

2018 MOMA INTERNATIONAL CURATORIAL INSTITUTE FOR MODERN AND CONTEMPORARY ART



LAURA BARLOW

Curator, Middle East
Mathaf: Arab Museum of Modern Art
Doha, Qatar



AARON SEETO

Director
Museum of Modern and Contemporary
Art in Nusantara (Museum MACAN)
Jakarta, Indonesia



KATERINA CHUCHALINA

Chief Curator
V-A-C Foundation
Moscow, Russia



MARTINO STIERLI

The Philip Johnson Chief Curator of
Architecture and Design
The Museum of Modern Art
New York, NY



MIGUEL A. LÓPEZ

Co-Director and Chief Curator
TEOR/éTica
San José, Costa Rica



RUSSELL STORER

Deputy Director (Curatorial and
Collections)
National Gallery Singapore
Singapore



JOY MBOYA

Executive Director
The GoDown Arts Centre
Nairobi, Kenya



ANNE UMLAND

The Blanchette Hooker Rockefeller
Curator of Painting and Sculpture
The Museum of Modern Art
New York, NY



JUSTIN PATON

Head Curator of International Art
Art Gallery of New South Wales
Sydney, Australia



MIRANDA WALLACE

Senior Curator of International
Exhibition Projects
National Gallery of Victoria (NGV)
Melbourne, Australia



BOJANA PIŠKUR

Senior Curator
Moderna Galerija
Ljubljana, Slovenia



2018 MoMA INTERNATIONAL CURATORIAL INSTITUTE PARTICIPANTS

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LAURA BARLOW

Curator, Middle East

Mathaf: Arab Museum of Modern Art, Doha, Qatar

Laura Barlow is Curator at Mathaf: Arab Museum of Modern Art, Doha, Qatar. Her work is focused on artists' invention of new forms and visual languages in relation to global histories of socio-political change. Recently curated exhibitions at Mathaf include *Hana Al Saadi: Proposal for Public Sculpture* (2018); *Mohammed Melehi: 1959-1971* (2017); *Basim Magdy: It All Started With a Map and a Picture of Scattered Little Houses* (2017); *Hassan Sharif: Objects and Files* (2016); and *Saloua Raouda Choucair: The Meaning of One, The Meaning of the Multiple* (2015); *Wael Shawky: Crusades and Other Stories*, (2015), as assistant curator; and *Manal AlDowayan: Crash*, (2014).

At e-flux, New York, between 2010-2014, she organized exhibitions with Mariana Silva & Pedro Neves Marques, Khalil Rabah, Rossella Biscotti, and Hito Steyerl, and was managing editor of Art Agenda reviews from 2010-2012.

She is a PhD candidate at the Bauhaus-Universität Weimar Institute of History and Theory of Architecture and Planning. She holds an MA in Curating Contemporary Art from CCS, Bard, USA, and a BA in History from Swansea University, Wales.



KATERINA CHUCHALINA

Chief Curator

V-A-C Foundation, Moscow, Russia

Moscow-based curator Katerina Chuchalina has been the chief curator at the V-A-C Foundation since 2011. She is curating an ongoing series of exhibitions investigating spatial phenomena by means of contemporary art, which so far have included the international group shows *IK-00, The Spaces of Confinement* (Venice, 2014), *The Way of Enthusiasts*, part of the collateral program of 13th Venice Architecture Biennale, 2013. Her recent exhibition projects include the *Space. Force. Construction* exhibition, co-curated with the Art Institute of Chicago, *Electric Comma* (together with KADIST foundation), solo shows of emerging Russian artists (Urban Fauna Lab collective, Mikhail Tolmachev, Kirill Gluschenko, Kirill Savchenkov and others) within the long-term program of artistic interventions in non-art institutions (Museum of Armed Forces, the Museum of Modern History, Institute for African Studies, VDNKH expo etc.).

