

dOCUMENTA (13)

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El **consejo asesor honorario** de dOCUMENTA (13) reúne a un número de intelectuales y practicantes de varios campos, lo que incluye el arte, la antropología, la biología, la física cuántica, la filosofía, la literatura, y la arqueología. Su conocimiento y puntos de vista específicos proporcionan un **más amplio contexto** acerca de la cultura en el mundo hoy, e informan los procesos de pensamiento y acción de dOCUMENTA (13), al interior de los cuales emergen las prácticas artísticas y el arte contemporáneo.



Mario Bellatin (Mexico, 1960), [advisor](#), [writer](#)

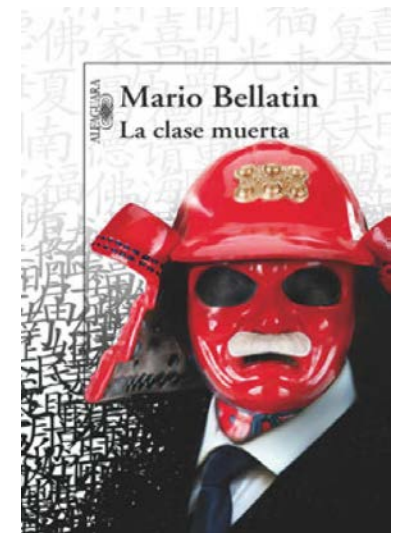
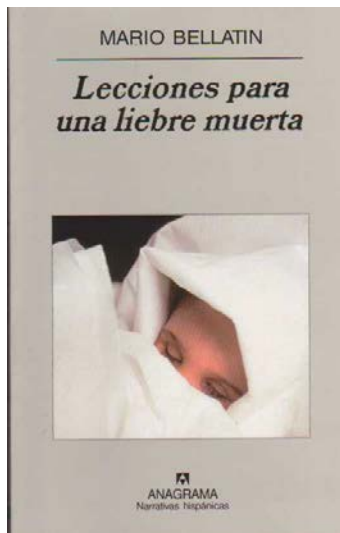
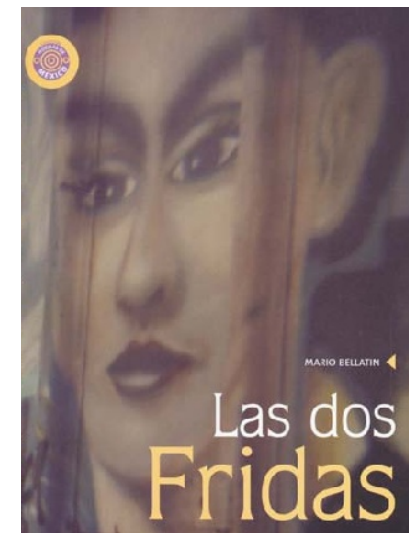
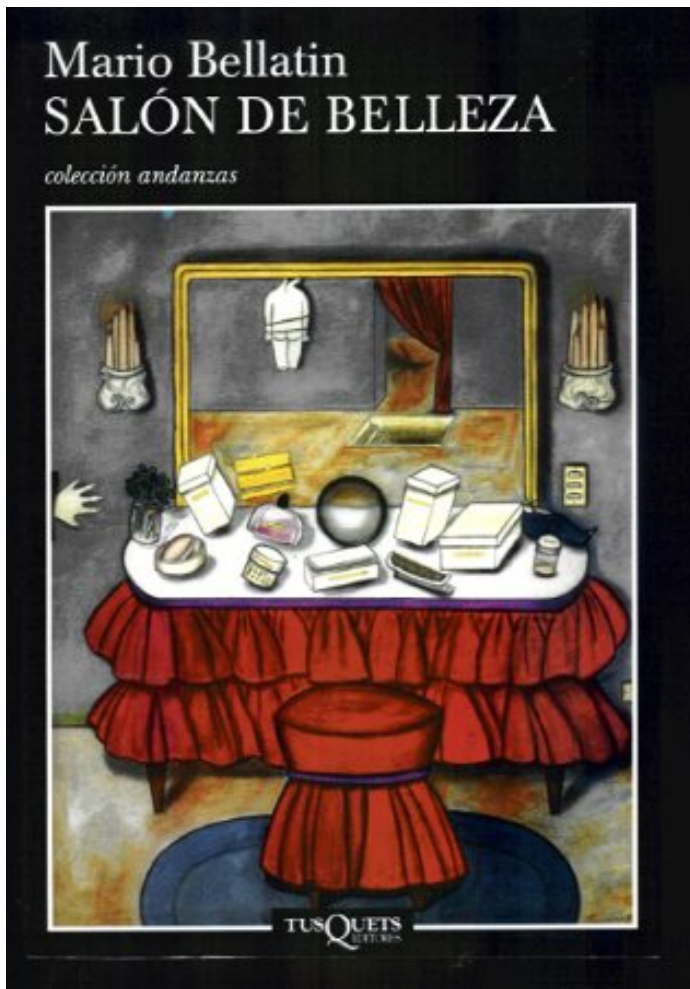
Raised in Peru, he studied screenplay writing in Cuba before returning to Mexico in 1995.

His novels, noted for their **experimental and fragmented narratives**, include *Mujeres de sal* (Lluvia, 1986), *Efecto invernadero* (Jaime Campodónico, 1992), *Canon perpetuo* (Jaime Campodónico, 1993), *Poeta ciego* (Tusquets, 1998), *Salón de belleza* (Tusquets, 1999), *El jardín de la Señora Murakami* (Tusquets, 2000), *Shiki Nagaoka: Una nariz de ficción* (Sudamericana, 2001), *La escuela del dolor humano de Sechuán* (Tusquets, 2001), *Jacobo el mutante* (Alfaguara, 2002), *Perros héroes* (Alfaguara, 2003), ***Lecciones para una liebre muerta*** (Anagrama, 2005), and *Damas chinas* (Anagrama, 2006).

Bellatin won the 2001 Xavier Villaurrutia Award for *Flores* (Anagrama, 2004), and in 2002 was awarded the **Guggenheim** Scholarship.

In 2008, he received the Mexican National Award for ***El gran vidrio*** (Anagrama, 2007).

His works have been translated into various languages.



Related Content

[100 Notes – 100 Thoughts No. 018: Mario Bellatin: The Hundred Thousand Books of Bellatin](#)

Mario Bellatin's oeuvre is characterized by an experimental and fragmented mode of narration that artfully links reality and fiction. In his text, the author, claiming he wishes to be surrounded by his books at all times, devises the project *The Hundred Thousand Books of Bellatin*: **one hundred books written by himself, each of which is to be printed in an edition of one thousand**. The hundred themes of this enterprise include such diverse topics as the importance of a certain **dog** without a hind leg in the life of Mario Bellatin, the **donation** of a Hewlett-Packard camera to one hundred artists around the world, and the abandonment of a **Doberman** puppy called Jesús. What appears at first to be an unstructured list gradually takes shape as a peculiar narration of its own.



Iwona Blazwick, [advisor](#), [curator](#)

Director of the **Whitechapel** Gallery in London, she leading its expansion and reopening in 2009.

As head of exhibitions and displays at **Tate** Modern, London, director of exhibitions at London's **ICA**, and an independent curator in Europe and Japan, she has organized and commissioned numerous exhibitions of modern and contemporary art.

She also developed the Contemporary Artists Monographs and Themes and Movements series at **Phaidon** Press and is the series editor of the Documents of Contemporary Art series published by Whitechapel/MIT Press.

A critic and lecturer, Blazwick has published extensively on the art and institutions of our time.

She has served on many juries, including the **Turner Prize** and the **Venice Biennale Golden Lion**.

She was awarded an OBE (**Order of the British Empire**) in 2008 and has **honorary degrees** from Goldsmiths College, London Metropolitan University, Plymouth University and the Royal College of Art.

