



# THE CURATORIAL INTENSIVE TEACHERS & ADVISORS FALL 2010

## ICI Key Personnel:

**Tracy Candido** is the Program Administrator for The Curatorial Intensive at ICI. She is a cultural producer who organizes social practice projects and public programs in New York City and Brooklyn. Recent endeavors include Community Cooking Club, hosted by the Bruce High Quality Foundation University, which combines the concept of the potluck with the environment of the critical classroom, Sweet Tooth of the Tiger, a two-year experiment in baking with, eating, and selling sugar, and the Bake Sale Residency, a micro-granting project for artists. Tracy holds a Master's Degree from New York University in Visual Culture Theory.

**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.

**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.

**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. Recent curated exhibitions include *Self Formations* (2005) and *Ritalin* (2004), both at art2102, Los Angeles, a non-profit gallery where Proch has also served on the Board of Directors. He has lectured at Camberwell College, London, the Royal College of Art, London, the California College of the Arts, San Francisco and Otis College of Art and Design, Los Angeles.

## Guest Lecturers:

**Nicholas Baume** has been the Director and Chief Curator of Public Art Fund since 2009. Previously Baume was the Chief Curator at the Institute of Contemporary Art, Boston. During his tenure at the ICA, he directed the expansion of the museum's artistic program including the transition into its award-winning new building and founding of its permanent collection. Baume launched the museum's ongoing *Momentum* project series, featuring site-specific installations by emerging artists such as Carol Bove and Kader Attia. Baume also curated ICA's inaugural exhibition in its new space, *Super Vision* (2006), which showcased 27 international artists.

**Claire Bishop** is the Associate Professor of Art History at the CUNY Graduate Center. Bishop is an internationally acknowledged scholar of contemporary art. Her dissertation was published as *Installation Art: A Critical History* and quickly became an indispensable resource for anyone interested in the subject. Her edited volume, *Participation* (MIT Press, 2006), is also highly regarded in the field. She is the author of two influential essays—"Antagonism and Relational Aesthetics" (*October*, 2004) and "The Social Turn: Collaboration and its Discontents" (*Artforum*, 2006). Both have been translated and reprinted a number of times. Bishop curated the exhibition *Double Agent* (2008) at the London ICA, and is working on a book about socially-engaged art and spectatorship. She holds a Ph.D. from the University of Essex.

**Jim Campbell** is an artist based in San Francisco. He received two Bachelor of Science degrees in Mathematics and Engineering and has shown internationally and throughout North America at institutions such as the San Francisco Museum of Modern Art; the Carpenter Center, Harvard University; The Power Plant, Toronto; and the International Center for Photography, New York. His work is included in the collections of the San Francisco Museum of Modern Art, the University Art Museum at Berkeley; and that of Don Fisher of the Gap Corporation. In 1992 he created one of the first permanent public interactive video artworks in the U.S. in Phoenix, Arizona.

**James Cohan**, owner of James Cohan Gallery, has been active in the contemporary art world for over twenty years as a curator, advisor, artist agent and art dealer. Throughout his career, he has represented a prestigious roster of living artists, artist estates and has sold numerous important works to art museums and major private collections in Europe, the United States and Asia. Cohen worked for John Weber Gallery and then served as the Director of Paula Copper Gallery, working with Robert Gober, Joel Shapiro, Carl Andre, Donald Judd and the Estate of Tony Smith. Subsequently, Cohen served as Senior Director at Anthony d'Offay Gallery, London until he moved back to New York to establish 242 Inc. in partnership with Anthony d'Offay. In 1999 he opened James Cohan Gallery, and in 2002 the gallery moved to its present location in Chelsea. The gallery represents Ingrid Calame, Folkert de Jong, Simon Evans, Trenton Doyle Hancock, Yun-Fei Ji, Richard Long, Beatriz Milhazes, Bill Owens, Nam, June Paik, Roxy Paine, Richard Patterson, Alan Saret, Hiraki Sawa, Yinka Shonibare MBE, The Estate of Robert Smithson, Erick Swenson, Tabaimo, Alison Elizabeth Taylor, Fred Tomaselli, Bill Viola, Wim Wenders and Xu Zhen. Cohan serves on the board of Independent Curators International and Art 21.

