Sol LeWitt, Robert Rauschenberg and Andy Warhol augment the contributions of American artists, while the emerging importance of photography in the 20<sup>th</sup> century can be explored through the works of Ansel Adams, Walker Evans, Sally Mann, Alfred Stieglitz and Paul Strand.

**Asian:** The museum is home to the largest collection of Asian art in the state of Michigan, with more than 4,500 objects that range in time from the third millennium BCE to the present, with representative holdings from Afghanistan to Java and Japan. Special strengths include Chinese and Japanese painting as well as Chinese and Korean ceramics. India is well represented by religious sculpture and miniature painting while the holdings in Southeast Asian art are primarily in Buddhist sculptures. The collection is actively growing, with recent major gifts of Japanese prints and textiles, Korean ceramics, Chinese folk art, and Southeast Asian sculpture and decorative arts.

**European:** European art, ranging from the late medieval period to the present is presented through all media within the museum's collections – painting, sculpture, decorative arts, and works on paper. Carved ivories, enamels and sculpture of the Middle Ages are among the earliest works in this portion of the collections, which also includes Italian Renaissance panel paintings, Flemish genre paintings, and both religious and secular imagery by Baroque artists such as Guercino and David Teniers. The collection also has important holding of sculpture, metalwork, ceramics, and textiles. Academic and avant-garde painting of the 18<sup>th</sup> and 19<sup>th</sup> centuries are represented by artists such as Natoire, Peronneau, Reynolds, Wright of Derby, Bouguereau, Delacroix, and Monet.

**Middle Eastern:** Nearly a third of the Middle Eastern collection consists of ceramic vessels and tiles from Iran and Syria, dating from the 8<sup>th</sup> through the 18<sup>th</sup> centuries, which were originally acquired by the College of Architecture and Urban Planning as examples for the study of decorative arts. Through gifts, UMMA has acquired several important works of calligraphy, rugs, and textiles. The museum also holds an extraordinary pair of 13<sup>th</sup> century bronze candlesticks and a complete 15<sup>th</sup> century manuscript of the *Shahnama* (The Book of Kings.) The most recent additions to the collection are works by the contemporary Syrian calligrapher, Khaled al-Saa'I.

**Modern and Contemporary:** The collection of modern and contemporary art covers the 20<sup>th</sup> century to the present. Early modern masters such as Pablo Picasso and Juan Gris introduce Cubism to viewers, and movements such as Surrealism, German Expressionism, and Abstract Expressionism are also well represented. UMMA's holding include works by Franz Kline, Helen Frankenthaler, Joseph Albers, Richard Diebenkorn and David Smith. More recent work by artists such as Christian Boltanski, Felix Gonzalez-Torres, Candida Hofer, Sally Mann, and Kara Walker bring the collections up to the present day.

**Prints, Drawings, and Photographs:** The museum has amassed an important collection of works on paper. Illuminated manuscript leaves from the Middle Ages and the Renaissance are complemented by Old Master drawings by Jacques Callot, Il Guercino, and Jacob Jordaens. More recent artists whose works are represented include Eugène Boudin, Alexander Calder, Eugène Delacroix, Le Corbusier, and Fernand Léger. The museum's prints include exceptional impressions by Marc Chagall, Albrecht Dürer, Robert Motherwell, Pablo Picasso, and Rembrandt. Among the highlights is a superb collection of more than 180 etchings and lithographs by James McNeill Whistler. The photography collection includes examples from the earliest Daguerreotypes and paper negative images created by William Henry Fox Talbot, to works by important Photo-Secession artists such as Edward Steichen, Alfred Stieglitz, Paul

Strand, and Clarence White. Later works include those of Berenice Abbott, Ansel Adams, Richard Avedon, Walker Evans, Sally Mann, and Betye Saar.

### **The Facilities:**

In March 2009, UMMA opened a landmark 53,000-square-foot expansion and major restoration of its historic 41,000-square-foot home, Alumni Memorial Hall. Designed by principal architect Brad Cloepfil of Allied Works Architecture, the \$41.9 million transformation in the center of the university campus more than doubles the space available for collections display, temporary exhibitions, programs and educational exploration. It also fulfills UMMA's mission to bridge visual art and contemporary culture, scholarship and accessibility, tradition and innovation.