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Events

11 May 2011 / [Lecture "This is Tomorrow" by Iwona Blazwick, Haus der Kunst, May 11, 2011, 8 pm →](#)

The exhibition "This is Tomorrow" was shown at the Whitechapel Gallery in London in 1956. It is considered the cornerstone of British Pop Art, and by the same token it transformed the fundamental understanding of curating. In a collective action, twelve groups of artists, who were all friends, created a new awareness of space and developed unusual forms of presentation that to this day, inspire the way exhibitions are done.

"Theatergarten Bestiarium", which is also a collective "gesamtkunstwerk" created by several international artists, also evolved new ways of exhibiting. The "Theatergarten Bestiarium" is a milestone in the history of exhibitions. What is especially remarkable, ... is that the exhibition created a new way of exhibiting. Richard Hamilton once said to me: One only remembers exhibitions that take a new approach. So "Theatergarten Bestiarium" is in fact a model." (Hans-Ulrich Obrist) . Lecture in English. event & exhibition:10 euro, event 5 euro



Ali Brivanlou, [advisor](#), [biologist](#), [scholar](#), [researcher](#)

A developmental biologist, he heads the Laboratory of **Molecular Embryology** at Rockefeller University in New York.

Much of his research focuses on the **molecular events and cellular interactions that regulate the emergence of key structures in the early embryo.**

In the course of this research, he has made several influential discoveries, including the unanticipated finding that **all embryonic cells will develop into nerve cells unless they receive signals directing them toward another fate.**

He earned a Ph.D. in molecular biology from the University of California, Berkeley, in 1990.

The following year, he moved to Harvard University as a postdoctoral fellow in the laboratory of Dr. Douglas Melton.

He joined the Rockefeller faculty as an assistant professor and head of laboratory in 1994 and was promoted to professor in 2000.

In 1996, he received a Presidential Early Career Award for Scientists, the U.S. government's most prestigious honor for young investigators. His other honors include an Irma T. Hirsch Trust Career Scientist Award, a Searle Scholar Award, a Klingenstein Fellowship, a McKnight Scholar Award, a Wilson S. Stone Memorial Award, and a John Merck Scholar Award.



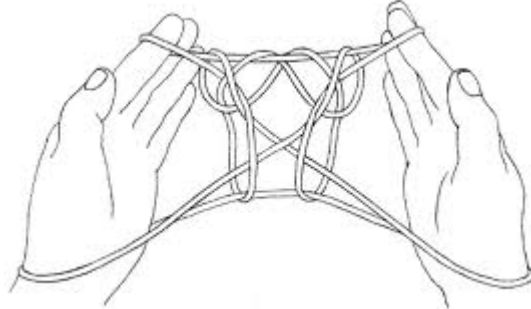
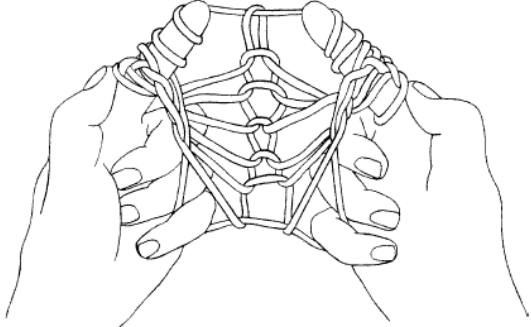
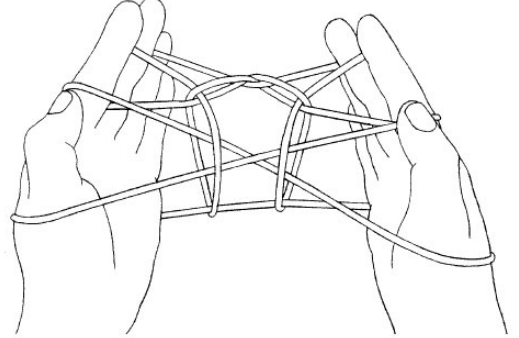
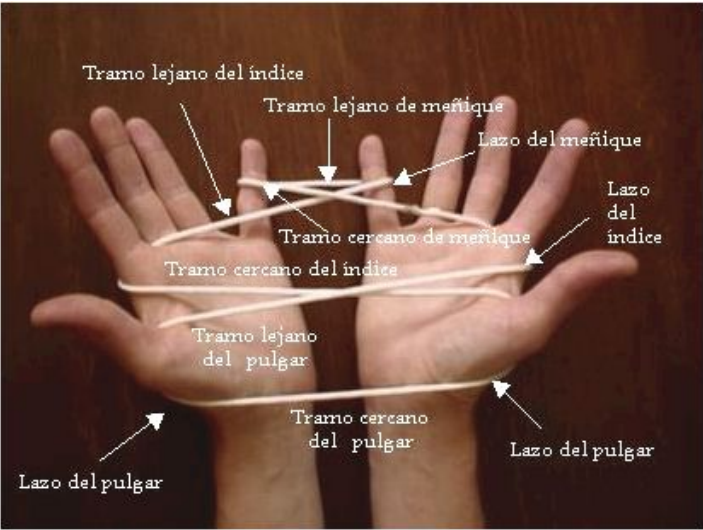
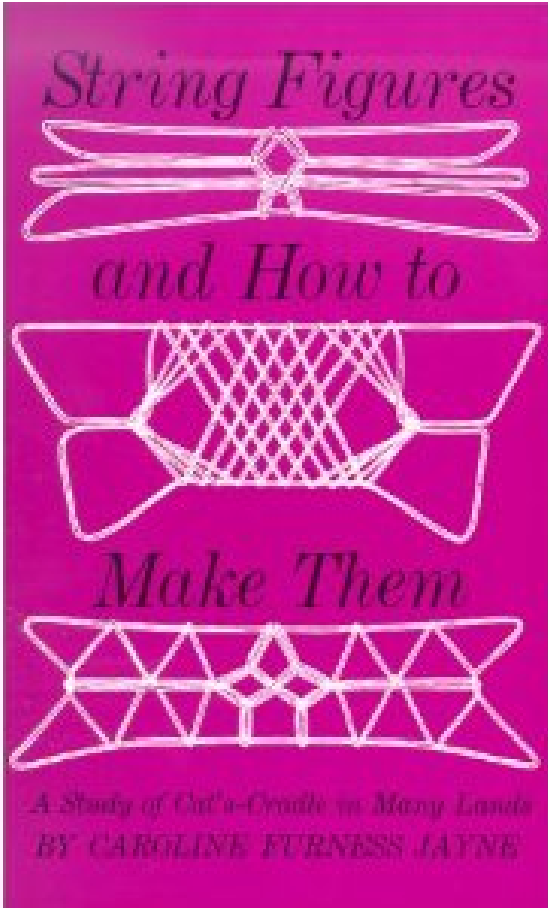
Donna Haraway, [advisor](#), [biologist](#), [philosopher](#), [zoologist](#), [scholar](#), [feminist](#), [researcher](#)

She is a professor in the **History of Consciousness** Department at the University of California, Santa Cruz, where she teaches feminist theory, science studies, and animal studies.

Her books include *Crystals, Fabrics, and Fields: Metaphors That Shape Embryos* (Berkeley: North Atlantic Books, 2004; originally Yale University Press, 1976); ***The Companion Species Manifesto: Dogs, People, and Significant Otherness*** (Chicago: Prickly Paradigm Press, 2003); *Modest_Witness@Second_Millennium.FemaleMan@Meets OncoMouse™* (New York: Routledge, 1997); *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991); and *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (New York: Routledge, 1989).

Her latest book, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008), examines philosophical, historical, cultural, personal, technoscientific, and biological aspects of **animal-human inter- and intra-actions**.

Dogs lead the way; but strong supporting roles are reserved for dugongs, tigers, mushrooms, chickens, cats, squid, animal people, microorganisms, and whales with videocams.



Related Content

[100 Notes – 100 Thoughts No. 033: Donna Haraway: SF: Speculative Fabulation and String Figures](#)

“Consider a fictional multiple integral equation that is a flawed trope and a serious joke in an effort to picture what an intersectional—or intra-actional—theory might look like in Terrapolis. Think of this formalism as the mathematics of sf. Sf is that potent material semiotic sign for the riches of speculative fabulation, speculative feminism, science fiction, science fact, science fantasy—and, I suggest, string figures.”

