

## ISCP 25th Anniversary Symposium: Cultural Exchange and the Life of the Metropolis

### Speaker Biographies

#### Keynote

**Holland Cotter** is co-chief art critic and a senior writer at *The New York Times*. He was awarded the Pulitzer Prize for Criticism and was given a Lifetime Achievement Award for Art Writing by the College Art Association. He has been a Poynter Fellow in Journalism at Yale University and an Alain LeRoy Locke lecturer at the W.E.B. Du Bois Institute for African and African American Research at Harvard University. He was elected a Fellow of the American Academy of Arts and Sciences in 2015. He was for many years a contributing editor to *Art in America* magazine, and an editorial associate at *ARTnews*.

#### Funding Residencies Roundtable

**Çelenk Bafra** is the director of SAHA—Supporting Contemporary Art from Turkey and SAHA Studio, a space and program in Istanbul for artists and curators. Before joining SAHA in 2018, she worked as the curator and the director of programs at Istanbul Modern, the director of the Istanbul Biennial and a consultant of the Pavilion of Turkey in the Venice Biennale. Bafra has curated research driven group exhibitions in institutions in Turkey and Europe. As the curator of the cultural season of Turkey in France in 2009, she developed a 20 year residency program for artists from Turkey at Cité des Arts in Paris. She writes exhibition reviews and produces a weekly radio program on arts.

**Yen-Chang Chou** is the Cultural Officer of Taipei Cultural Center in New York, a branch office of the Ministry of Culture in Taiwan. He has been in this position for 16 years overseeing special projects such as the Artists in Residency Program and the Rebuilding Art History of Taiwan project. He gained a MA in the United Kingdom and specializes in drawing and oil painting. He has published the books *Painting Light and Shade* and *Painting Trees and Foliage*.

**Michelle Coffey** is the Executive Director of Lambent Foundation, where she designs, implements and furthers the strategic agenda, leadership and vision of the Foundation. Lambent Foundation leverages the critical role of arts and culture at the intersection of social justice. Through innovative grantmaking, they explore the impact of contemporary art as a strategy for promoting sustainable cultural practices in New York City, New Orleans and Nairobi. Prior to the creation of Lambent Foundation in January 2009, Coffey was Director of Starry Night Fund and Senior Philanthropic Advisor at Tides Foundation. With a global lens, her areas of focus included Human Rights, Women/Girls, Criminal Justice Reform, Arts and Culture and HIV/AIDS. In addition, she currently serves on the boards of Creative Capital Foundation, the Brownsville Multi-Service Family Health Care Center in East New York, and most recently, Socrates Sculpture Park.

**Marja Karttunen** is a Finnish philanthropist with a business background. She has been working for the Saastamoinen Foundation since 1996 and is one of its board members. The family foundation supports research, education, arts, and culture through collaborative programs with

top universities in Finland. It has a collection of 2,600 artworks that the Espoo Museum of Contemporary Art houses in Helsinki. Karttunen holds degrees from the Hanken School of Economics and the University of Applied Sciences in Helsinki. She worked in the telecommunication and cultural sectors. From 1989 to 2004, she was a Development Manager and Controller at the Nokia Corporation. After that, she worked at the Alvar Aalto Foundation and HIAP-Helsinki International Artist Programme.

### **Border Thinking: Panel Discussion on Cultural Exchange**

**Iftikhar Dadi** is an Associate Professor in Cornell University's Department of History of Art and Director of the South Asia Program. He is the author of *Modernism and the Art of Muslim South Asia* and co-edited *Lines of Control: Partition as a Productive Space*; and *Unpacking Europe: Towards a Critical Reading*. Dadi serves on the editorial advisory boards of the journals *Bio-Scope: South Asian Screen Studies*; *Archives of Asian Art* and *Art Journal* (2007-2011), and is advisor to Asia Art Archive. As an artist, he works collaboratively with Elizabeth Dadi. Their practice investigates popular media's construction of memory, borders, and identity in contemporary globalization, and the productive capacities of urban informalities.

**Tao Leigh Goffe** is an Assistant Professor of literary theory and cultural history at Cornell University. Her writing and DJ practice specialize in the narratives that emerge from histories of imperialism, migration, and decoloniality. She received her bachelor's degree from Princeton University and PhD from Yale University. At the intersection of science and technology studies and the environmental humanities, her interdisciplinary research examines the unfolding relationship between nature, technology, the sensorium, and the condition of the Caribbean archipelago. Her writing engaging art criticism and archival practice has been published in *Small Axe*, *Amerasia*, and *Asian Diasporic Visual Cultures and the Americas*.

