

Curatorial Advisory Panel for Faculty Projects

The experts on the Curatorial Advisory Panel for Faculty Projects will jury and recommend mission-oriented proposals to advance into development and eventual production in partnership and collaboration with the Gund Gallery. The panel's members will be asked to make suggestions intended to improve a proposal's successful integration of the highest quality contemporary art with transformational formal and informal learning experiences.

Description:

The Faculty Exhibition Proposal process begins with the submission of proposals to the Gund Gallery by the annual January deadline (first Friday after New Year's Day). During a February meeting of the Kenyon College Advisory Committee to the Gund Gallery, all faculty exhibition proposals will be reviewed by this committee of peers and representatives of the Kenyon and Gambier community. Well-conceived and researched projects aligned with the Gund Gallery mission and Kenyon's liberal arts focus will be sent to the Curatorial Advisory Panel for Faculty Projects. This external jury is composed of 21st century academic museum leaders—directors, curators specializing in modern and contemporary century art, and museum educators—appointed by the Gund Gallery Director for three-year terms (first class staggered). Faculty Exhibition Proposals will be juried by this external panel and recommendations made in March/April of each year. Through a formal contract with faculty guest-curators, the Gund Gallery will determine project timeframes, deliverables, appropriate gallery spaces and other details for recommended projects that move into a development phase for future years.

Charge of Curatorial Advisory Panel:

- to jury faculty exhibition proposals recommended by Kenyon College Advisory Committee to the Gund Gallery, weighing Gund Gallery mission;
- to advise and recommend improvements to faculty exhibition proposals deemed worthy of development and scheduled for presentation;
- to share academic and public program ideas supporting the museum's mission and Kenyon College's curricula.

INAUGURAL PANEL MEMBERS:

Andria Derstine, PhD, The John G.W. Cowles Director, Allen Memorial Art Museum, Oberlin College

Andria Derstine was named the John G. W. Cowles Director of the Allen Memorial Art Museum at Oberlin College in 2012; she previously held curatorial positions there and at the Detroit Institute of Arts. She has curated numerous exhibitions of Renaissance through contemporary art, several in conjunction with such institutions as the Cleveland Museum of Art, the Metropolitan Museum of Art, the National Gallery of Art, the Phillips Collection, and the Yale University Art Gallery. Her scholarly expertise is in seventeenth- and eighteenth-century French and Italian art. Among her numerous publications are the catalogues *Allen Memorial Art Museum: Highlights from the Collection* (2011) and *Masters of Italian Baroque Painting: The Detroit Institute of Arts* (2005). She has additionally contributed essays and articles on Renaissance painting, eighteenth-century interior decoration, Venetian art, Nattier, and Monet to publications of the Frist Center for the Visual Arts, the Getty Research Institute, the Cincinnati Art Museum, the El Paso Museum of Art, the Oklahoma City Museum of Art, and the Detroit Institute of Arts, and to *The Burlington Magazine*. Derstine has taught at New York University and Oberlin College, and has held fellowships from the Brown Foundation Fellows Program, the Center for Curatorial Leadership, the Andrew W. Mellon Foundation, and the Metropolitan Museum of Art. She holds a PhD from NYU and an AB from Harvard.

Lisa Dorin, Deputy Director for Curatorial Affairs and Curator of Contemporary Art, Williams College Museum of Art