In her text, Donna Haraway, author of the influential “A Cyborg Manifesto” (1985), devises the formula for **a possible world**, Terrapolis, and places it in connection to **string figures**, which, as pictures of cosmological constellations and creation myths, constitute a popular cultural practice among the **Navajo** to this day.



Salah M. Hassan, [advisor](#), [art historian](#), [curator](#), [writer](#), [cultural theorist](#), [researcher](#)

He is Goldwin Smith Professor and director of the Africana Studies and Research Center and professor of **African and African diaspora art history** at Cornell University.

He is also the director of Cornell's **Institute for Comparative Modernities** (ICM). Prior to joining Cornell, Professor Hassan taught at the State University of New York at Buffalo, the University of Pennsylvania, and the College of Fine and Applied Art in Khartoum, Sudan.

He is an editor of *Nka: Journal of Contemporary African Art* and a consulting editor for *African Arts* and *Atlantica*.

Professor Hassan has written, edited, and co-edited several books, including *Darfur and the Crisis of Governance in Sudan* (Ithaca, N.Y.: Cornell University Press, 2009) and *Diaspora, Memory, Place* (Munich: Prestel, 2008).

He has curated several international exhibitions, including at the **49th Venice Biennale**, the Museum Boijmans Van Beuningen in Rotterdam, and the **Dakar Biennale**.

He is currently writing a book titled *The Khartoum School: The Making of the Modern Art Movement in Sudan*, and is curating a major retrospective of the Sudanese modernist Ibrahim El Salahi for the **Museum for African Art in New York** scheduled to open in the fall of 2011.



Events

24 Apr 2012 / [100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts, presentation of dOCUMENTA \(13\) notebooks. At the Ashkal Alwan, the Lebanese Association for Plastic Arts, Beirut.](#) →

dOCUMENTA (13) Artistic Director Carolyn Christov-Bakargiev and Head of Department, Member of Core Agent Group Chus Martínez will introduce the series *100 Notes – 100 Thoughts* at **Ashkal Alwan in Beirut**. This is the ninth public presentation of the dOCUMENTA (13) *100 Notes – 100 Thoughts* series, following a premiere in Cairo in April 2011, and presentations in New York, Buenos Aires, Thessaloniki, Paris, Oslo, London, and Mumbai. After this presentation, there will be a conversation on the politics of writing with notebook author Salah M. Hassan. Ashkal Alwan, the **Lebanese Association for Plastic Arts**, is a non-profit organization based in Beirut, Lebanon and directed by Christine Tohme. Since its inception in 1994, the association has committed itself to the production, facilitation and circulation of artistic practices. Ashkal Alwan is located in Jisr el Wati, Street 90, Building 110, 1st Floor, Beirut 2066 8421, Lebanon. Directions: facing IMPEX; next to Beirut Art Center; near Souk Al Ahad (Sunday market).



Michael Petzet (1933), [advisor](#), [conservationist](#), [historian](#), [archeologist](#), [researcher](#)

He has been President of the German National Committee of ICOMOS (**International Council on Monuments and Sites**) since 1989 and previously was President of ICOMOS International between 1999 and 2008.

He studied art history and archaeology in Munich and Paris.

After many years with the Bavarian State Conservation Office and the Bavarian Administration of Historic Palaces, he became Vice Director of the Central Institute for the History of Art and organized the exhibition of the Bavarian State and the City of Munich on the occasion of the 1972 Olympic Summer Games.

From 1972 to 1974 he was director of the **Lenbachhaus**, the Art Museum of the City of Munich.

For 25 years (1974–1999), in his position as Conservator General, he directed the Bavarian State Conservation Office, the central authority for the protection and conservation of monuments and sites in Bavaria.

He is the author of numerous books and articles on French architecture of the **17th and 18th centuries**, on monuments and sites in **Bavaria**, and on general problems of monument conservation.

He is the editor of several series of publications on conservation (*Heritage at Risk*, *Monuments and Sites*).





Alexander Tarakhovsky (Chernivtsi, URSS, 1955), [advisor](#), [scholar](#), [biologist](#), [researcher](#)

His father, a university professor, and his mother, a teacher, had left their native Kiev for Chernivtsi in order to escape the rabid anti-semitic campaign that engulfed the political centers of the country in the early 1950s.

In the mid-60s the family returned to Kiev, where he finished his schooling.

He went on to graduate from medical school and started a professional career as a scientist at the Institute for Cancer Research, an affiliate of the Ukrainian Academy of Science.

In 1990, he received the Alexander von Humboldt Fellowship and left for Germany, where he became a junior group leader and later a professor at the Institute for **Genetics**, at the University of Cologne.

He left Cologne in 2000 to assume a faculty position at **The Rockefeller University** in New York, where he currently works as a professor and laboratory head.

His main interest is in **epigenetics**, a branch of biological science that studies the mechanism of **induction and propagation of newly acquired features**.

His work, as well as epigenetics in general, provides a better understanding of our **identity** by showing that **nurture** in its various forms imprints itself on our genetic nature and affects the fate of individual cells and organisms.

Related Content

[DOCUMENTA \(13\) Video Glossary: Alexander Tarakhovsky on Anachronism](#)

[DOCUMENTA \(13\) Video Glossary: Alexander Tarakhovsky on Co-evolution](#)

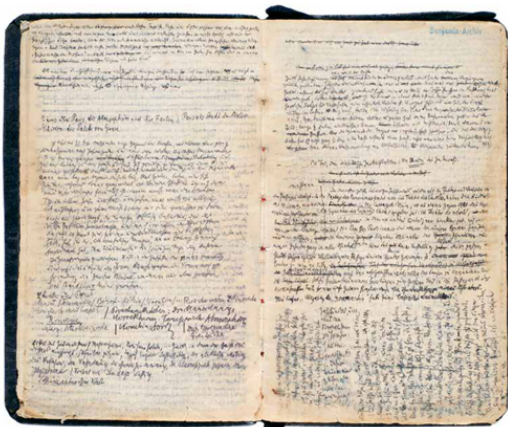


Michael Taussig (Sidney), [advisor](#), [anthropologist](#), [cultural theorist](#), [scholar](#), [writer](#), [researcher](#)

Medical doctor who has been teaching cultural anthropology at Columbia University in New York since 1993 and been writing about **writing, violence, terror, the abolition of slavery, shamanism, mimesis and alterity, color, iconoclasm, Bataille, and Walter Benjamin's grave.**

His books include *What Color Is the Sacred?* (Chicago: University of Chicago Press, 2009); *Law in a Lawless Land* (New York: New Press, 2003); *Defacement: Public Secrecy and the Labor of the Negative* (Stanford: Stanford University Press, 1999); *The Magic of the State* (New York: Routledge, 1997); *Mimesis and Alterity* (New York: Routledge, 1993); *The Nervous System* (New York: Routledge, 1992); *Shamanism, Colonialism, and the Wild Man* (Chicago: University of Chicago Press, 1987); and *The Devil and Commodity Fetishism in South America* (Chapel Hill: University of North Carolina Press, 1980).

He has just finished a book on drawings in anthropological fieldwork notebooks.



One of Walter Benjamin's notebooks

Related Content: [100 Notes – 100 Thoughts No. 001: Michael Taussig: Fieldwork Notebooks](#)

What is it that makes notebooks so fascinating? Anthropologist Michael Taussig, for whom fieldwork notebooks are an indispensable tool, discusses this very question. A starting point of his investigation is **Walter Benjamin**, who obsessively filled his own notebooks and was intrigued by their materiality. **Roland Barthes**, **Le Corbusier**, and **Joan Didion** are some of the many other notorious note takers that Taussig visits so as to crystallize his ideas of what a notebook really is. Far more than a mere “thing,” Taussig argues that **a notebook develops a life of its own, a life, which is often fed by what hasn't been written down and other externalities. In the end, this history can even take possession of its possessor by transforming a notebook into a magical object, a fetish.**

Events: 14 Jun 2011 / [Talk "Why is Magic Hour Magical?", Banff Centre, June 14, 2011, 4 pm →](#)

When the sun goes down, mythology surfaces in the rituals and anxieties of modern life – in beautiful sunsets no less than deepening shadows of despair. His talk addresses **the hour known to filmmakers as “the magic hour”** when light transforms itself and the basis of the image, such that other worlds are possible.



