

Magalí Ariola
Chief Curator, Museo Jumex, Mexico City



Magali Arriola is an art critic and curator, currently living in Mexico City. She is curator at Fundación Jumex Arte Contemporáneo. Since the Museum's opening, she has organized exhibitions on Guy de Cointet and James Lee Byars, as well as the Jumex Collection. From 2009-11, she was Chief Curator of Museo Tamayo, where she organized exhibitions and projects with artists, such as Roman Ondák, Joachim Koester, Claire Fontaine, Adriá Julia and Julio Morales. Independent projects include: *The Sweet Burnt Smell of History: The 8th Panama Biennial* (2008); *Prophets of Deceit* at the Wattis Institute for Contemporary Art, San Francisco (2006); *What Once Passed for a Future, or The Landscapes of the Living Dead* (Art2102, Los Angeles, 2005); *How to Learn to Love the Bomb and Stop Worrying about it* (CANALIA, México City / Central de Arte at WTC, Guadalajara, Mexico, 2003-2004); *Alibis* (Mexican Cultural Institute, Paris / Witte de With, Rotterdam, 2002). From 1998 to 2001 she was chief curator at the Museo Carrillo Gil in México City, and visiting curator at the Wattis Institute for Contemporary Art in San Francisco in 2006. Arriola has extensively written for catalogues and has contributed to publications such as *Spike*, *Manifesta Journal*, *Afterall* and *The Exhibitionist*, among others.

Meskerem Assegued

Founder, Zoma Contemporary Art Center, Addis Ababa, Ethiopia



Born and raised in Addis Ababa, Ethiopia, Meskerem Assegued is a curator, anthropologist and writer. In 2002, she founded ZCAC (Zoma Contemporary Art Center), an artist residency located in Addis Ababa and Harla, a small village south of Dire Dawa. Assegued's curatorial practice began in 1992 at Oton Gallery in Yellow Springs, Ohio, owned and built by a local artist Alan McBeth. Since 1998, Assegued has curated numerous exhibitions, both in Ethiopia and abroad. From 1999, she co-founded ArtSpace with Yasser Bagerash. In 2002, she founded ZCAC, where she curated numerous exhibitions including *Giziawi #1*, an art happening in Addis Ababa (2002); *Devine Light by David Hammons* (2003); *Green Flame*, part of the New Crowned Hope Festival directed by Peter Sellars in Vienna with Elias Sime, Ernesto Novelo, and Julie Mehretu; and co-curated *Eye of the Needle, Eye of the Heart* by Elias Sime with Peter Sellars (2009). She was a member of the selection committee for the 2004 Dak'Art Biennale and the 2007 Venice Biennale African Pavilion, and is currently doing research for an upcoming exhibition at the Staatliche Kunstsammlungen Dresden. Publications include *Diving For Honey*; *Introducing Mulatu Astatke: The Making of Ethio-Jazz*; *Zerihun Yetmgeta, the Magic Universe of Art*.

Clarissa Diniz

Curator, Museu de Arte do Rio de Janeiro, Brazil



Clarissa Diniz is a curator and art critic. She has curated numerous exhibitions, among them *Refrações – arte contemporânea em Alagoas*, co-curated with Bitu Cassundé at the Pinacoteca da UFAL (2010); *contidãocontido*, co-curated with Maria do Carmo Nino and EducAtivo Mamam at Museu de Arte Moderna Aloísio Magalhães, Recife-PE (2010); *Contrapensamento selvage*, co-curated with Cayo Honorato, Orlando Maneschky, and Paulo Herkenhoff at the Instituto Itaú Cultural, SP (2011); *Zona tórrida – certa pintura do Nordeste*, co-curated with Paulo Herkenhoff for Santander Cultural, Recife (2012); *Ambiguações* at Centro Cultural Banco do Brasil, CCBF Rio de Janeiro (2013); Pernambuco Experimental at Museu de Arte do Rio - MAR, Rio de Janeiro (2013); and *Do Valongo à Favela: imaginário e periferia*, co-curated with Rafael Cardoso for Museu de Arte do Rio - MAR, Rio de Janeiro, 2014. She also serves as the Editor of *Tatura* and has authored *Button-aspects of artistic legitimation* (2008); *Gilberto Freyre* (2010); with Hector Gleyce, she has co-authored *Montez Magno* (2010) and, with Paul Herkenhoff and Luiz Carlos Monteiro, *Critical art in Pernambuco: writings of the twentieth century* (2012). Prior to joining MAR, she was Assistant Curator of the Visual Arts Program Directions 2008/2009 (Instituto Itaú Cultural, São Paulo). She holds a BA in Fine Arts from the Federal University of Pernambuco and an MA in Arts from the State University of Rio de Janeiro.