Since 2013, Lisa Dorin has served as the deputy director for curatorial affairs at the Williams College Museum of Art. Dorin was previously the associate curator of contemporary art at the Art Institute of Chicago (AIC) where she was initially hired as the assistant curator of contemporary art. At the AIC, she curated the acclaimed *focus* exhibition series that presented emerging artists in solo shows. Recent *focus* projects featured artists Monica Bonvicini, Richard Hawkins, Sharon Hayes, and William Pope.L. During her tenure at the AIC, Dorin organized dozens of temporary exhibitions featuring notable artists such as Pierre Huyghe, Alfredo Jaar, Iñigo Manglano-Ovalle, Danh Vo, and Kara Walker. She has written extensively, including editing *Film, Video, and New Media at the Art Institute of Chicago*, a publication documenting the AIC's time-based media collection, and *Richard Hawkins: Third Mind* (Yale University Press, 2010). Her noteworthy essays include "Gulnara Kasmalieva and Muratbek Djumaliev: Changing the World One Video at a Time" (Artes Mundi Prize Ltd, 2010); "Experiencing Iñigo Manglano-Ovalle's Always After (The Glass House)" (MASS MoCA, 2010); and "From The Silk Road Into the Future" (Nafas Art Magazine, 2007). Dorin has lectured extensively on contemporary art, new media, technology, and the preservation of film and video art. She has served as a visiting lecturer and critic at the School of the Art Institute of Chicago (SAIC), Columbia College, Chicago, University of Chicago, and University of Illinois, Chicago since 2006. She has served on the Art Commission Committee for Chicago's Bloomingdale Trail, has been a juror for the Dreihaus Individual Artist Award and BOLT, a highly competitive artist residency program, as well as a mentor curator for the Chicago Artists' Coalition's HATCH project, an incubator for contemporary artists and curators in Chicago. Prior to working at the AIC, Dorin was an assistant curator at the Williams College Museum of Art. She curated numerous exhibitions, often in collaboration with Williams faculty members. Among these were *Liza Johnson: if then maybe* (2005), *Michel Auder: Chronicles and Other Scenes* (2004), and *IDOL: A New Work by Michael Oatman* (2002). Dorin graduated from the University of California, Santa Cruz with a bachelor's degree in art history and studio art. She received her master's degree from Williams in 1998.

Lisa Fischman, PhD, Ruth G. Shapiro ' 37 Director, Davis Museum and Cultural Center, Wellesley College

Prior to arriving at Wellesley in 2010, Lisa Fischman was chief curator at the University of Arizona Museum of Art in Tucson from 2005 to 2009, having previously been gallery director at the Atlanta College of Art (2000-2005). She was formerly associate curator of contemporary art/education at the UB Art Gallery-SUNY Buffalo, where she taught in the departments of art, art history and media studies (1997-2000); prior to that, she worked for the departments of new media and education at the Walker Art Center in Minneapolis. Fischman completed her undergraduate education in art history at the University of Chicago. She earned MA and PhD degrees in art history and American studies at the University of Minnesota, Minneapolis, specializing in relationships among the American fine arts, visual and popular culture and material culture, with an emphasis on modern and contemporary concerns. Fischman has curated and organized scores of exhibitions, working both with historical collections and with living artists of national and international standing. Her career has included considerable grant support, numerous commissions, and many publications – among them, the catalog "Jenny Schmid: The Vistas of Gender Utopia," and an essay on artist Laylah Ali in the award-winning catalog "Fault Lines: Contemporary Art and Shifting Landscapes," published to accompany the exhibition of African art curated by Gilane Tawadros for the 50th Venice Biennale (2003). Over the past decade, she has worked with a wide range of distinguished artists and designers, including El Anatsui, Dieter Appelt, Shigeo Fukuda, Mélik Ohanian, the Buy-self Collective, Iona Rozeal Brown, Matts Leiderstam, Patricia Blanchet, Tony Gray, John Bankston, Tony Matelli, Laylah Ali, Enrique Chagoya, Edgar Heap of Birds, and Whang Inkie, among others. Fischman serves on the Governance Committee of the Association of Art Museum Curators (AAMC) and has acted as a review panelist for the National Endowment for the Humanities, the Arizona Commission on the Arts, the Jeff Metcalf Fellows Program at the University of Chicago, the Jerome Foundation and the McKnight Foundation.