Tacita Dean. *The green ray*



Jane Taylor (South Africa),
[advisor](#), [scholar](#), [curator](#), [cultural theorist](#), [writer](#), [researcher](#), [anthropologist](#)

She designed and curated *Fault Lines*, commissioning a series of **cultural responses to the Truth and Reconciliation Commission** in South Africa.

She also wrote the playtext *Ubu and the Truth Commission* (1997), working with Handspring Puppet Company and artist/director **William Kentridge**.

Again working with Handspring and Kentridge, as well as composer Kevin Volans, she wrote the libretto of *The Confessions of Zeno* (2001), a piece commissioned for **documenta 11** by Okwui Enwezor.

Most recently, she published *The Transplant Men* (Auckland Park: Jacana Media, 2009), a novel grounded in the history of the **first human heart transplant in South Africa** in the 1960s.

Taylor co-edited with David Bunn *From South Africa* (Chicago: University of Chicago Press, 1988), an anthology of graphics and writing archiving the Years of Emergency (last decade of **Apartheid**) in South Africa in the 1980s.

She has been the recipient of **Mellon** and **Rockefeller** fellowships, as well as visiting fellowships at **Oxford** and **Cambridge**.

From 2000 to 2009, she held the Skye Chair of Dramatic Art at the University of the Witwatersrand.

She is currently a visiting professor at the University of Chicago and the University of Johannesburg and just been appointed as Senior Research Associate in the Centre for Humanities Research at the University of the Western Cape.

Her first novel, *Of Wild Dogs* (Cape Town: Double Storey, 2005), won the prestigious Olive Schreiner Award.

She has just completed editing a book on the **Handspring Puppet Company** that considers the distinctive modes of possession and representation at work in puppetry.

She has been commissioned by Renaissance scholar Stephen Greenblatt to write a version of **Cardenio**, the muchdiscussed “lost” Shakespeare play, and is writing a book on William Kentridge.



Anton Zeilinger (Austria, 1945), [advisor](#), [physicist](#), [scholar](#), [writer](#), [researcher](#)

Designated one of the “10 people who could change the world” by the *New Statesman* in 2005, he is a pioneer in the new field of quantum information.

His research aims at testing and applying the **counterintuitive features of quantum physics**.

He is renowned for his realization of quantum teleportation with photons.

He is currently professor of physics at the University of Vienna and the director of the Vienna branch of the Institute for Quantum Optics and Quantum Information (IQOQI) at the Austrian Academy of Sciences.

Zeilinger has held positions at the Technical University of Vienna, the Technical University of Munich, the Massachusetts Institute of Technology (**MIT**), and the University of Innsbruck as well as distinguished visiting positions at Humboldt University in Berlin, Merton College of Oxford University, and the **Collège de France** in Paris.

Among his many awards are the King Faisal Prize of Saudi Arabia (2005), the first Newton Medal of the Institute of Physics (UK) (2007), and, most recently, the Wolf Prize in Physics of Israel (2010).

He is a fan of *The Hitchhiker’s Guide to the Galaxy* by Douglas Adams, even naming his sailboat 42.

His achievements have been most succinctly described in his citation for the Isaac Newton Medal: “For his pioneering conceptual and experimental contributions to the foundations of quantum physics, which have become the cornerstone for the rapidly-evolving field of quantum information.”

Related Content

[dOCUMENTA \(13\) Video Glossary: Anton Zeilinger on Entanglement](#)

Pierre Huyghe, [advisor](#), [artist](#), [filmmaker](#)

académico, activista, **agente**, agrocientífico, agroecologista, antropólogo, arqueólogo, artista, asesor, bailarín, biólogo, científico, cineasta, conservador, coreógrafo, crítico, curador, director cinematográfico, economista, editor, escritor, feminista, físico, filósofo, hipnoterapeuta, historiador, historiador del arte, iconólogo, ingeniero, investigador, poeta, politólogo, psicoanalista, teórico cultural, traductor, zoólogo

Los **agentes** de dOCUMENTA (13) contribuyen de diversas maneras y tienen diferentes **grados** de compromiso. Algunos trabajan más estrecha y sistemáticamente; otros más libre y ocasionalmente, como para crear un proceso generativo orgánico y afectivo, abierto al cambio. El **número** de agentes puede incrementarse, y constituye una **entidad curatorial variable**. Christov-Bakargiev plantea que “En sistemas pequeños un agente actúa por proximidad, y escoge entre un número de alternativas, de modo tal que esa agencia es **delegada**, lo que implica entonces un elemento de **incertidumbre** a través del cual el sistema funciona. Un agente, en biología, precipita una reacción, y en ficción, un agente sugiere alguien que está escondido o encubierto, una identidad jamás completamente revelada. *Agere*, en latín, es actuar.



Leeza Ahmady (Afghanistan; vive en Nuev York), [agent](#), [curator](#)

Independent art curator and educator.

She spent her adolescence in the United States.

She has traveled widely in Central Asia, presenting the largely unknown artists of the region in international art forums such as the **Venice Biennale**, **Istanbul Biennial**, and Asia Art Archive in Hong Kong.

She directs **Asian Contemporary Art Week** (ACAW), an annual event initiated by the **Asia Society**, New York, comprising a series of special exhibitions, lectures, and performances at leading city museums and galleries. Ahmady's efforts in complicating categorical notions about Asia have resulted in an expanded list of participating artists, and a broad consortium of venues that support the initiative, such as the **Guggenheim Museum** and the **Museum of Modern Art**.

Her notable exhibitions include: ***The Taste of Others***, apexart, New York (2005); ***The Paradox of Polarity: Contemporary Art from Central Asia***, Bose Pacia, New York (2007); ***Parable of the Garden: New Media Art from Iran and Central Asia***, College of New Jersey Art Gallery, Ewing (2008); ***I Dream of the Stars***, Winkleman Gallery, New York and MARTE–Museo de Arte de El Salvador (2008); ***Tarjama / Translation***, Queens Museum of Art, Flushing, N.Y. (2009) and Herbert F. Johnson Museum of Art, **Cornell** University, Ithaca, N.Y. (2010).

She is a founding member of a number of nonprofit organizations in the U.S. and Central Asia, such as **Center for Contemporary Arts Afghanistan** (CCAA).

Events

02 Oct 2011 / [2011 Asian Art Biennial: Medi\(t\)ation, "Asian Art and Curator's Forum," National Taiwan Museum of Fine Arts, Taipei, Taiwan, 9 am – 5 pm](#) →

The Forum will bring together scholars from Japan, Philippines, Korea, Afghanistan, and India to present research, exchange ideas, and investigate the impact of new cultural trends on contemporary art. The presenters will analyze **how current trends affect countries across Asia with specific respect to their regional history, traditions, aesthetics, cultural backgrounds, and relationship with regional counterparts in the 21st century**. The forum aims to foster a mutual exchange of views and to deepen reciprocal understanding as the basis for further interaction and connection. The presentation of Leeza Ahmady, dOCUMENTA (13) agent, within the framework of the "Asian Art and Curator's Forum" aims to engage professionals and encourage artistic exchange between Central Asia and the larger Asian contemporary art world. Ahmady will offer a broad-spectrum analysis of the arts and culture in Central Asia as related to recent developments in contemporary art. The presentation will showcase locally active artists and organizations, as well as those who are visible in the international arena, while addressing the lack of artistic dialogue between Central Asia and the surrounding Asian continent, the United States and Europe, thus making a case for the importance of further global artistic engagement in this region.