**M. Neelika Jayawardane** is Associate Professor of English at SUNY Oswego, and a Research Associate at the Visual Identities in Art and Design (VIAD), University of Johannesburg (South Africa). She is a recipient of the 2018 Creative Capital | Andy Warhol Foundation Arts Writers Grant for a book project on Afrapix, a South African photographers' agency that operated during the last decade of apartheid. Jayawardane was born in Sri Lanka, raised in Zambia, and completed her university education in the United States, where she currently works. Her research concentrates on South Africa, and her scholarly publications focus on the nexus between written texts, visual art, photography, and the transnational/transhistorical implications of colonialism, ongoing forms of discrimination, displacement, and migration on individuals and communities.

**Suzanne Nossel** is Chief Executive Officer at PEN America. Prior to joining PEN America, she served as the Chief Operating Officer of Human Rights Watch and as Executive Director of Amnesty International USA. She has served in the Obama Administration as Deputy Assistant Secretary of State for International Organizations, leading United States engagement in the UN and multilateral institutions on human rights issues, and in the Clinton Administration as Deputy to the US Ambassador for UN Management and Reform. She is a featured columnist for *Foreign Policy* magazine and has published op-eds in *The New York Times*, *Washington Post*, and *LA Times*, as well as scholarly articles in *Foreign Affairs*, *Dissent*, and *Democracy*, among others.

Nossel serves on the Board of Directors of the Tides Foundation. Nossel is a magna cum laude graduate of both Harvard College and Harvard Law School.

### **ISCP, New York: Artists' Alumni Roundtable**

**Dylan Gauthier** is a Brooklyn-based artist, designer, curator and educator. Working in a range of media including sound, performance, video, sculpture, and photography, he makes research-based and collaborative projects about ecology, architecture, landscape, and environmental justice. Gauthier is a founder of the Sunview Luncheonette, a co-op for art and politics in Greenpoint, Brooklyn. He is co-organizer, with Mariel Villeré, of Freshkills Field R/D, an artist-research residency based at New York City's largest former landfill. Gauthier received an MFA from Hunter College and teaches at Parsons School of Art and Design. He is currently artist-in-residence at the New York City Urban Field Station. Gauthier was an artist-in-residence at ISCP in 2015.

**Camilo Godoy** was born in Bogotá, Colombia and is based in New York. He is a graduate of The New School with a BFA from Parsons School of Art and Design, 2012; and a BA from Eugene Lang College of Liberal Arts, 2013. Godoy was a 2018 Session Artist, Recess; 2018 Artist-in-Residence, Leslie-Lohman Museum and 2018 Artist-in-Residence, coleção moraes-barbosa, among others. He has presented his work in New York at the Brooklyn Museum, CUE Art Foundation, Danspace Project; Mousonturm, Frankfurt; and Toronto Biennial, among others. Godoy was an artist-in-residence at ISCP in 2017.

**Steffani Jemison** uses time-based, photographic, and discursive platforms to examine "progress" and its alternatives. Recent solo exhibitions and commissioned performances include De Appel, Stedelijk Museum, Kai Matsumiya, MASS MoCA, Jeu de Paume, CAPC Bordeaux, and Nottingham Contemporary. Recent and current group exhibitions include the Whitney Biennial 2019 and *Black Refractions*, the touring permanent collection exhibition of the Studio Museum in Harlem. In 2015, she presented her multi-part commission, *Promise Machine*, at the Museum of Modern Art. Her work is in several public collections, including the Whitney Museum, the Museum of Modern Art, the Brooklyn Museum, the Studio Museum in Harlem, and the Kadist Foundation. Jemison was an artist-in-residence at ISCP in 2012.

**MDR (Maria D. Rapicavoli)** was born in Catania and lives and works in New York. She was a fellow in the Whitney Independent Study Program in 2012 and she received her MFA from Goldsmiths University of London in 2005. She was granted the Italian Council Award in 2019, the nctm e l'arte award in 2013, and the DE.MO/Movin'UP grant (2011) in Italy. In 2008, she won the Renaissance Prize Award at the Italian Cultural Institute in London. She has exhibited in several group shows including at Whitechapel Gallery, London; Yerba Buena Center for The Arts, San Francisco; Parsons New School, New York; Museo di Villa Croce, Genoa; Fondazione Sandretto Re Rebaudengo, Turin; and Palazzo Reale, Milan. Rapicavoli was an artist-in-residence at ISCP in 2014.

