



# THE CURATORIAL INTENSIVE TEACHERS AND ADVISORS SUMMER 2010

## ICI Key Personnel:

**Kalia Brooks** is the ICI Curatorial Intensive Program Facilitator. She is a New York based curator and writer. Brooks is currently an Adjunct Professor in the Department of Photography and Imaging at New York University's Tisch School of the Arts and a PhD Candidate in Aesthetics and Art Theory with the Institute for Doctoral Studies in the Visual Arts. Brooks received her M.A. in Curatorial Practice from the California College of the Arts in 2006, and was a Helena Rubinstein Fellow in Critical Studies at the Whitney Independent Study Program 2007/2008.

**Kate Fowle** is ICI's Executive Director. She most recently worked as the International Curator at the Ullens Center for Contemporary Art in Beijing. Prior to her time in Beijing, Fowle spent six years in San Francisco at the California College of the Arts, where she was the director of the MA Program in Curatorial Practice, which she founded in 2002 with Ralph Rugoff. This was the first graduate course of its kind on the West coast. During her tenure as program director Fowle built extensive international networks, bringing over 100 artists, curators and writers from places as diverse as Chiang Mai, Paris, São Paulo, Johannesburg, Copenhagen, Beijing, Vilnius, Frankfurt, Tokyo, London, and Mexico City, to share their knowledge and expertise through lectures, round-table discussions, symposia and an annual journal.

**Fran Wu Giarratano** is the Exhibitions Manager at ICI. During the past four years, she has coordinated the national and international tours of fourteen traveling contemporary art exhibitions and supervised the production of seven ICI publications. Before joining ICI, Giarratano served as a research assistant for an independent curator, and worked at institutions including the Whitney Museum of American Art, Peggy Guggenheim Collection, Corcoran Gallery of Art, and Robert Miller Gallery. She received her B.A. in Art History from Georgetown University and M.A. in Museum Studies from New York University.

**Chelsea Haines** is the Public Programs Manager at ICI. In addition to her position with the organization, she has worked on a range of independent projects and publications, most recently publishing a revised version of her thesis, *A New State of the Arts: Developing the Biennial Model as Ethical Arts Practice*, for the upcoming fall issue of *Museum Management and Curatorship*. She holds a B.A. in Art History and English Literature from Duquesne University and an M.A. in Visual Culture Theory from New York University.

**Susan Hapgood**, ICI's Director of Exhibitions and a Vera List Center for Art and Politics Senior Fellow, has developed and managed ICI's exhibitions program for the past seven years. She has worked in a curatorial capacity for institutions including the Guggenheim Museum, New Museum, and American Federation of Arts. The exhibitions she has curated include *FluxAttitudes*, *Neo-Dada: Redefining Art 1958-62*, *Video Divertimento*, and *Slightly Unbalanced*, and her texts have appeared in publications including *Art in America*, *Frieze*, and *FlashArt*. She received a M.A. in Art History from the Institute of Fine Arts of New York University.

**Renaud Proch** is ICI's Deputy Director. Prior to this he was the Senior Director at the Project in New York, where he worked on developing the careers of a roster of 21 artists, and expanding the gallery's connections to museums and art institutions in the U.S. and abroad. He was also the Director of MC, Los Angeles, a gallery dedicated to the production and presentation of new solo projects by internationally established artists.

#### **Visiting Lecturers:**

**Dan Cameron** is Founder and Artistic Director of U.S. Biennial that produces Prospect New Orleans, a new international biennial whose first edition opened in November 2008. He is also the Director of Visual Arts at the Contemporary Art Center in New Orleans. Cameron was Senior Curator at the New Museum from 1995 to 2006, where he curated numerous exhibitions including Carroll Dunham, William Kentridge, Cildo Meireles, Christian Marclay, Paul McCarthy and Francesco Vezzoli. In 2003 Cameron served as Artistic Director for the 8th Istanbul Biennial, entitled Poetic Justice, and in 2006 he co-organized the 10th Taipei Biennial, Dirty Yoga. He is also a member of the graduate faculty of School of Visual Arts (SVA) in New York.

**Michael Connor** is a curator and media historian based in New York. He is currently developing a permanent exhibition to open at the Australian Centre for the Moving Image in Melbourne. Formerly the head of exhibitions at the British Film Institute, he developed the BFI Southbank Gallery, and was also previously a curator at FACT in Liverpool.