20 Oct 2011 / [Roundtable discussion "Contemporary Art: World Currents," with Terry Smith, Independent Curators International, New York, 2 pm – 5 pm](#) →

This roundtable will bring together a number of **emerging and mid-career curators** who are actively engaged in the global art community for a collaborative discussion based on each curator's theoretical and practical approach to navigating contemporary art. The conversation will center on the idea of **testing definitions of contemporaneity, re-modernism and global**. Participants will exchange ideas and opinions that explore the applications and implications of these terms. Participants include: Leeza Ahmady, Kalia Brooks, Doryun Chong, Sofia Olascoaga, Terry Smith, and others.

03 Nov 2011 / ["The Taste of Others: Art in Central Asia," as part of the CU Art Museum and Art History Program fall Lecture Series "CRITICAL POSITIONS: Perspectives on Art History, Curatorial Practice, and Art Criticism," University of Colorado at Boulder](#) →

Leeza Ahmady's project *The Taste of Others* was first launched in 2005 as an **ongoing curatorial, educational, and archival initiative to connect the artists and art practitioners of Central Asia** (Afghanistan, Tajikistan, Uzbekistan, Kazakhstan, and Kyrgyzstan) **to artists and art professionals in other parts of the world**. The project has been presented in a **variety of formats** (exhibitions, lectures, panels, screenings, interviews, articles, essays) at numerous venues in the USA and abroad. After **fifty years of total isolation and two decades of independence** since the fall of the Soviet Union, Central Asian countries are re-connecting with the world through their vast energy reserves of oil, natural gases and minerals. They are also **renegotiating relationships** with one another through their small but vibrant artistic communities as they share a great many cultural, linguistic, religious, and ethnic ties beyond geographic lines. Thus, Ahmady's central focus has been **creating visibility, interaction, and knowledge about the region's aesthetic and intellectual discourses (past and present)**. The presentation will showcase locally active artists and organizations, as well as those who have made an impact in the international arena. Ahmady explores how and why the artists inside the region are experiencing a cultural regeneration in their small but vibrant artistic communities and discovering critical acclaim on the international art stage.



Sofía Hernández Chong Cuy (Mexicali, Mexico; vive en NY), [agent](#), [curator](#), [critic](#)

Curator of contemporary art at **Colección Patricia Phelps de Cisneros**.

In 2009-2010, she was director of **Museo Tamayo** in Mexico City.

Before then, she worked as curator at Art in General and earlier at Americas Society, both of these **nonprofit arts organizations** in New York City.

Exhibitions she has curated independently include: *Autopsia de lo invisible* at **MALBA** in Buenos Aires, Argentina; *Archaeology of Longing* at Kadist Art Foundation in Paris, France, where she was in residence for part of 2008; and together with **Raimundas Malasauskas** and Alexis Vaillant, the **IX Baltic Triennial** "Black Market Worlds" (a.k.a. BMW).

She writes regularly for exhibition catalogues and art magazines, as well as in her blog: www.sideshow.org

She studied art at the Universidad de Monterrey, Mexico.

In 2000, she received the Ramapo College Curatorial Award for her graduate thesis exhibition at the Center for Curatorial Studies, **Bard College**, where she also spent a year-long curatorial residency in 2008.

During her studies, she was also awarded a study grant by Fondo Nacional para la Cultura y las Artes in Mexico in 1998-1999, and more recently an Independent Travel and Research Grant by the American Center Foundation in 2007.



Events

02 May 2011 / [On Curatorial Residencies: Panel Discussion at Goethe Institut New York on 2 May, 2011, 7pm →](#)

Panelists include Sofía Hernández Chong Cuy, Chris Fitzpatrick, independent curator, San Francisco, and Astrid Honold, Director, Office for Contemporary Art, Amsterdam. Introduction by Kari Conte, Program Director, ISCP. Moderated by Tobi Maier, Curator, Ludlow 38.

Artist residencies have a long history, beginning in the early 20th century. Today there are numerous international residencies for artists, serving a distinct function within the contemporary art world. The **development of curatorial residencies** has not been as widespread, but has initiated a complex set of institutional models. This panel discussion will specifically consider different approaches to curatorial residencies. Speakers will share their experiences participating in residencies throughout Canada, Europe and the United States.

On Curatorial Residencies will engage with various questions. What is the impact of curatorial residencies on research and production? In what way do they relate to various forms of institutional approaches? How are they defined in relation to artist residencies? Do curators and artists have the same residency needs? Have curatorial residencies developed in tandem with curating as a profession? How do these residencies activate networks and collaboration? What are the expectations of curators and hosts?

<http://www.iscp-nyc.org/index.php?id=607>



Sunjung Kim (vive en Seúl), [agent](#), [curator](#), [art historian](#)

Independent curator and professor at the Korea National University of Arts.

Since the 1990s, she has played a pivotal role in **linking Korean contemporary art and the international art world**.

From 1993 to 2004, she worked as the chief curator at Artsonje Center, a contemporary art centre in Seoul.

She was the commissioner of the Korean Pavilion at the **51st Venice Biennale** (2005).

In 2006, she initiated the annual contemporary **art festival Platform Seoul**. The first festival, titled *Somewhere in Time*, was followed by *Tomorrow*(2007), *I have nothing to say and I am saying it* (2008), *Platform in KIMUSA: Void of Memory*(2009) and *Projected Image* (2010).

She co-curated *Your Bright Future*, an exhibition of 12 contemporary artists from Korea presented at the **Los Angeles County Museum of Art** and **Houston Museum of Fine Arts** (2009–10). She has also curated solo exhibitions for artists such as In-Hwan Oh, Martin Creed, Beom Kim and **Haegue Yang** at Artsonje Center.

She was the artistic director of the **6th Seoul International Media Art Biennale - Media City Seoul 2010**.

Most recently, Kim was appointed as one of the six artistic directors selected to jointly deliver the **2012 Gwangju Biennial**.

Events

12 May 2011 / ["Deferred Judgement" Seung Woo Back exhibition curated by Sunjung Kim/SAMUSO, Opening: May 12, 6 pm →](#)

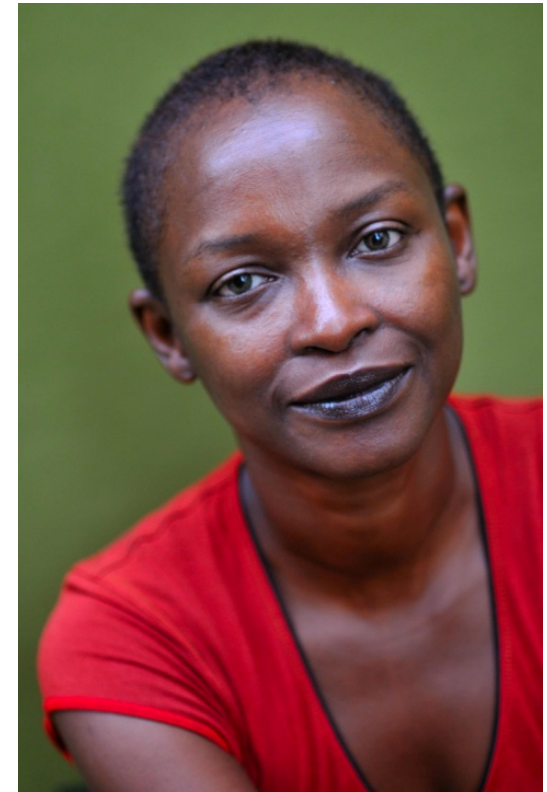
For this solo exhibition Back will present three new series, *Seven Days*, *Archive Project*, and *Memento*; and two new works, *Signboard* and *Utopia #32, 2011*. With his *Real World I*, *Real World II*, *Blow Up*, and *Utopia* series Back became renowned for working within the **limitations of photography to expose the way it functions as a medium, as well as the invisible structures behind all that we see, visually and conceptually**. The issues raised by these previous works where the real is juxtaposed with the staged and imagined ideals are confronted by constructed realities, are taken even further in Back's current exhibition that addresses **the norms that govern the way images are perceived and counters the common habit of unquestioningly accepting images as objective representations of reality**.

16 May 2011 / [Vidéo et Après program, Centre Pompidou, May 16, 2011, 7 pm →](#)

Sunjung Kim will present an **introduction to video art history in South Korea referencing political and artistic contexts** through a selection of Korean artists' works that range **from Nam June Paik's** early experiments to **Young-Hae Chang Heavy Industries** flash animation text-based works. This session is organized in collaboration with the Centre Culturel Coréen in Paris.