**Mary Jane Jacob** is currently Professor and Director of Exhibitions at the School of the Art Institute of Chicago. She has been exploring art outside the museum context since 1990 organizing groundbreaking programs that have tested the boundaries of public space and the relationship of contemporary art to audience. Jacob is a curator and author noted for her work on the national and international art scene. Two anthologies for which she is co-editor are *Learning Mind: Experience Into Art* (University of California Press, Fall 2009) and *The Studio Reader* (University of Chicago Press, Spring 2010). Jacob's current major program is "Living Modern Chicago," a collaboration of The School of the Art Institute of Chicago and the Mies van der Rohe Society/Illinois Institute of Technology, in partnership with other cultural institutions in Chicago.

**Deborah Landau** is a Founder and the first Executive Director and President of the Madison Square Park Conservancy, an eight year old not-for-profit organization serving Madison Square Park – a 6.2 acre historic public park in the Flatiron District of Manhattan. Prior to founding the Conservancy, Ms. Landau was the founding Executive Director of the City Parks Foundation (CPF) and developed CPF into an organization with an annual \$12 million budget serving New York City parks in the five boroughs. Under Ms. Landau's tenure, CPF became the not-for-profit parks group that provided free arts and recreation programs in parks across the five boroughs, including Central Park SummerStage, Arts in the Park, Puppets in the Park, Readings in the Park, and City Parks Free Tennis.

**Jonathan Lippincott** is the Design Manager at Farrar, Straus and Giroux. He has worked as a book designer for seventeen years and lives in New York. His father was the founder of Lippincott, Inc., one of the largest sculptural fabricators in the U.S. Lippincott's recent work includes the publication *Large Scale: Fabricating Sculpture in the 1960s and 1970s*, a text about the evolution of Lippincott, Inc. in the context

of the history of American art as a new kind of sculpture production center that put the tools of industrial fabrication in the hands of artists.

**Richard Marshall** is Curator of The Lever House Art Collection, a collection of works commissioned for display at the Lever House's outdoor plaza and glass-enclosed lobby. The first commission was a neon installation by Keith Sonnier that delineated and illuminated the geometric architecture of the lobby. Subsequent commission included ambitious works by Jorge Pardo, John Chamberlain, Damien Hirst, Peter Wegner, Barnaby Furnas, Jeff Koons, E.V. Day, Sarah Morris, Folkert de Jong, Enoc Perez, Tom Friedman, Damien Hirst, Richard Dupont, Tom Sachs, and Liza Lou. Marshall is also an independent curator and critic who was curator at the Whitney Museum of American Art for twenty years.

**Anne Pasternak** is the President and Artistic Director of Creative Time. During Pasternak's tenure, since 1994, the organization has increased its commitment to artists working with untried media and has offered established artists fresh opportunities to experiment and engage new audiences. Renowned projects under her artistic direction range from exhibitions and performances in the historic Brooklyn Bridge Anchorage, new sculptures in Grand Central Station, paintings in Coney Island and skywriting over Manhattan to the Tribute in Light, the twin beacons of light that illuminated the former World Trade Center site six months after 9/11, in honor of the lives lost there. Pasternak has been committed to initiating projects that give artists the opportunity to innovate their practice, celebrate New York life, and reflect on contemporary society while engaging millions of people with art that permeates everyday urban life.

**Nato Thompson** is Chief Curator at Creative Time. Since January 2007, Thompson has organized major projects for the organization such as the first and second *Creative Time Summit: Revolutions in Public Practice*, (2009 and 2010), *Democracy in America: The National Campaign* (2008), Paul Chan's acclaimed *Waiting for Godot in New Orleans* and Mike Nelson's *A Psychic Vacuum* (2007). Previous to his time at Creative Time, he worked as Curator at MASS MoCA where he completed numerous large-scale exhibitions such as *The Interventionists: Art in the Social Sphere* (2004), a survey of political art of the 1990s with a catalogue distributed by MIT Press. His newest publication, *Seeing Power: Art and Activism in the Age of Cultural Production*, published by Autonomedia, is slated for release later this year.