**Sarah Cook** is a curator and writer based in Newcastle upon Tyne, UK and co-author with Beryl Graham of the book *Rethinking Curating: Art After New Media* (MIT Press). She is currently a research fellow at the University of Sunderland where she co-founded and co-edits CRUMB, the online resource for curators of new media art and teaches on the MA Curating course. In 2011 she will co-chair Rewire, the Fourth International Conference on the histories of media, science and technology in art with FACT in Liverpool. Sarah has a longstanding relationship with The Banff Center where she has worked as a guest curator and researcher in residence for the Walter Phillips Gallery, the International Curatorial Institute and the New Media Institute. She completed her PhD in 2004, and has curated and co-curated international exhibitions including Database Imaginary (2004), The Art Formerly Known As New Media (2005), Package Holiday (2005), Broadcast Yourself (2008) and Untethered (2008).

**Beryl Graham** is Professor of New Media Art at the School of Arts, Design, Media and Culture, University of Sunderland, and co-editor of the CRUMB web site resource for curators of new media art. She is a writer, curator and educator with many years of professional experience as a media arts organizer. Her Ph.D. concerned audience relationships with interactive art in gallery settings, and she has written widely on the subject for books and periodicals including *Leonardo*, *Convergence*, and *Switch*. Her book *Digital Media Art* was published in 2003, and she co-authored *Rethinking Curating: Art After New Media* with Sarah Cook. She has chapters in the books *New Media Art: Practice and Context in the UK 1994-2004*, and *The Photographic Image In Digital Culture*. Dr. Graham has presented papers at conferences including Navigating Intelligence (Banff), Museums and the Web (Seattle and Vancouver), and Caught in the Act (Tate Liverpool).

**Eungie Joo** is the Keith Haring Director and Curator of Public Programs at the New Museum in New York City. She was recently appointed curator of the New Museum New York's Generational Triennial, starting in spring 2012. She also served as the National Commissioner for the Korean Pavilion at the 53<sup>rd</sup> International Venice Biennale in 2009. Before joining the New Museum, Joo had a four-year tenure at REDCAT in Los Angeles, as the founding director and curator of the Gallery. In addition to her admired curatorial practice, Joo has served as an Instructor and Visiting Artist at the School of Art, California Institute of the Arts. She is on the editorial board of *Afterall* and has contributed to numerous contemporary art publications. Joo completed a doctorate in Ethnic Studies

at the University of California at Berkeley in 2002 and a BA in Africana Studies from Vassar College in 1991. In 2006, she was the recipient of the Walter Hopps Award for Curatorial Achievement.

**Maria Lind** is the Director of CCS Bard Graduate Program and Graduate Committee. She holds a M.A. from the University of Stockholm, and is an alumnus of the Whitney Independent Study Program. Lind was the Director of the International Artist Studio Program (IASPIS) in Sweden (2005–07), and the Director of Kunstverein München in Munich (2002–04). She was the curator of Moderna Museet, in Stockholm (1997-01), co-founder of Salon 3 (London, 1998–2000), and co-curator of Manifesta 2, in Luxembourg (1998). Her publications include *Fresh Cream* (2000), *Curating with Light Luggage* (Revolver Archiv für aktuelle Kunst), *Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art* (Blackdog Publishing), and numerous exhibition catalogue essays.

**Nicola Trezzi** is the U.S. editor of *Flash Art*. He received a Diploma in 2006 from Accademia di Belle Arti di Brera, Milan, department of Set Design for Theater. He is an editor based in New York and Milan. Since 2005 he has been an editor at *Giancarlo Politi Editore* in Milan and Nadace Prague Biennale Foundation, Prague, where he serves as editor and exhibition coordinator for Prague Biennale as well as consulting editor for *Flash Art CZ&SK*. In May 2008 he was appointed *Flash Art* International U.S. Editor. In 2007 he became an employee (together with artist Alice Tomaselli) of Colmar-based art employer Lucie Fontaine, the owner of a Milan-based project room conceived as a rendezvous for the city art community. Mr. Trezzi was appointed Critic in painting/printmaking at Yale in 2009.

#### **Guest Speakers:**

**Jeremy Adams** is the Executive Director of CUE, and has been affiliated with the organization since January 2003, prior to the public opening. He was instrumental in setting up the physical layout of the gallery spaces, residency studio and offices, as well as nominating, along with Gregory Amenoff, the first round of CUE Curatorial Advisory Council members. Previously Adams was the Vice President and Director of Operations of Art4love Inc., a company focusing on leasing the work of emerging artists to corporations and health care institutions throughout the New York region. Prior to that, he was Assistant Director of Pamela Auchincloss Arts Management Services, which organizes traveling exhibitions to museums and art institutions throughout the country. He also managed the Pamela Auchincloss Gallery, an exhibition space in New York focusing on contemporary art. He received an Honors BA from Winchester School of Art and an MFA in painting from Pratt Institute, New York in 1991.