27 May 2011 / [Backroom Conversations: 'Korea, Be Inspired' Asia Art Archive Programmes for ART HK 11, 27 May, 2011, 4–6 pm →](#)

For the fourth year in a row, Asia Art Archive (AAA) presents Backroom Conversations during ART HK 11 (26–29 May 2011), a series of discussions in which leading experts and practitioners in the contemporary art field consider **regional artistic currents within a global context**. New to the programme, the Inaugural Burger Collection Keynote Lecture honours a significant voice in the field today and Open Platform selects projects that demand to be heard! Kim Sunjung participates in this panel that will consider the case of Seoul, addressing how its development as a cosmopolitan city in the last decade has shaped internal and external perceptions of the city and how these perceptions affect Korean cultural production. Panel Participants: Jeon Yong-seok Seoul-based artist and member of the urban research group Flying City (Korea); Kim Hee-jin, Director, Art Space Pool (Seoul, Korea); Kim Sunjung; Park Chan-kyong Seoul-based artist (Korea). Moderator: Tobias Berger Curator, M+ of the West Kowloon Cultural District (Hong Kong)



Koyo Kouoh (Camerún; vive en Dakar), [agent](#), [curator](#), [art historian](#)

Curator and cultural producer educated in banking administration, cultural management, and curatorial practice in Switzerland, France, and the United States.

She is the founding director of RAW MATERIAL COMPANY, **a mobile site for art practice and critical exchange**.

She was the coordinator of cultural programs at the Gorée Institute in Senegal from 1998 to 2002; collaborated with the **Dakar Biennale** from 2000 to 2004; and cocurated *Les Rencontres Africaines de la Photographie* in Bamako in 2001 and 2003.

Specializing in photography, video, and public interventions, she has curated exhibitions in Senegal, Brazil, Switzerland, Austria, Germany, and the U.S. and written on contemporary African art.

She served as **advisor** to the artistic director for **documenta 12** and was a member of the **Golden Lion Jury at the 50th Venice Biennale** in 2003.

She co-curated *Hypocrisy: The Site Specificity of Morality*, National Museum for Art, Architecture, and Design, Oslo (2009); the contemporary section of *GEO-graphics: A Map of Art Practices in Africa, Past and Present*, BOZAR, Brussels (2010); and *Make Yourself at Home*, Kunsthall Charlottenborg, Copenhagen (2010).

She is associate curator of SUD 2010, Salon Urbain de Douala.



Joasia Krysa (vive en UK y Polonia), [agent](#), [curator](#), [writer](#)

Academic, she is the founding director of KURATOR (www.kurator.org), a **combined curatorial and research project at the intersection of art, technology and society**, and is also Associate Professor (Reader) at the University of Plymouth, UK.

Previously she worked as curator at **WRO Media Art Biennale in Wroclaw, Poland**.

She is a **postgraduate of the curatorial programme** at Goldsmiths College, University of London, and in 2008 she was awarded a **PhD** from the Planetary Collegium for her doctoral thesis on **Software Curating**.

She regularly lectures and contributes to publications on curating, digital culture, and technology.

She contributed chapters to, amongst others, *Software Studies: A Lexicon* (MIT Press 2008), and *New Media in the White Cube and Beyond* (University of California Press 2008).

She is co-editor of the DATA browser book series (Autonomedia, New York), and edited the anthology ***Curating Immateriality: The Work of the Curator in the Age of Network Systems*** (2006).

Her recent curatorial work includes the touring exhibition ***After The Net*** (Spain, UK, Mexico, 2008–10), and, *Silicon Dreams*, commissioned by the Spanish Ministry of Science and Innovation as part of the ***Art-Science-Technology in The EU program***, Madrid, 2009–10.

Related Content

[100 Notes – 100 Thoughts No. 055 Ada Lovelace. Introduction: Joasia Krysa](#)

Events

16 Nov 2011 / [Keynote Lecture by Joasia Krysa at the 5th National Symposium of the Brazilian Association of Cyberculture Researchers \(ABCiber 2011\), 16-18 November 2011, Florianópolis, Brazil](#) →

01 Dec 2011 / [Conference Precarious Times: Reclaiming Criticality in Art and Digital Cultures, December 1-3, 2011, Plymouth College of Art, Great Britain](#) →

Speakers include: **Franco Berardi Bifo** (political philosopher), artist collectives Ubermorgen.com and Freee, Stephen Shukaitis (Autonomea collective), Malcolm Miles (Professor of Cultural Theory, Plymouth University), **Geoff Cox** (Aarhus University), artist Neil Cummings (Chelsea College of Art), Tom Trevor (Director, Arnolfini), Lisa Le Feuvre and Tom Morton (*British Art Show 7* curators), Roger Malbert (Hayward Gallery), Iain Stewart (TV Geologist), Edgar Schmitz (*British Art Show 7* artist), Clayton Welham (whynot associates). **In times of financial crisis, austerity measures, and the increased privatisation of digital networks and public services, what are the conditions under which we produce art, ideas and concepts?** If working as part of the arts has always been precarious, it now operates in exaggerated ways. The symposium will explore these issues in the context of the *British Art Show* (currently taking place in Plymouth), **asserting that the future is largely conditioned through the reality of the political economy, leaving the art world ever more vulnerable but also at the same time a crucial site of struggle. In these precarious times, what does the art world have to offer?** The symposium is organised jointly by [KURATOR](#) and [Culture–Theory–Space](#) research groups, Plymouth University, UK, in collaboration with the [Digital Aesthetics Research Centre](#), Aarhus University, Denmark.

01 May 2011 / [KURATOR new website launch, May 2011](#) →

Launch of KURATOR's new website designed by Research and Development, Stockholm and <stdin>, Brussels. KURATOR is a combined curatorial agency and research **platform** at the intersection of art, technology and society. It has a particular interest in the **emerging field that links artistic practice and curating with programming, software and networks**. KURATOR's core activities include projects, research, and publications.

10 May 2011 / [Lecture by Joasia Krysa at the WRO Media Art Biennale, Wroclaw, Poland, 10-16 May 2011](#) →

Krysa will give a lecture ***Curatorial Alternatives to What? From alternative forms to the everyday technologies***, at WRO 2011 Biennale symposium **Alternative Now**, 10-16 May 2011, Wroclaw, Poland. Her paper is published online in the WRO 2011 Reader. The WRO Media Art Biennale is the leading international forum for new media art in Europe. Since its inception in 1989, WRO has been presenting art forms created using new media for artistic expression and communication, exploring current creative territories and building a critical perspective toward emerging issues in art and society. Over the years, the WRO Biennales have raised a variety of questions about creative approaches to new technologies and the expanding technosphere of social media – about the **creative crossover realms that arise where art and science, economics and social activism intersect**. The theme of the 14th WRO Biennale, which starts on May 10th 2011, is ALTERNATIVE NOW, highlighting **the roles of individual artistic stances and strategies that keep a deliberate distance from the institutionalized mechanisms and standardized expectations of the art world**.

25 Nov 2011 / [Centre Pompidou, Paris, 4 pm: Special event dedicated to the work of artist collective Ubermorgen.com \(Austria/Switzerland\)](#) →

Screening and discussion with curator Joasia Krysa, as part of "Rencontres Internationales Paris/Berlin/Madrid", Centre Pompidou and Gaîté Lyrique, Paris, November 18 - 26, 2011. The "Rencontres Internationales" creates a space of discovery and reflection **between new cinema and contemporary art**. During nine days, the Centre Pompidou and **The Gaîté Lyrique, the new art centre in Paris dedicated to digital cultures**, will host over thirty screening sessions, daily debates, and video exhibitions. Many works will be premiered, such as latest pieces by Hans Op de Beek and Sergio Caballero. The screenings will offer special programmes by Pedro Costa, Mark Lewis, and the artists' duo [Ubermorgen.com](#), as well as selection from the Kurzfilmtage Oberhausen's Archives including **rare films by Alexandre Sokourov** and Zbigniew Rybczynski.