Lisa Freiman, PhD, Inaugural Director and Professor, Institute of Contemporary Art, Virginia Commonwealth University

Dr. Lisa Freiman is the inaugural Director of Virginia Commonwealth University's new Institute for Contemporary Art (ICA). Freiman served as senior curator and chair of the contemporary art department at the Indianapolis Museum of Art (IMA) between 2002 and 2013 and is an internationally recognized curator and leader in the contemporary art field. During her 11 years at the IMA, Freiman created a dynamic and renowned contemporary art program that has become an influential model for encyclopedic museums as they engage with the art of our time through major traveling exhibitions, commissions, acquisitions, and publications. In 2011, Freiman served as commissioner of the U.S. Pavilion in the 54th International Art Exhibition, la Biennale di Venezia, presenting six newly commissioned, site-responsive works by Puerto Rico-based artists Allora & Calzadilla, the first collaborative to be presented in the U.S. Pavilion. Under Freiman's vision and direction, the IMA opened 100 Acres: The Virginia B. Fairbanks Art & Nature Park to international critical acclaim in June 2010. 100 Acres offers a new model for sculpture parks in the 21st century, emphasizing experimentation, place-making, and public engagement with a constantly changing constellation of commissioned artworks. Inaugural installations included works by eight artists and artist collaboratives from around the world including Atelier Van Lieshout, Kendall Buster, Jeppe Hein, Alfredo Jaar, Los Carpinteros, Tea Mäkipää, Type A, and Andrea Zittel. Freiman instituted a number of public art installations while in Indianapolis, including a rotating series of site-specific commissions for the IMA's Efrogmson Family entry pavilion. Most recently, she led a major collaboration with a local Indianapolis developer to curate the art program for The Alexander art hotel that opened in downtown Indianapolis in 2013, featuring work by 25 artists, including 14 newly commissioned pieces. Freiman commissioned works from artists including Jorge Pardo, Alyson Shotz, Jaume Plensa, Sonya Clark, Adam Cvijanovic, Mark Fox, Artur Silva, and Paul Villinski for the project. At the IMA Freiman realized major commissions by artists including Robert Irwin, Kay Rosen, Tony Feher, Orly Genger, Julianne Swartz, and Ghada Amer, and curated numerous exhibitions of works by international contemporary artists including Aziz + Cucher, Amy Cutler, Ingrid Calame, Maria Magdalena Campos-Pons, Ernesto Neto, and Tara Donovan. Between 2002 and 2005, Freiman implemented a renovation and expansion of IMA's contemporary art galleries, which doubled in size to 25,000 square feet and introduced a new contemporary video art gallery. Freiman has published numerous books and articles on contemporary art. Prior to joining IMA, Freiman worked as assistant professor of art history, theory, and criticism at the University of Georgia, Athens and served in the curatorial department of the Institute of Contemporary Art, Boston. She earned her MA and PhD in modern and contemporary art history from Emory University and has a BA from Oberlin College.

Lauren Lessing, PhD, Mirken Director of Academic and Public Programs, Colby College Museum of Art

Lauren Lessing is an art historian and educator with twenty years of experience working in museums, including the Art Institute of Chicago and the Nelson-Atkins Museum of Art in Kansas City. Lauren completed her PhD in Art History at Indiana University in 2006 under the guidance of Sarah Burns, and she has written numerous articles, catalogue essays, and papers on nineteenth and twentieth-century American art. Her BA in art history is from Earlham College. In her current position, Lauren oversees all aspects of the Museum's academic program, directs community outreach and programming, and co-curates the Museum's extensive collections of American art. Since arriving at the Museum in 2007, she has worked closely with faculty across the campus, helping them to curate Museum exhibitions on a wide range of topics including contemporary photography, the visual culture of death and mourning in the nineteenth-century, Somali Bantu immigrants in Maine, puns and wordplay in Chinese art, African American artists in the twentieth century, Ovid's *Metamorphosis*, censored art, the influence of James McNeill Whistler, and German Expressionist interpretations of Shakespeare, among others. In 2013, she organized a curricular gallery for semester-long installations of works from the collection related to courses. Under her supervision, the Museum's Mellon Curator of Academic Programs now oversees installations in this gallery, faculty-curated exhibitions, and also a program of workshops for faculty on teaching with objects in disciplines across the curriculum. Lauren's art historical scholarship has always been interdisciplinary. She has published essays on the intersections of American art and medicine, race and gender politics, marriage, fashion, education, film, and

theater. She has also collaborated with conservators on publications and presentations about the scientific study of artworks as complex physical objects. Some of these projects have grown directly out of her work with faculty, and all have informed her use of the Museum's collection for teaching.