She is the co-founder and member of the

Centre for Experimental Museology, which deriving from issues such as innovations of soviet avant-garde museology and the history of experimental exhibition design, produces exhibitions, publications, and grant programs related to the museum as a medium, an institution, and an agent. She also initiated and curated *Expanding Space: Artistic Practice in the Urban Environment*, a public art program aimed at developing the debate of the artistic practice within the urban environment of Moscow.

V-A-C Foundation is dedicated to the development and international presentation of Russian contemporary culture across a multitude of forms and within the framework of a joint exhibition, educational, and publishing programme. Offering new opportunities for artists and audiences on a local, national and international level, GES-2 power station will become the first major venue in the city of Moscow for V-A-C, due to officially open in 2019.



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MIGUEL A. LÓPEZ

Co-Director and Chief Curator
TEOR/ética, San José, Costa Rica

Miguel A. López is a writer, researcher, and Co-Director and Chief Curator of TEOR/ética in San José, Costa Rica. His work investigates collaborative dynamics and transformations in the understanding of and engagement with politics in Latin America in recent decades. His work also focuses on queer re-articulations of history from a Southern perspective. He has published in periodicals such as *Afterall*, *ramona*, *Manifesta Journal*, *e-flux Journal*, *Art in America*, *Art Journal*, and *The Exhibitionist*, among others. His recent books as author and editor include *Robar la historia. Contrarrelatos y prácticas artísticas de oposición* (Metales Pesados, 2017), *The Words of Others: León Ferrari and Rhetoric in Times of War* (with Ruth Estévez and Agustín Díez Fischer, REDCAT and JRP-Ringier, 2017), *Agítese antes de usar. Desplazamientos educativos, sociales y artísticos en América Latina* (with Renata Cervetto, MALBA and TEOR/ética, 2016),

Alianças de Corpos Vulneráveis / Alliances of Vulnerable Bodies (SESC and Videobrasil, 2015); *The Obscene Death. Sergio Zavallos. Drawings 1982–1987* (AMIL, 2015), and *A Wandering Body. Sergio Zavallos in the Grupo Chaclacayo, 1982–1994* (MALI, 2014).

He has recently curated *Social Energies / Vital Forces: Natalia Iguiñiz: Art, Activism, Feminism* (1994-2018), ICPNA, Lima (2018); *Balance and Collapse, Patricia Belli: Works 1986-2016*, TEOR/ética and Fundación Ortiz Gurdian, San José and Managua (2016/2017); *Teresa Burga. Estructuras de aire* (with Agustín Pérez Rubio) at the MALBA, Buenos Aires (2015) and the project *God is Queer* for the 31 Bienal de São Paulo (2014).

López is co-founder of the independent art space Bisagra, active in Lima, Peru, since 2014.



JOY MBOYA

Executive Director
The GoDown Arts Centre, Nairobi, Kenya

Joy Mboya is the Executive Director of The GoDown Arts Centre, the leading nonprofit multidisciplinary arts facility in Nairobi, Kenya. She is a performer and cultural activist. Educated as an architect, she has led the Centre's development as a site for artistic experimentation, cross-sector partnerships and creative collaboration. An outspoken advocate for artists she has spearheaded a variety of ambitious programs including Kenya Burning (2008) and the annual Nairobi-wide festival, Nai Ni Who.

Joy has served on the Governing Council of the Kenya Cultural Centre (which oversees

the Kenya National Theatre); she was a member of the Steering Committee for the Arterial Network, a pan-African consortium for the cultural sector, and is currently trustee of Gaara Dance Foundation.

Her work has been recognized by several awards: she received the Head of State Commendation medal (2009) for her contributions to the development of Kenya's creative economy and was awarded the Order of the Golden Warrior (2013) for her outstanding leadership in the field.



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JUSTIN PATON
Head Curator of International Art
Art Gallery of New South Wales, Sydney, Australia

Justin Paton is Head Curator of International Art at the Art Gallery of New South Wales, Sydney, one of Australia's foremost public art museums. He was formerly Senior Curator at Christchurch Art Gallery Te Puna o Waiwhetu in Christchurch, New Zealand. Paton's curatorial projects have ranged from artist projects and monographic surveys (Kay Rosen, Julia Morison, Shane Cotton, Jeffrey Harris) to comprehensive collection rehangs in both Christchurch and Sydney (*Conversations through the Asian collections, Brought to Light*) to a program of art in public spaces following the 2011 Christchurch earthquake.