02 Feb 2012 / [Transmediale 2012, CODED CULTURES panel, 4-6 pm, Haus der Kulturen der Welt, Berlin](#) →

Participants: Mic Wlodkowski, Georg Russegger (CODED CULTURES), Joasia Krysa, Luise Reitstätter (Cultural Scientist), Sidney Ogidan (BLKriver Festival Vienna), Eva Fischer (SoundFrame Festival Vienna). CODED CULTURES considers **curatorial approaches to representation, transmission and intervention within the context of public space**. The panel examines the idea of the **"City as Interface"**, and reflects on **trans-disciplinary curatorial methodologies from intersecting fields**, such as contemporary art, media art, exhibition design and interfaces that transform the city into a playful and **unstable environment for artistic interventions**. Invited panelists contribute short statements and examples of their practice, followed by public discussion.



Marta Kuzma, [agent](#), [curator](#)

Writer, lecturer, and, since 2005, director of the **Office for Contemporary Art Norway** (OCA).

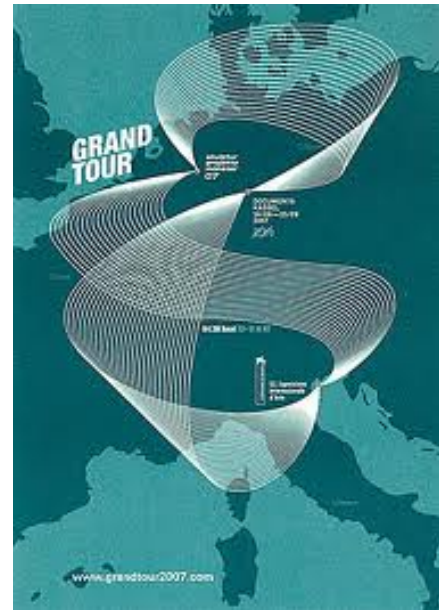
Recently curated exhibitions at OCA include *Big Sign—Little Building* and *Whatever Happened to Sex in Scandinavia?*—a look at the **junction of the political and erotic in the countercultural movements of the 1960s**.

She co-curated ***Manifesta 5 in San Sebastián***, Spain, and numerous other exhibition projects reflecting wider research initiatives.

She is a visiting professor at the **University IUAV in Venice** and a member of the editorial board of the London-based contemporary arts journal *Afterall*.

She is the founding director of the **Soros Center for Contemporary Art in Kyiv, Ukraine**, and has served as the director of the WPA (Washington Project for the Arts) in Washington, D.C. in addition to heading the International Exhibitions Program at the **International Center of Photography** in New York.

She is a graduate of Barnard College, New York, and postgraduate of art theory and aesthetics from the Centre for Research in Modern European Philosophy/Middlesex University in London.



Events

17 Jun 2011 / [ArtBasel 42 - Talk "The \(Artistic\) Meaning Of The Art Market Value"](#) →
2–2.30 pm with Paola Nicolin, Art Historian and Critic, University Bocconi / Abitare, Milan; Marta Kuzma, Director, Office for Contemporary Art Norway (OCA), and agent of dOCUMENTA (13); Prof. Stefano Baia Curioni, Department of Institutional Analysis and Public Management, University Bocconi, Milan



Raimundas Malasauskas (Vilnius), [agent](#), [curator](#), [writer](#)

From 1995 to 2006, he worked at the Contemporary Art Centre in Vilnius, where he produced the first two seasons of the weekly television show *CAC TV*, an experimental merger of commercial television and contemporary art that ran under the slogan “Every program is a pilot, every program is the final episode.”

He curated *Black Market Worlds*, the **IX Baltic Triennial**, at CAC Vilnius in 2005.

From 2007 to 2008, he was a visiting curator at California College of the Arts, San Francisco, and, until recently, a curator-at-large of Artists Space, New York.

In 2007, he co-wrote the libretto of *Cellar Door*, an **opera** by Loris Gréaud produced in Paris.

He curated the exhibitions *Sculpture of the Space Age*, David Roberts Art Foundation, London (2009); *Into the Belly of a Dove*, **Museo Rufino Tamayo**, Mexico City (2010), and *Repetition Island*, **Centre Georges Pompidou**, Paris (2010).

His other recent projects, ***Hypnotic Show*** and *Clifford Irving Show*, are ongoing.

Events

08 Feb 2012 / [Lecture by Raimundas Malašauskas within „The Sandberg Series“, Amsterdam, 7:30 pm →](#)

The series of lectures The Sandberg Series is organized by the Sandberg Instituut (field of study Master of Fine Arts) and the Goethe-Institut. Within the framework of The Sandberg Series Malašauskas is introducing a new anthology, which contains **a selection of his writings since 1998** and which was produced in cooperation with **Kunstverein Amsterdam**.



Chus Martínez (Ponteceso, La Coruña, 1972), [agent](#), [curator](#)

She has a background in philosophy and art history.

She is dOCUMENTA (13) Head of Department and Member of Core Agent Group.

Previously she was Chief Curator at **MACBA**, Barcelona (2008 -10), Director of the **Frankfurter Kunstverein** (2005–08) and Artistic Director of Sala Rekalde, Bilbao (2002–05).

For the **50th Biennale di Venezia** (2005), Martínez curated the National Pavilion of **Cyprus**, and in 2010 served as a Curatorial Advisor for the **29th Bienal de São Paulo**.

She lectures regularly and has written numerous catalogue texts and critical essays.

Related Content

[100 Notes – 100 Thoughts No. 034:Ingo Niermann Choose Drill. Introduction: Chus Martínez](#)

[100 Notes – 100 Thoughts No. 014: Alejandro Jodorowsky; Introduction: Chus Martínez](#)

[dOCUMENTA \(13\) Video Glossary: Chus Martínez on Maybe](#)

[dOCUMENTA \(13\) Video Glossary: Chus Martínez on Collapse](#)

Events

10 May 2011 / [Presentation of the first Notebooks of the series “100 Notes – 100 Thoughts,” Artists Space, New York, May 10, 2011, 7 pm](#)

17 Jun 2011 / [ArtBasel 42 - Talk "dOCUMENTA \(13\) - What is so political about a note?" →](#)

14 Jul 2011 / [IAIR 11.2 Artists' Dialogue & Opening Reception: Andrea Büttner, Kurt Mueller, Adrian Williams at artpace, San Antonio, USA](#)

10 Sep 2011 / [100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken, lecture of dOCUMENTA \(13\) series at Ch.ACO' 11, Feria de Arte Contemporáneo, Centro Cultural Estación Mapocho, **Santiago de Chile**, Chile, 3 pm →](#)

13 Sep 2011 / [100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken, lecture of dOCUMENTA \(13\) notebooks at Tensta Konsthall, Spånga, **Sweden**, 6.30 pm →](#)

18 Oct 2011 / [“The scandalous beauty of nonsense” lecture by Chus Martínez, **AICA Congress 2011 Asunción, Paraguay**, 5.45 pm →](#)

04 Nov 2011 / [Symposium “The Critical Edge of Curating”, **Solomon R. Guggenheim Museum**, New York, 2–7 pm →](#)

10 Jan 2012 / [100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts, presentation of dOCUMENTA \(13\) notebooks. **Mumbai**, 6:30 pm →](#)

24 Apr 2012 / [100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts, presentation of dOCUMENTA \(13\) notebooks. At the Ashkal Alwan, the **Lebanese Association for Plastic Arts, Beirut**. →](#)



Livia Paldi (Budapest), [agent](#), [curator](#), [art historian](#)

Director of BAC – Baltic Art Center, Visby, Sweden.

From 2007-2011 she was chief curator at the Múcsarnok / Kunsthalle Budapest.

