



THE CURATORIAL INTENSIVE

In association with the Philadelphia Exhibitions Initiative (PEI)

SCHEDULE

Fall 2010

Wednesday, 13–Thursday, 14 October

Facilitator

- Chelsea Haines, Public Programs Manager, Independent Curators International

Faculty

- Kate Fowle, Executive Director, Independent Curators International
- Doryun Chong, Associate Curator of Painting and Sculpture, MoMA
- Dmitry Vilensky and Olga Egarova, artists and founders of Chto delat (St. Petersburg)
- Nat Muller, independent curator (Rotterdam)

Seminar Location

PEI Offices
1608 Walnut St, 18th floor
Philadelphia, PA 19103

Wednesday, October 13

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| 10am–12pm | Kate Fowle & Doryun Chong – survey of exhibition models / approaches to research |
| LUNCH | |
| 1pm–3pm | Kate Fowle, Dmitry Vilensky & Olga Egarova – artist practices |
| BREAK | |
| 3:30pm–5:30pm | Kate Fowle, Doryun Chong & Nat Muller – participants give short intro's to their exhibition concepts
Discussion – what is needed to develop the proposals? |
| BREAK | |
| 6pm–7:30pm | Kate Fowle, Doryun Chong & Nat Muller – individual meetings |

Thursday, October 14

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| 10am–11:30am | Kate Fowle, Nat Muller & Chelsea Haines – group workshop on proposals |
| LUNCH | |
| 12:30pm–2pm | Nat Muller– new curatorial strategies / international and interdisciplinary projects |

Wednesday, October 20

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| 7pm | Attend Virginija Januškevičiūtė's talk at ICA |
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Faculty Biographies

Doryun Chong is currently Associate Curator of Painting and Sculpture at MoMA. Prior to this, Chong was a curator in the Visual Arts department at the Walker Art Center from 2003 to 2009. He has recently curated and co-curated exhibitions in a range of venues nationally and internationally, including *Bruce Nauman: Days* (MoMA, 2010); *Brinkmanship: Park Chan-Kyong and Sean Snyder* (REDCAT, 2010) with Clara Kim; *Haegue Yang: Integrity of the Insider* (Walker Art Center, 2009–10); *Tetsumi Kudo: Garden of Metamorphosis* (Walker Art Center, 2008-9); *Brave New Worlds* (Walker Art Center, 2007) with Yasmin Raymond; and the 2006 Busan Biennial. Through these exhibitions Chong has not only demonstrated multiple, global understandings of artworks and their contexts, but also an unusual eloquence in the possibilities of display and discourse. Chong's innovative research skills draw on several Asian and Romance languages and his training in Western European and East Asian philosophy and art history. Considered the top translator of writing on contemporary art from Korea, Chong is also responsible for the groundbreaking lexicon on artist Huang Yong Ping's complex web of meanings, intentions, history, conflict, and culture.

Chto delat/ What is to be done? (Dmitry Vilensky and Olga Egarova) was founded with the goal of merging political theory, art, and activism in early 2003 in Petersburg by a working group of artists, critics, philosophers, and writers from Petersburg, Moscow, and Nizhny Novgorod. Chto delat works through collective initiatives organized by "art soviets," inspired by the councils formed in revolutionary Russia during the early 20th century. These "art soviets" want to trigger a prototypical social model of participatory democracy, translating an open system for the generation of new forms of solidarity into the realm of contemporary cultural work. The "art soviet" takes on the function of a counter-power that plans, localizes and executes projects collectively.

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.

Virginija Januškevičiūtė is a curator at the Contemporary Art Centre (CAC) in Vilnius, where she is responsible for the programming of the CAC Reading Room, a venue for discussions, lectures, performances, and curatorial and artistic experimentation. At the CAC 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. She has worked on a number of publications and played a crucial role in CAC TV – CAC's weekly project for television offering a platform to young emerging artists. CAC TV was organized out of CAC and ran on local television from 2004 to 2007. In 2006 she participated in the Mobile Academy in Warsaw – an educational project by Hannah Hurtzig touring internationally since 1999.

Nat Muller is an independent curator and critic based between Rotterdam and the Middle East. Her main interests include: the intersections of aesthetics, media and politics; media art and contemporary art in and from the Middle East. She is a regular contributor for *Springerlin* and *MetropolisM*. Her latest projects include *The Trans_European Picnic - The Art and Media of Accession* (Novi Sad, 2004), *DEAF_04: Affective Turbulence: The Art of Open Systems* (Rotterdam, 2004); *INFRA_ctures* (Rotterdam, 2005), and *Xeno_Sonic* (Amsterdam, 2005). She has taught at the Willem de Kooning Academy (NL), ALBA (Beirut), the Lebanese American University (Beirut), A.U.D. in Dubai (UAE), and the Rietveld Academy (NL). She has served as an advisor on Euro-Med collaborations for the European Cultural Foundation (ECF), the EU, and as an advisor on e-culture for the Dutch Ministry of Culture. She is currently working on her first book for the Institute of Network Cultures and Nai Publishers.

Facilitator Biography

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.

Independent Curators International (ICI)

Independent Curators International (ICI) produces exhibitions, events, publications, and training opportunities for diverse audiences around the world. A catalyst for independent thinking, ICI connects emerging and established curators, artists, and institutions, to forge international networks and generate new forms of collaboration. Working across disciplines and historical precedents, the organization is a hub that provides access to the people, ideas, and practices that are key to current developments in the field, inspiring fresh ways of seeing and contextualizing contemporary art.

Headquartered in New York, ICI is a small non-profit with a large purview. In 35 years of operation it has organized 116 traveling exhibitions, as well as numerous studio visits, talks, and tours around private collections, profiling the work of more than 3,700 artists. The shows have been presented in 570 museums, university art galleries, and art centers in 47 states and 23 countries worldwide, including Argentina, Brazil, Canada, the Czech Republic, Denmark, England, France, Germany, Iceland, Israel, Italy, Mexico, New Zealand, Poland, Romania, Spain, Sweden, and Taiwan.

Visit ICI's website: www.ici-exhibitions.org