Abdellah Karroum

Director, Arab Museum of Modern Art (Mathaf), Doha, Qatar



Abdellah Karroum is founder and artistic director of a number of initiatives, including L'appartement 22, an experimental space for exhibitions and artists' residencies founded in 2002 in Rabat; the Le Bout Du Monde art expeditions (2000 – ongoing); the éditions hors'champs series of art publications (1999 – ongoing); and R22 radio, an experimental web radio station. He was curator of *Sous nos yeux*, La Kunsthalle de Mulhouse (2013) and at MACBA Barcelona (2014); associate curator for *La Triennale*, Paris (2012); and artistic director of the Biennale Benin (2012). Other curatorial projects include the *Sentences on the Banks* and other activities, Darat Al-Funun, Amman (2010) and 3rd AiM International Biennale, Marrakech (2009). He initiated the laboratory Art, Technology and Ecology at ESAV-Marrakech (Film School), which has run monthly since March 2010. As the Director of Mathaf, he has created the Project Space, which brings the museum into proximity with the university and experimental educational programming. He is the author of a number of articles and books on artistic practices and tendencies, introducing the concept of Generation 00 and Curatorial Delegation. He received several grants and he participated in juries and curatorial residencies at the Venice Biennale, AIT Tokyo, Arab Fund for Culture, Doual'art (Douala), The Clark Art Institute (USA), and IASPIS (Stockholm), among others.

Mami Kataoka
Chief Curator, Mori Art Museum, Tokyo, Japan



Mami Kataoka has served as the Chief Curator at the Mori Art Museum since 2003, where she has curated a number of exhibitions including *Ai Weiwei: According to What?* (2009, currently at the Brooklyn Museum as part of the exhibition's North American tour); *Lee Bul: From Me, Belongs to You Only* (2012); *Makoto Aida: Monument for Nothing* (2012); and most recently co-curated the triennial survey show of Japanese contemporary art *Roppongi Crossing 2013: Out of Doubt* (2013). Previously, she was international curator at the Hayward Gallery in London from 2007 to 2009, dividing her time between Tokyo and London. Prior to these positions, she was the first chief curator at Tokyo Opera City Art Gallery from 1998 to 2002. In 2012 she guest curated *Phantoms of Asia: Contemporary Awakens the Past* for Asian Art Museum in San Francisco, and co-directed the 9th Gwangju Biennale in South Korea. She is a frequent writer and lecturer on contemporary Japanese and Asian art and artists. She also serves as a board member of CIMAM (International Committee for Museums and Collections of Modern Art) and is an advisory member for the Ullens Center for Contemporary Art, Beijing, and a member of Guggenheim Museum's Asian Art Council.

Sharon Lerner

Curator of Contemporary Art, Museo de Arte de Lima – MALI



In 2012, Sharon Lerner was appointed contemporary art curator at Museo de Arte de Lima-MALI where she has curated David Zink Yi. *Oxidación / Reducción* (Oxidation / Reduction); Martin Creed (2012), *Lenguaje / Estructura / Territorio en la colección de arte contemporáneo del MALI* (Language / Structure / Territory in MALI's Contemporary Art Collection) (2012); and *Ruins in reverse*, TATE Modern 2nd level Projects (2013). She also was part of the curatorial team in charge of *Centro Abierto. Intervenciones de sitio específico en el centro histórico de Lima* (Open Center. Site-specific Interventions in Lima's Historic City Center) (2012). Recently, she has also edited *Arte Contemporáneo. Colección Museo de Arte de Lima* (MALI, 2013), a broad critical survey on MALI's Contemporary Art Collection and co- curated the exhibition *Fernando Bedoya. Lima / Buenos Aires 1979- 1999*. In 2011, she was curatorial assistant for *Blockbuster: Cinema for exhibitions*, curated by Jens Hoffmann in Mexico City. She co-authored *Fragmented Corpus: Actions in Lima 1966-2000*; and has authored essays for *Art is not life: Actions by Artists of the Americas 1960-2000* (Museo del Barrio, 2008), and *Post-illusions. New visions. Critical Art in Lima 1980-2006* (Lima, Fundación Wiese, 2007). Sharon Lerner earned BA in fine arts at the Pontifical Catholic University of Peru (2004) and MA in the Curatorial Practice Program at the California College of the Arts (2010).