She has organized numerous exhibitions, including *Other Voices, Other Rooms—Attempt(s) at Reconstruction. 50 Years of the Balázs Béla Studio*, Múcsarnok / Kunsthalle Budapest (2009); *Robert Capa*, Ludwig Museum – Museum of Contemporary Art, Budapest (2009); *The Producers*, Ernst Museum–Múcsarnok / Kunsthalle Budapest (2008); *Mircea Cantor: Future Gifts*, Múcsarnok / Kunsthalle Budapest (2008); *Deimantas Narkevičius: History Continued*, Múcsarnok / Kunsthalle Budapest (2007); *!REVOLUTION?* (with Ulrike Kremeier), Collegium Hungaricum, Berlin (2006); and *Dreamlands Burn*, Nordic Art Show 2006 (with Edit Molnár), Múcsarnok / Kunsthalle Budapest (2006).

Currently she is preparing the English edition of a *Balázs Béla Studio reader*.

She has edited several exhibition catalogues; she was a contributing editor of *East Art Map* magazine and book organized by the artist collaborative **IRWIN** in Ljubljana (2002–5).

She participated in the Curatorial Training Programme at De Appel in Amsterdam and is currently a doctoral candidate in the Institute for Art Theory and Media Studies at Eötvös Loránd University, Budapest.

Related Content

[100 Notes – 100 Thoughts No. 005: György Lukács: Notes on Georg Simmel's Lessons, 1906/07, and a »Sociology of Art«, c. 1909; Introduction: Livia Paldi](#)



Hetti Perkins, [agent](#), [curator](#)

Member of the Eastern Arrernte and Kalkadoon **Aboriginal communities**.

Until recently, Perkins was the senior curator of Aboriginal and Torres Strait Islander art at the Art Gallery of New South Wales in Sydney, and has worked with **Indigenous visual art** for over twenty years.

Major exhibitions presented at the gallery include *Half light: Portraits from Black Australia* (2008); *Crossing Country: The Alchemy of Western Arnhem Land Art* (2004); and *Papunya Tula: Genesis and Genius* for the **Sydney 2000 Olympic Arts Festival**.

She cocurated the Australian Indigenous Art Commission for the new **Musée du Quai Branly** in Paris (2006), in partnership with the Australia Council.

In 1997, she cocurated (with Brenda L. Croft) the exhibition “fluent,” to represent Australia at the **47th Venice Biennale**.

Perkins was an **advisor to the 2008 Biennale of Sydney**, a member of the International Selection Committee for the **2000 Biennale of Sydney**, and on the Selection Panel for Australia’s representation at the **2003 Venice Biennale**.

In 2010, Perkins wrote and presented the national three part documentary series, *art + soul*, for ABC television



Sarah Rifky (vive en El Cairo), [agent](#), [curator](#), [writer](#)

She lives, writes, talks, curates and teaches in Cairo, Egypt and elsewhere.

She has been Curator of the Townhouse Gallery of Contemporary Art since 2009 and has taught at the American University in Cairo and MASS Alexandria in 2010.

Rifky studied Visual Art and Mass Communication at the American University in Cairo and received her MFA in Critical Studies from the Malmö Art Academy, Lund University in Sweden.

She co-edited the artist book ***Damascus: Tourists, Artists and Secret Agents.***

Her projects include ***Invisible Publics*** (Cairo, 2010), *The Popular Show* (Cairo, 2011), *an accord is first and foremost a proposition* (New York, 2011) and *The Bergen Accords* (Bergen, 2011).

She is the founding director of **CIRCA (Cairo International Resource Center for Art).**



Kitty Scott, [agent](#), [curator](#), [researcher](#)

Director of Visual Arts at The Banff Centre, Alberta, Canada, a post she has held since 2007.

Previously she was chief curator at the **Serpentine Gallery**, London, and curator of contemporary art at the **National Gallery of Canada**, Ottawa.

Scott has curated exhibitions of artists such as **Francis Alÿs**, **Janet Cardiff**, Paul Chan, Peter Doig, Ragnar Kjartansson, Silke Otto-Knapp, Ken Lum, and Ron Terada.

She organized the symposium ***Trade Secrets: Education / Collection / History*** at The Banff Centre (2008) and edited ***Raising Frankenstein: Curatorial Education and Its Discontents*** (2010).

She has written extensively on contemporary art in journals such as *Parachute*, *Parkett*, and *Canadian Art*, and has contributed to numerous books on curatorial studies and monographic publications on the work of **Matthew Barney**, Peter Doig, Brian Jungen, and Daniel Richter.

She was the Canadian coordinator for the **7th International Istanbul Biennial** (2001) and also worked on the inaugural ***SITE Santa Fe Biennial*** (1995).

She is an adjunct professor at York University, Toronto; University of British Columbia, Vancouver; and University of Ottawa; and a visiting professor in the Curatorial Practice Program, California College of the Arts, San Francisco.



Nicola Setari (Bruselas, 1978), [agent](#), [iconologist](#)

Editor, iconologist and writer, he is currently lecturer in Visual Anthropology at the New Academy for Fine Arts (NABA) and in Cultural Production at the IULM University in Milan and has given seminars in art theory at the Higher Institute for Fine Arts in Gent and at the **Ecole Nationale Supérieure des Beaux-Arts in Paris**.

He is secretary general of the Dena Foundation for Contemporary Art in Paris.

His M.A. thesis in aesthetics was dedicated to **Régis Debray's mediology**, while his **PhD** in the History of Architecture and Art Sciences (IUAV University **Venice**) focused on **iconoclasm in contemporary culture**.

Besides his study of mediology, he has conducted research on **W.J.T. Mitchell's iconology at the University of Chicago** thanks to a **post-doctoral grant** from the University of **Milan** in 2009.

Between 2006 and 2009, he was editor-in-chief of the cross-disciplinary art magazine *Janus*.

He has written essays for a number of exhibition catalogues and was recently co-editor of *GEO-graphics: A Map of Art Practices in **Africa**, Past and Present* (Centre for Fine Arts, Brussels, 2010).



Andrea Viliani, [agent](#), [curator](#)

Director of the **Fondazione Galleria Civica–Centro di Ricerca sulla Contemporaneità** in Trento, where he has curated solo shows of Robert Kuśmirowski, Melvin Moti, and **Gustav Metzger**, commissioned **Lara Favaretto**'s public intervention *Momentary Monument #3*, and organized workshops and co-edited books of the **Otolith Group**, **Dora García**, Tris Vonna-Michell, Cesare Pietroiusti, and Alberto Garutti.

Conceived as a chapter of an ongoing exploration of the relationship between contemporary institutions and artists, the program at the Fondazione has been devoted to the relation between **“story” and “history,” “real” and “hypothetical.”**

From 2005 to 2009, Viliani was curator at the **MAMbo–Museo d’Arte Moderna di Bologna**, where he presented an exhibition program focused on **the contemporary legacy of the 1960s/1970s institutional critique**, and on a possible new approach to it, which he called **“institutional narrative.”**

For the series **+Museum–Shows and MAMbo Practices (No Dance Lessons)**, he curated solo shows of Nico Dockx (with Building Transmissions), Ryan Gander, Jay Chung & Q Takeki Maeda, Markus Schinwald, Adam Chodzko, Bojan Šarčević, **Natascha Sadr Haghghian**, Guyton\Walker, Trisha Donnelly, and **Seth Price** as well as cocurated solo shows of **Giovanni Anselmo**, Christopher Williams and Jeroen de Rijke-Willem de Rooij.

In 2005 he was awarded the “Lorenzo Bonaldi per l’Arte” **prize for emerging curators**, recently took part in a series of interviews published in *Pratiques et expériences curatoriales italiennes* (Dijon: Les Presses du Réel, 2010).

Among the 60 “players” of the **2007 Biennale de Lyon**, he is a frequent contributor to *FROG*, *Mousse* (“Curator’s Corner”), *Kaleidoscope*, and *Flash Art*.

Ayreen Anastas, [agent](#), [artist](#), [researcher](#)

Rene Gabri, [agent](#), [artist](#), [researcher](#)

Adam Kleinman, [writer](#), [curator](#), [agent](#)

Eva Scharrer, [curator](#), [agent](#), [art historian](#), [researcher](#)

Alicia Romero – Marcelo Giménez

2012