**Yona Backer** is a producer, curator, consultant, and a founding partner of Third Streaming, LLC (3S). She has had a twenty-year career supporting artists and cultural institutions that fall outside of the mainstream, and is committed to a collaborative approach to arts programming and management. Before founding Third Streaming in 2010, Backer was Senior Program Officer at The Andy Warhol Foundation for the Visual Arts in New York. In addition to evaluating grant proposals and researching potential grantee arts organizations across the country and around the globe, she helped conceive new national programs. One of these was the Curatorial Research and Art Writers grants, the latter administered in collaboration with the Creative Capital Foundation.

**Kari Conte** is the Program Director of the International Studio & Curatorial Program (ISCP) and a curator and writer. She received a MA from the Royal College of Art in Curating Contemporary Art and most recently worked in the exhibitions department at Whitechapel Gallery in London. Previously, she worked at several New York City institutions and galleries including Director, Vivian Horan Fine Art and Gallery Director, apexart. She has organized over thirty international exhibitions, lectured at Bard College and Bezalel Academy of Arts and Design and her writing has been published by the Tel Aviv Museum of Art and Catalogue, among others.

**Dennis Elliott** is the Founder/Director of the International Studio & Curatorial Program (ISCP). Over the last 29 years he has administrated five visual arts programs that have brought visual artists and curators to New York City. Currently, he is Coordinator for the Marie Walsh Sharpe Art Foundation's Space Program. In 1994, he founded the International Studio Program and in 1999, he founded the International Curatorial Program.

**Christian Rattemeyer** is the Harvey S. Shipley Miller Associate Curator of Drawings at the Museum of Modern Art in New York. Prior to that he was a curator of Artists Space in New York. He has worked as a freelance writer and critic in New York and as communications editor for Documenta 11. He founded and co-directed OSMOS, an independent project space in Berlin, and he has curated film and architecture festivals in Berlin, Los Angeles, London, and New York. He contributes regularly to art magazines such as *Parkett*, *Texte zur Kunst*, *Artforum*, and *Art Papers*, and he has published many catalog essays on contemporary art. He holds an MA from the Free University of Berlin and is a PhD candidate at Columbia University.

#### **Studio Visit:**

**Fred Wilson's** work has been featured in over 100 group exhibitions, including the 50th Venice Biennale (2003) as the American representative, the Whitney Museum of American Art Biennial Exhibition (1993), and the 4th International Cairo Biennale (1992). He has had over twenty-five solo museum exhibitions internationally, and has been the recipient of numerous honors and awards. Among them, the John D. and Catherine T. MacArthur Foundation Award (the "Genius Grant"), Chicago (1999). Fred Wilson is represented by Pace Wildenstein Gallery, N.Y., and currently lives and works in New York City.

#### **Site Visits:**

**Matthew Higgs** is the Executive Director and Chief Curator of White Columns in New York City. From 2001-2004, he was curator of the Wattis Institute of Contemporary Art in San Francisco, and prior to that he was a curator at the ICA in London. In 2009, Higgs curated the Greek Pavillion at the 53rd Venice Biennale. In 2006, he was a jury member for the Turner Prize. He writes frequently for *Artforum*, *Frieze*, and other publications.

**Brett Littman** (B.A., Philosophy, UC San Diego) is currently the Executive Director of The Drawing Center, based in New York. Previously he was the Deputy Director at P.S.1 Contemporary Art Center, a MoMA affiliate and was the Managing Director of wps1.org, P.S.1's internet radio station from 2003–2004. From 2001–2003 he was the Co-Executive Director of Dieu Donn  Papermill in SoHo, New York. From 1995–2001 he was the Associate Director of UrbanGlass in Brooklyn, New York. Littman is a member of AICA/USA (International Art Critic Association) and has written for *GLASS Quarterly*, *American Ceramics*, *Blackbook*, *artkrush.com*, *Craft Arts*, *Object*, *Sculpture*, *\*surface, modo*, *Art on Paper*, *Pulp* and the *East Hampton Star*.

**Amy Owen** is Director of Exhibitions at Artists Space. She was previously Exhibitions Associate and Publications Coordinator at Independent Curators International. Recent curatorial projects include *Facts on the Ground* at the Center for Curatorial Studies, Bard College (2007) and *Other Certainties* at the New York Center for Art and Media Studies (2008). Owen received her MA in Curatorial Studies from Bard College.