The expansion includes vastly increased gallery space for collections and special exhibitions; open-storage galleries and study rooms that foster close looking; state-of-the-art conservation and art storage facilities; expanded public programming, including performing arts, spoken word, film, and art making; a 225-seat auditorium; classrooms and event spaces to serve multiple audiences; a curatorial research center; a café; and an expanded museum store. UMMA, which for much of its history has been able to exhibit only three to four percent of its collection, will now be able display ten percent at any given time. Before the expansion and renovation of UMMA, the museum had approximately 130,000 visitors a year. Since re-opening at the end of March 2009, the museum has seen 1,200 visitors per day.

### **UMMA's Role in the Academic Mission of the University:**

One of UMMA's most important roles is its contribution to the academic mission of the university. From the research and study uses of the extraordinary works of art in the collections, to the teaching implications of all of its temporary exhibitions, the museum plays an increasingly central role in the academic life of the university, even as it connects to broad regional and national community audiences. The expanded and restored UMMA will result in that rare combination of a dynamic meeting place for the arts backed by the breadth of near universal collections.

UMMA's new Frankel Wing, with its addition of classrooms, an auditorium, and a variety of gathering spaces, connects to the Alumni Memorial Hall building and contributes to making the museum a vital town square for the arts. Alumni Memorial Hall, which has housed the university's art collection since 1910, sits on a prominent corner where the university campus and the city come together. The distinctively open, yet intimate atmosphere is a perfect place for students enjoy the collections, study, and lounge. A vastly expanded array of programs in the expanded facility – including film offerings, performing arts and spoken-word events, alongside traditional programs such as lectures, tours, teacher workshops, and family events – breaks down the boundaries between art forms and makes the new UMMA a true meeting place for all the arts. A dynamic schedule of special exhibitions and interpretative programs connects visitors with the rich artistic legacy of the past and today's avant-garde.

Among the many initiatives made possible by UMMA's expansion is the launch of a new signature exhibition series of contemporary art to be known as UMMA Projects. This series will introduce UMMA audiences to a dynamic – and often challenging – range of positions within the current global dialogue on contemporary art. In UMMA's new facilities, faculty may bring students to tour the galleries or see a specially selected group of objects in an object-study classroom. The Curatorial Research Center (CRC), opening in the fall of 2009, will provide research assistance to scholars, students, and the public at large from a wide range of books, archives, and digital resources. In addition, UMMA has a long tradition of service to the K-12 students and educators of southeastern Michigan. The museum's galleries and halls are visited by over 5,000 children per year.

### **The Director**

The Director provides overall leadership and management of UMMA, including care of the collection, fundraising, collaboration with university schools and departments, community outreach, and volunteer management. S/he is an integral part of the university's academic leadership, ensuring the continued development of the museum's rich collections and applying innovative approaches to teaching, research, and scholarly communication. Reporting to the Office of the Provost and Executive Vice President for Academic Affairs, the Director serves as a member of the Public Goods Council, which is composed of the directors of other museums, libraries, and performance organizations across campus. The Director also works closely with UMMA's National Advisory Board and the UMMA Friends, a membership group of approximately 900.

As the chief executive officer of UMMA, the Director is responsible for an annual operating budget of approximately \$5.5 million. The Director supervises a staff of 45. Directly reporting to the Director are the Chief Curator (a position currently open), the Director of Education, the Director of Development, the Director of Communications, and the Chief Administrative Officer.

The Director serves as an articulate and compelling advocate for UMMA within the university, to prospective donors, collectors, the museum community, and potential collaborators. Along with a broad knowledge of the art world, the Director must have the strategic vision to identify new opportunities for the institution, the ability to inspire and empower staff, and a commitment to raising UMMA's visibility within the university, the local community, and around the world.

S/he must understand and promote UMMA's role in the academic mission of the university as a public research institution, and must come to understand how the university's public charge is and can continue to be woven into the museum's culture and programs. He or she must have a deep commitment to and understanding of diversity — in all of its dimensions — as a force for academic and artistic excellence and as a deeply held commitment at the heart of the institution's mission.

The Director must be able to work adeptly and collegially in a decentralized environment, characterized by strong deans and strong academic and administrative leaders, and be able to lead, in an era of tightened economic growth, the skillful and strategic allocation of UMMA's resources in ways that advance the museum's quality and activities.

### **Challenges and Opportunities**

The next Director of UMMA will be fortunate to come to the museum at a seminal moment in its history. S/he will have the opportunity to lead a superb museum in one of the great research universities of the world. The recent expansion ensures that UMMA does not face the facilities challenges so common to other museums of its kind. With a state-of-the-art facility, located at the very center of the University, the Director will be free to concentrate on creating a vision for UMMA that will continue to increase the quality, visibility, and accessibility of its programming and collections.