Pi Li
Sigg Senior Curator, M+, Hong Kong



Pi Li was appointed Senior Curator of M+ in 2012. While previously working as a critic, curator and educator in Mainland China, he has also introduced western art to China, and Chinese Contemporary Art to the rest of the world, working with institutions in Europe such as Centre Pompidou, Paris and Tate Modern, London as well as numerous institutions in Asia. He previously served as the Deputy Executive Director of the Art Administration Department at the Central Academy of Fine Arts (CAFA). He co-founded the UniversalStudios / Boers-Li Gallery in Beijing in 2005 to support individual creations in the visual arts, design, films and music. Pi curated different exhibitions including *Media City Seoul 2006* at National Art Museum of Seoul, Korea (2006); *The Nature of Concept: the Transforming Concept of Chinese Contemporary Art 1987-2006* at the Hubei Art Museum (2007); and *Super Organism* at Museum of Central Academy of Fine Arts, Beijing (2011). His articles have been published in magazines, such as *Art Value*, *Flash Art* and *Museum*. His most recent exhibition was *Right is Wrong: Four Decades of Chinese Art* in M+ Sigg Collection (co-curated with Lars Nittve and Katarina Pierre, Bildmuseet Umea, Sweden). Pi received his PhD in Art History and Criticism from the Central Academy of Fine Arts in 2009.

Jarosław Lubiak

Chief Curator, Muzeum Sztuki, Łódź



In his work as a curator and art critic, Jarosław Lubiak focuses on crossings between contemporary art and philosophy, aesthetics and politics, the museum and the public sphere. He was a member of a curatorial team of *Europe (to the power of) n* (2012-2013), a project co-realized by ten partners in Europe and China, and of *Scenarios about Europe* (2011-2012) at the Museum of Contemporary Art in Leipzig, Germany. He also curated with Małgorzata Ludwisiak *Correspondances: Modern art and Universalism*, which combined the collections of the Muzeum Sztuki, Łódź and of the Hermann and Magrit Rupf Foundation/Kunstmuseum, Bern (2012). Other recent shows include *Unleashed Forces: Angelika Markul and Contemporary Demonism*, Muzeum Sztuki, Łódź, 2013; *The Afterimages of Life: Władysław Strzemiński and the Rights for Art*, with Paulina Kurc-Maj, Muzeum Sztuki, Łódź 2010-2011; *Hostipitality: Receiving Strangers*, with Kamil Kuskowski, Muzeum Sztuki, Łódź, 2010. His recently edited books include: *Unleashed Forces: Angelika Markul and Contemporary Demonism* (Łódź: Muzeum Sztuki, 2013); *Correspondances: Modern art and Universalism*, with Małgorzata Ludwisiak (Łódź: Muzeum Sztuki, 2012); *The Afterimages of Life: Władysław Strzemiński and the Rights for Art* (Łódź: Muzeum Sztuki, 2012). Jarosław Lubiak graduated in Art History at the Department of Art History, Adam Mickiewicz University in Poznań and received his PhD in Humanities at the Institute of Philosophy and Sociology of the Polish Academy of Sciences in Warsaw.

MoMA participants

Starr Figura **Curator, Department of Drawings and Prints**



Starr Figura is Curator in the Department of Drawings and Prints. She joined the Museum in 1993. She is the curator of the critically lauded recent exhibition *Gauguin: Metamorphoses*. In 2011, Ms. Figura organized the exhibition *German Expressionism: The Graphic Impulse*, which marked the culmination of a major grant-funded project that she supervised to digitize, catalogue, and conserve the Museum's collection of more than 3,800 Expressionist works on paper, all of which are now searchable on an extensive subsite on the MoMA website. In 2007, she organized *Lucian Freud: The Painter's Etchings*. She has also organized a number of exhibitions highlighting aspects of MoMA's unparalleled collection of modern and contemporary works on paper, including, among others, *Paper: Pressed, Stained, Slashed, Folded* (2009), *Geo/Metric: Prints and Drawings from the Collection* (2008), *The Compulsive Line: Etching 1900 to Now* (2006), and *Giorgio Morandi: Etchings* (2000). In 2004, as guest curator, she organized *Richard Diebenkorn Prints, 1948—1993* for the Katonah Museum of Art. In addition to authoring catalogues for the exhibitions on Gauguin, German Expressionism, Lucian Freud, and Richard Diebenkorn, she has contributed texts to numerous MoMA publications and to outside catalogues and journals. Ms. Figura holds a B.A. in art history from Bryn Mawr College and an M.A. in art history from Columbia University.