Paton is a widely published author who has written many monographs and essays (most

recently for *Adrián Villar Rojas: The Theater of Disappearance*, Kunsthhaus Bregenz, Austria) as well as the Montana Book Award-winning *How to Look at a Painting* (Awa Press, 2005). In 2012 he was the recipient of the Katherine Mansfield Menton Fellowship for New Zealand writers.

At the Art Gallery of New South Wales, Paton heads an international department including curators of photography, film, and contemporary and historical Asian art and Western art. This team's focus in the immediate future is the Sydney Modern project: a new building, designed by Japanese firm SANAA, to open in 2021 beside the Art Gallery of New South Wales.



BOJANA PIŠKUR
Senior Curator
Moderna Galerija, Ljubljana, Slovenia

Bojana Piškur is a writer and curator at the Museum of Modern Art in Ljubljana. Her research focuses on political issues and the way in which they relate to, or are manifested in, the field of art, looking specifically at the regions of former Yugoslavia and Latin America. She has contributed to numerous publications and lectured extensively on topics such as post avant-gardes in Yugoslavia, radical education, cultural politics in self-management, and the Non-Aligned Movement.



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AARON SEETO

Director

Museum of Modern and Contemporary Art in Nusantara (Museum MACAN),
Jakarta, Indonesia

Aaron Seeto is the Director of the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN). He was formerly Curatorial Manager of Asian and Pacific Art at the Queensland Art Gallery | Gallery of Modern Art in Brisbane, where he led the curatorial team responsible for the 8th Asia Pacific Triennial of Contemporary Art (APT8) in Brisbane. For eight years prior, he was the Director of Sydney's 4A Centre for Contemporary Asian Art. While at 4A, Seeto commissioned major projects and solo exhibitions by artists such as Shen Shaomin, Yang Fudong, Qiu Anxiong, Ming Wong, Araya Rasdjarmrearnsook, Song Dong and Dadang Christanto; and helped to build the organization's reputation as a leading institution for contemporary Asian art.

As a curator he has also developed significant projects for a range of cultural institutions including the Museum of Contemporary Art Australia and the Campbelltown Arts Centre, both in Sydney. Select projects include *Actions for Tomorrow – Yangjiang Group* (2015, 4A Centre for Contemporary Asian Art); *The Floating Eye*, Sydney Pavilion, Inter-City Pavilions Project (2012 9th Shanghai Biennale); *The Day After Tomorrow- Shen Shaomin* (2011, 4A Centre for Contemporary Asian Art); *Edge of Elsewhere* (2010) at Campbelltown Arts Centre and 4A Centre for Contemporary Asian Art; *News from Islands* (2007), an Asia-Pacific survey exhibition at Campbelltown Arts Centre; and *Primavera* (2006), Museum of Contemporary Art Australia.



MARTINO STIERLI

The Philip Johnson Chief Curator of Architecture and Design
The Museum of Modern Art, New York, NY

Stierli oversees the wide-ranging program of special exhibitions, installations, and acquisitions of the Department of Architecture and Design.

As the Swiss National Science Foundation Professor at the University of Zurich's Institute of Art History, Mr. Stierli focused his research on architecture and media. His project *The Architecture of Hedonism: Three Villas in the Island of Capri* was included in the 14th Architecture Biennale in Venice. He has organized and co-curated exhibitions on a variety of topics, including the international traveling exhibition *Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown* (2008–14).

Mr. Stierli's first monograph, *Las Vegas in the Rearview Mirror: The City in Theory, Photography, and Film*, was published in 2010. He also authored a book on Robert Venturi's two-year tenure at the American Academy in Rome in the mid-1950s and

has published essays on topics including Mies van der Rohe's use of photomontage, the relationship between Dadaism and avant-garde architectural montage, modern architecture and urbanism in Brazil, Rem Koolhaas's *Delirious New York*, and urban photography in Edward Ruscha's books. He has written extensively on contemporary architectural practice, including the work of Herzog & de Meuron, the recent global boom in high-rise buildings, and the architecture of Johnston Marklee.