The completed facility, the strength of the collections, the intellectual and scholarly assets available to UMMA throughout the University community, and the enthusiasm and support provided by groups and individuals outside the University make the UMMA directorship a unique opportunity in the museum world. The next director will need to have the energy, enthusiasm, and creativity to leverage these strengths to address UMMA's challenges and opportunities going forward.

- **Setting a Course:** With the reopening of UMMA after three years of construction on the expansion, the museum has an unprecedented opportunity to identify creative uses for the new space that will better serve the public and academic missions of the university, increase UMMA's visibility in the community and nationally, and draw new visitors and collectors.

Working with the university, staff, and the diverse constituencies the museum serves, the new Director has the opportunity to articulate a plan for UMMA's next decade.

- ***Building Bridges within the University:*** UMMA is already a resource for students and faculty alike, and the building expansion was specifically designed to serve as a cultural crossroads and bring the university community in. There is enormous enthusiasm on campus about UMMA's reopening. The new Director has the opportunity to capitalize on the excitement and visibility that the expansion has generated to identify possible collaborations and partnerships with academic units around the campus, more fully integrating UMMA into the academic life of the university.
- ***Building Endowment:*** UMMA's new acquisitions are funded mainly through revenue generated by endowment funds totaling \$10 million, private contributions, and donations of objects of art. While the recent campaign for UMMA's expansion has been a great success, both in terms of financial contributions and donations of art, in order to ensure that the museum can continue to add to its collections and take advantage of strategic acquisition opportunities the next Director must be able to identify and cultivate new streams of revenue. Although certainly a challenge in these economic times, the Director will enjoy the support of a talented development staff and community support from the UMMA Friends, which hosts a number of social programs to raise awareness about the museum and assist with fundraising. In addition, the National Advisory Board, created several years ago, has been a significant source of guidance and support for the museum.

### **The Candidate**

The successful candidate will be a dynamic and energetic leader with a strong background in a discipline relevant to UMMA's mission. S/he will have demonstrated leadership experience in a museum or arts institution; a record of strong institutional and financial management; a capacity for developing and sustaining relationships within the university and among a wide variety of external constituencies; a talent and enthusiasm for outreach and fundraising; and a commitment to supporting a diverse staff. A terminal degree in a relevant discipline or an equivalent combination of education and experience is required. A notable record of scholarly and/or creative accomplishment and other qualifications appropriate for a senior faculty appointment may also be required.

Other qualities of the successful candidate will include:

- A passion for art and objects, and an appreciation for the creative process;
- The ability to inspire and galvanize diverse and sometimes competing constituencies both in the university and externally;
- The vision to set priorities and the ability to delegate authority, motivate, collaborate, trust, and support the abilities of others;
- An understanding of the evolving role of technology in museums of art;
- Understanding of university environments and skill in working with administrators, faculty, staff, and students in a climate of openness and transparency;
- Ability to effectively and openly negotiate and build consensus and partnerships in the context of academic and local communities;
- Sensitivity, fairness, compassion, and objectivity in decision-making;

- An active, energetic and well-organized personality, with an appreciation of the culture and history of a large public research university, and the University of Michigan in particular;
- Personal and professional integrity of the highest degree.

### **The University Context**

The university was chartered in 1817 by the Michigan territorial legislature and was initially located in Detroit. In 1837, the State of Michigan renewed the charter and relocated the university to Ann Arbor, 35 miles west of Detroit. Today, in addition to its 3,200-acre main campus in Ann Arbor, the university has regional campuses located in Dearborn and Flint.

Michigan's position of excellence in higher education rests on the outstanding scholarly and creative contributions of its faculty and on the intellectual quality, vitality, and passion of its students—undergraduate, graduate, and professional. A founding member of the Association of American Universities (AAU), the university's nineteen schools and colleges are nationally and internationally recognized. The university sustains leading programs in the arts and humanities, social sciences and natural sciences, and in all of the major professional schools, and it serves as home to one of the largest health care complexes in the world. The university is also recognized for its outstanding interdisciplinary research institutes and centers. Overall, there are approximately 5,300 full-time faculty, with 2,500 tenured and tenure-track faculty on the Ann Arbor campus.