Ana Janevski

Associate Curator, Department of Media and Performance



Ana Janevski joined The Museum of Modern Art in 2011. She has co-organized the performance series *Words in the World* (including performances by Paulina Olowska, Nora Schultz, Ei Arakawa, and Guy de Cointet); the performance symposium *How Are We Performing Today*; *Martha Rosler's Meta-Monumental Garage Sale*; and the performance series *Performing Histories: Living Artworks Examining the Past*, together with Sabine Breitwieser, former chief curator of the Department of Media and Performance Art. She has also co-organized *Projects 100: Akram Zaatari* with Eva Respini, Curator, Department of Photography. She most recently organized a performance project *Musée de la danse: Three Collective Gestures*. From 2007 to 2011 she held the position of curator at the Museum of Modern Art in Warsaw, Poland, where she curated, among many other exhibitions, the large-scale exhibition *As Soon As I Open My Eyes I See a Film* on the topic of Yugoslav experimental film and art from the 1960s and 1970s. She also edited a book with the same title. In 2010 she co-curated the first extensive exhibition on experimental film in Yugoslavia, *This Is All Film: Experimental Film in Former Yugoslavia 1951–1991* at the Museum of Modern Art in Ljubljana. Janevski also co-curated, with Pierre Bal-Blanc, the performance exhibition *The Living Currency* in 2010, in Warsaw.

Christian Rattemeyer

Harvey S. Shipley Miller Associate Curator, Department of Drawings and Prints



Christian Rattemeyer joined The Museum of Modern Art in New York in 2007 as the Harvey S. Shipley Miller Associate Curator in the Department of Drawings (now Drawings and Prints). At MoMA, Rattemeyer curated the exhibitions *Alighiero Boetti: Game Plan* (2012); *Eyes Closed/Eyes Open: Recent Acquisitions in Drawing* (2012); *Projects 95: Runa Islam* (2011); *I Am Still Alive: Politics and Everyday Life in Contemporary Drawing* (2011); *Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection* (2009); and *Lines, Grids, Stains, Words* (2007). From 2003 to 2007, Rattemeyer was the curator at Artists Space in New York, where he oversaw and curated over sixty projects, including the group exhibitions *Establishing Shot*, *Repeat Performance*, *Based on a True Story*, and *Model Modernisms*. Prior to that, Rattemeyer worked for Documenta11 in Kassel as Communication Editor. He also founded and codirected OSMOS, an independent project space in Berlin (1997-98), and curated several film festivals about architecture in Berlin (1998, 2000), Los Angeles (2001), London (2003), and New York (2005). His most recent book is *Exhibiting the New Art. Op Losse Schroeven and When Attitudes Become Form 1969* (London: Afterall Publishers, 2010). Rattemeyer has published widely on contemporary art and is a regular contributor to art publications such as *Parkett*, *Texte zur Kunst*, and *Artforum*.

Joshua Siegel
Curator, Department of Film



Joshua Siegel has organized or co-organized more than 90 exhibitions for The Museum of Modern Art since joining the Museum. Among his significant and critically acclaimed exhibitions are *Vienna Unveiled: A City in Cinema* (2014); *Art Theater Guild and Japanese Underground Cinema, 1962-1986* (2013); *The Rolling Stones: 50 Years on Film* (2012); *The New India* (2009); the gallery and film exhibition *Jazz Score* (2008); the gallery installation *Projects 84: Josiah McElheny* (2007); and *The Łódź Film School of Poland: 50 Years* (1999). In 2007 he received MoMA's Lee Tenenbaum Award for curatorial excellence. His monographic exhibitions include *Werner Schroeter* (2012), *Dziga Vertov* (2011), *Frederick Wiseman* (2010), *Spike Jonze* (2009), *Julien Duvivier* (2009), *Peter Hutton* (2008), *Michael Haneke* (2008), *Gregory La Cava* (2005), *Christopher Guest* (2005), *Olivier Assayas* (2003), *Jean Painlevé* (2000), *Errol Morris* (1999), *Marguerite Duras* (1998), and *Jeanne Moreau* (1994). In 2002, he co-founded *To Save and Project: The MoMA International Festival of Film Preservation*; now celebrating its twelfth year, the festival has showcased more than 1,000 film restorations. Mr. Siegel currently serves on the Executive Board of Cinema Tropical, a non-profit organization devoted to Latin American cinema in the United States.