**Marjorie Welish** is an artist and critic who received her first solo show thanks to Laurie Anderson, then curator of the Whitney Museum Art Resources Center. She has received many

grants and fellowships: Adolph and Esther Gottlieb Foundation, Elizabeth Foundation for the Arts, The Fifth Floor Foundation, Pollock Krasner Foundation, and Trust for Mutual Understanding (supporting an exchange between the International Studio Program, New York and the Artists Museum, Lodz, Poland). A beneficiary of the ISP in 1995 and 1997, she has twice collaborated with Olivier Gourvil, another artist who had residencies in the program. Exhibited in Nanterre, France, was *Paper Architecture: Urbanism*, a dialogue in drawings with Gourvil. Welish has been a trustee of ISCP since 2012. Welish was an artist-in-residence at ISCP in 1995 and 1997.

### **What Matters Today: Panel Discussion on Art, Ethics and New Identities**

**Luis Camnitzer** is a Uruguayan artist who has lived in the United States since 1964. He is a Professor Emeritus of Art, SUNY Old Westbury. He received a Guggenheim Fellowship for printmaking in 1961 and for visual arts in 1982. In 2011, he was awarded the Frank Jewett Mather Award of the College Art Association. He represented Uruguay in the Venice Biennale in 1988. He participated in the Whitney Biennial in 2000 and Documenta 11. In 2018-19 he had a retrospective exhibition at the Museo Reina Sofia, in Madrid. He was the Pedagogical Curator of the 6<sup>th</sup> Bienal de Mercosur in 2007. His work is in the collections of over forty museums. He is the author of: *New Art of Cuba*, 1994/2004; *Didactics of Liberation: Conceptualist Art in Latin America*, 2007; and *On Art, Artists, Latin America and Other Utopias*, 2010; all published by University of Texas Press.

**Aruna D'Souza** writes about modern and contemporary art; intersectional feminisms and other forms of politics; and how museums shape our views of each other and the world. Her most recent book *Whitewalling: Art, Race, and Protest in 3 Acts* (Badlands Unlimited) was named one of the best art books of 2018 by the *New York Times*. Her work appears regularly in *4Columns.org*, where she is a member of the editorial advisory board, and has also been published in *The Wall Street Journal*, *CNN.com*, *Art News*, *Garage*, *Bookforum*, *Momus*, *Art in America*, and *Art Practical*, among other places. She is currently editing two forthcoming volumes, *Making It Modern: A Linda Nochlin Reader*, and *Lorraine O'Grady: Writing in Space 1973-2018*, and is co-curator of the upcoming retrospective of Lorraine O'Grady's work, *Both/And*, which will open in November 2020 at the Brooklyn Museum.

**Howardena Pindell** was born in Philadelphia in 1943. She studied painting at Boston University and Yale University. After graduating, she accepted a job at the Museum of Modern Art, where she worked for 12 years (1967–1979), first as Exhibition Assistant in the Department of National and International Traveling Exhibitions, then as Curatorial Assistant, Assistant Curator, Associate Curator, and finally as an Acting Director in the Department of Prints and Illustrated Books. In 1979, she began teaching at SUNY Stony Brook where she is now Distinguished Professor. Throughout her career, Pindell has exhibited extensively. Pindell often employs lengthy, metaphorical processes of destruction/reconstruction. She cuts canvases in strips and sews them back together, building up surfaces in elaborate stages. The artist's fascination with gridded, serialized imagery, along with surface texture appears throughout her oeuvre. Even in her later, more politically charged work, Pindell reverts to these thematic focuses in order to address social issues of homelessness, AIDs, war, genocide, sexism, xenophobia, and apartheid.

**Jillian Steinhauer** is a journalist and editor living in Brooklyn. Her writing appears in *The New York Times*, *The New Republic*, *The Nation*, *The Art Newspaper*, and other publications. She won the 2014 Best Art Reporting Award from the US chapter of the International Association of Art Critics for her work at *Hyperallergic*, where she was formerly a senior editor. She writes mainly about the intersection of art and politics, but has been known to go on at length about cats, most notably in an essay for the book *Cat Is Art Spelled Wrong*. This past spring, she curated *In the Presence of Absence*, an exhibition about grief at EFA Project Space.