**Seth Aylmer & Jose Serrano-McClain** introduced **Trust Art** at the TED Conference in 2009. Trust Art provides a novel way to create community around public artist projects: issuing 'shares' and making philanthropically-minded individuals 'shareholders' in the projects. Trust Art is the culmination of Seth Aylmer and Jose Serrano-McClain's creative work together for the last five years. Seth is a video artist, painter, and sculptor, currently apprenticing with renowned American sculptor Michael Rothschild. Jose started his career as an economic analyst at the Federal Reserve, which led him to develop a stronger interest in the economy of the creative spirit.

**Anton Vidokle** is an artist who was born in Moscow and raised in the Lower East Side, NYC. With Julieta Aranda, he organized e-flux video rental, which traveled to numerous institutions across Europe and the United States. As Founding Director of e-flux, he has produced projects such as "Next Documenta Should Be Curated By An Artist," "Do it," "Utopia Station" poster project, and organized An Image Bank for Everyday Revolutionary Life and Martha Rosler Library. Vidokle initiated research into education as site for artistic practice as co-curator for *Manifesta 6*, which was canceled. In response to the cancellation, Vidokle set up an independent project in Berlin called *Unitednationsplaza*—a twelve-month project involving more than a hundred artists, writers, philosophers, and diverse audiences. From 2008-09, the New Museum in New York commissioned Vidokle to organize *Night School*, a critically acclaimed year-long program of monthly seminars and workshops that used the museum as a site to shape a critically engaged public through art discourse.

#### **Guest Advisors:**

**Regine Basha** is a curator and writer based in Brooklyn, New York who has worked nationally and internationally for the past 17 years, beginning in Montreal as the Director of the Saidye Bronfman Centre

Gallery then continuing in New York independently since 1997. From 2002 to 2007 she was based in Austin, Texas as Adjunct Curator of Arthouse, at the Jones Center and co-founder of the contemporary art initiative, Fluent~Collaborative where she curated numerous shows and produced a variety of special commissions. She is a graduate from the inaugural class of the Center for Curatorial Studies at Bard College. She currently sits on the board of Art Matters (New York), Aurora Picture Show (Houston) and is a Curatorial Host to *Cabinet Magazine's* new event space.

**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.

**Virginija Januskeviciute** is currently Curator at the Contemporary Art Centre (CAC) in Vilnius, Lithuania, where she has organized numerous projects such as *The Joy is Not Mentioned*, 2007, part of an ongoing 'young Lithuanian artists' series, and featuring Egle Budvytyte, Goda Budvytyte and Ieva Miseviciute; and *For the First and the Second Time*, 2008, an exhibition of artists investigating the history of Modernism, in collaboration with Stroom, a center for visual arts and architecture based in The Hague. Most recently Virginija is programming the Reading Room, CAC's venue for talks, discussions, lectures, performances and presentations as well as curatorial and artistic experimentation.

**Patterson Sims** is the President of the Board of ICI. He has worked in the arts since 1969, and was Director at the Montclair Art Museum in New Jersey from 2001-2009. His distinguished career as a museum professional includes serving as Deputy Director for Education and Research Support at the Museum of Modern Art, in New York. Prior to this, he was Associate Director for Art and Exhibitions and Curator of Modern Art at the Seattle Art Museum between 1987 and 1996, and was the first curator designated to oversee the permanent collection of the Whitney Museum of American Art, where he worked from 1976 to 1987. He began his career as Assistant Director of O.K. Harris Works of Art, in the then newly-developing arts district of Soho, in 1969. Sims has organized one-artist exhibitions of numerous artists including Ellsworth Kelly, John Storrs, Jan Matulka, Viola Frey, Fred Wilson, Claire Zeisler, Willie Cole, and Hedda Sterne. He was a co-curator of four Whitney Biennial exhibitions.