Each year the Ann Arbor campus enrolls approximately 25,000 undergraduates, 11,000 graduate students, and 3,500 professional students. Undergraduate students come predominantly from Michigan, but also from every state in the Union and from more than a hundred countries. Today, the university has close to 500,000 living alumni around the globe.

As a public university, Michigan is dedicated to service in the larger world. Faculty research addresses a large range of critical issues—health care, the environment, social interventions, educational reform and improvement, and many others. Students take part in community-based service and learning projects, and take advantage of opportunities made possible by the university's many collaborations with other universities, colleges, and K-12 schools, as well as with a variety of national, state, and private agencies.

The university community enjoys a vast array of resources, including libraries, concert halls, art galleries, and athletic facilities. Hundreds of conferences, speeches, workshops, performances, and other events take place on campus each year.

Ann Arbor, with about 115,000 residents, is situated on lush, rolling terrain along the banks of the Huron River. Cosmopolitan and sophisticated, yet friendly and accessible, it is one of the great college towns. Intellectual, artistic, and recreational opportunities in the broader community abound for people of all ages. Ann Arbor perennially ranks in magazine polls as one of the best places in the United States to live and raise a family.

### **Academic Leadership**

**Mary Sue Coleman** has led the University of Michigan since being appointed its 13th president in August 2002.

Under her leadership, the university launched "The Michigan Difference," a campaign to raise \$2.5 billion for the future of the institution. In November 2008, the university celebrated the historic achievement of raising \$3.11 billion, the most ever by a public university. Dr. Coleman also has announced a groundbreaking partnership between the university and Google, which will enable the public to search the text of the university's 7 million volume library and will open the way to universal access and the preservation of recorded human knowledge.

President Coleman is regarded as a national spokesperson on the educational value of diverse perspectives in the classroom. Her extensive leadership positions in higher education include having served on the Association of American Universities Executive Committee, the Internet2 Board of Directors, the National Collegiate Athletic Association Board of Directors, and the Knight Commission on Intercollegiate Athletics.

As a biochemist, Dr. Coleman built a distinguished research career through her research on the immune system and malignancies. At the university, she holds appointments of professor of biological chemistry in the Medical School and professor of chemistry in the College of Literature, Science, and the Arts. For 19 years she was a member of the biochemistry faculty at the University of Kentucky. Her work in the sciences led to administrative appointments at the University of North Carolina at Chapel Hill and the University of New Mexico, where she served as provost and vice president for academic affairs. From 1995-2002, Dr. Coleman was president of the University of Iowa.

She earned her undergraduate degree in chemistry from Grinnell College and her doctorate in biochemistry from the University of North Carolina.

**Teresa A. Sullivan** was appointed Provost and Executive Vice President for Academic Affairs at the University of Michigan on June 1, 2006. A professor of sociology in the university's College of Literature, Science and the Arts, Dr. Sullivan has built a distinguished research career as a sociologist specializing in labor force demography. Prior to her appointment at Michigan, Dr. Sullivan served as Executive Vice Chancellor for Academic Affairs for the University of Texas System. Earlier in her career, she served in various leadership positions at the University of Texas at Austin including Vice President and Graduate Dean; Vice Provost; Chair of the Department of Sociology; and Director of Women's Studies. She has also served as a faculty member at the University of Chicago. She is the author or co-author of six books and more than fifty scholarly articles. She earned her undergraduate degree from James Madison College at Michigan State University and her doctorate in sociology from the University of Chicago.

Under the direction of President Coleman and Provost Sullivan, the university has recently launched several major initiatives that will have an impact on future generations of Michigan students, on the intellectual life of the campus, and on society at large. These include initiatives to expand interdisciplinary work across campuses, particularly in the life sciences; to increase international partnerships, with a focus on China and several African countries; to support innovation and entrepreneurship through public/private partnerships; and to grow research to more than \$1 billion of funding annually. The President and Provost have also recently approved funding to hire 25 new junior faculty in the initial phase of a five-year, \$30 million initiative to add 100 junior tenure-track positions in areas that advance interdisciplinary teaching and research.

### **Applications/Nominations**

Nominations and applications will be accepted and reviewed until the position is filled. The university's dedication to excellence is complemented by its profound commitment to building and sustaining a culturally diverse academic community. Individuals from historically underrepresented groups are encouraged to apply.

Nominations and/or applications, accompanied by a letter of interest, current *curriculum vitae*, and the names and contact information of three references, should be submitted to:



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