Mr. Stierli has taught at various Swiss universities, including the universities of Zurich and Basel as well as ETH Zurich. He studied art and architectural history, German, and comparative literature at the University of Zurich, where he received his MA in 2003. From 2003 to 2007, he was part of the graduate program Urban Forms—Conditions and Consequences at ETH Zurich, from which he received a PhD in 2008.



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RUSSELL STORER

Deputy Director (Curatorial and Collections)
National Gallery Singapore, Singapore

As Deputy Director (Curatorial & Collections) at National Gallery Singapore, Storer has co-curated the exhibitions *YAYOI KUSAMA: Life is the Heart of a Rainbow*, *Between Worlds: Raden Saleh and Juan Luna* and *A Fact Has No Appearance*. He was previously Head of Asian and Pacific Art at Queensland Art Gallery / Gallery of Modern Art, Brisbane,

Australia, where he was co-curator of the 6th, 7th and 8th Asia Pacific Triennials and curator of *Cai Guo-Qiang: Falling Back to Earth*. Other exhibitions include the 3rd Singapore Biennale (co-curator), *Simryn Gill: Gathering* (MCA, Sydney) and *Matthew Ngui: Points of View* (MCA, Sydney). He has written widely on Asian and Australian contemporary art.



ANNE UMLAND

The Blanchette Hooker Rockefeller Curator of Painting and Sculpture
The Museum of Modern Art, New York, NY

Umland received her Ph.D. from the Institute of Fine Arts, New York University in 1997. She joined The Museum of Modern Art in 1996 as Assistant Curator and has organized or co-organized a number of exhibitions for MoMA, including *Max Ernst: Beyond Painting* (2017); *Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction* (2016), and *Picasso Sculpture* (2015). In 2014 she co-edited *Picasso: The Making of Cubism 1912-1914*, MoMA's first digital-only

publication, which emphasizes collaborative scholarship between art historians, curators, and conservators.

Currently, she is part of the curatorial team working on collection displays for the 2019 expansion and is organizing a major retrospective of the pioneering abstract artist Sophie Taeuber-Arp, in partnership with the Kunstmuseum Basel and Tate Modern, to open at MoMA in October 2020.



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MIRANDA WALLACE,
Senior Curator of International Exhibition Projects
National Gallery of Victoria (NGV), Melbourne, Australia

Miranda Wallace has been Senior Curator of International Exhibition Projects at the National Gallery of Victoria (NGV), Melbourne, since 2015. This followed nine years in various curatorial positions at the Queensland Art Gallery/Gallery of Modern Art (QAGOMA), Brisbane, lastly as Curatorial Manager of International Art, Exhibitions & Research. Prior to that, she spent twelve years in London both studying and working in the tertiary education and private sectors. Miranda has a BA (Hons) in Art History from the University of Queensland, and a PhD in Art History from University College London. Her research interest in photography in art practice since 1960 led to a Post-doctoral Fellowship at the Smithsonian American Art Museum in 2009.

Since moving to the Australian public art museum sector in 2006, Miranda has been involved in the curatorial coordination of several major international loan exhibitions (and their accompanying publications) including, at QAGOMA: *Matisse: Drawing Life* (with the BnF, Paris); *Portrait of Spain: Masterpieces from the Prado* (with the Museo del Prado); *Surrealism: The Poetry of Dreams* (with the MNAM, Centre Pompidou). She has also worked on several exhibitions about international and Australian architecture, design and fashion. She curated a major exhibition of Cindy Sherman's late works for QAGOMA in 2016. Miranda is NGV's lead curator (working with MoMA curators Samantha Friedman and Juliet Kinchin) on its forthcoming exhibition *MoMA at NGV: 130 Years of Modern and Contemporary Art* (June 2018).