



Oklahoma Visual Arts Coalition

Oklahoma Art Writing & Curatorial Fellowship
Mentor Biographies 2012

Elizabeth Dunbar is Executive Director of Diverseworks Art Space in Houston, TX. Formerly she served as Associate Director and Curator at Arthouse at the Jones Center in Austin, TX, where she oversaw an ambitious program of exhibitions, commissions, site-specific installations, publications, and public programs and events. Previously she was Curator at the Kemper Museum of Contemporary Art and Assistant Curator at the Whitney Museum of American Art. Focusing on international emerging artists, she has organized more than thirty exhibitions and projects in her career. One of Dunbar's core interests is collaborating with artists through the commissioning of new works. Important commissions include the film production Matt Stokes: these are the days, the participatory garden planting Fritz Haeg: Edible Estates Prototype Garden #5, the architectural intervention Florian Slotawa: One After the Other, and the collaborative site-specific installation Ping Pong Diplomacy with Phoebe Washburn and Stephen Hendee. She is currently working on major commissions with Jason Middlebrook, Graham Hudson, and Jill Magid. Additionally, Dunbar has curated several group exhibitions which explore the visual manifestation of prevalent cultural topics, including Rapture in Rupture and Phantasmia. Other notable projects include the first major survey exhibitions for artists Dario Robleto, Gajin Fujita, and Hubbard/Birchler. Dunbar holds MAs in Art History and Museum Studies from the City University of New York.

Shannon Fitzgerald (Lead Mentor) is an independent curator and writer based in Oklahoma City, where she curated ART 365, 2011, Momentum Tulsa, 2010, and served as Lead Mentor for the inaugural Oklahoma Art & Curatorial Writing Fellowship, 2010, all for the Oklahoma Visual Arts Coalition (OVAC,). She is curating an upcoming solo exhibition with Eyakem Gulilat at the new Hardesty Arts Center, Tulsa, OK. Previously, she was Chief Curator at the Contemporary Art Museum St. Louis where she curated the exhibitions Staging: Janieta Eyre, Julie Moos, Zwelethu Mthethwa and co-curated with Tumelo Mosaka the Contemporary's inaugural and traveling exhibition A Fiction of Authenticity: Contemporary Africa Abroad. She curated solo exhibitions of new work by international artists: Polly Apfelbaum, Michael Paul Britto, Dzine, Yun-Fei Ji, Larry Krone, Michael Lin, Ruby Osorio, Keith Piper, and William Pope.L, along with producing new scholarship in accompanying publications. Prior to moving to St. Louis, Fitzgerald worked at INOVA, the Institute of Visual Arts, University of Wisconsin-Milwaukee. She has taught in the department of Art and Art History at Webster University, St. Louis and Columbus State University, Columbus, Georgia where she was the 2010 Fall Visiting Scholar-in-Residence. Fitzgerald has contributed to the art journals Art Papers, Art21 Blog, Bootprint, Review Magazine, and Art Focus. She received a BFA from Massachusetts College of Art in Boston and a MA in Art History and Museum Studies from the University of Wisconsin - Milwaukee.

Sylvie Fortin is Editor-in-Chief at Art Papers in Atlanta, GA, and an independent curator, art historian, critic and editor who has worked internationally since 1991. She was Curator of Contemporary Art at the Ottawa Art Gallery (Ottawa, Ontario, 1996—2001), Program

Coordinator at la chambre blanche (Quebec City, Quebec, 1991-1994), and a long-term collaborator with OBORO (Montreal, Quebec, 1994-2001). Her critical essays have been published in Canadian, American and European catalogues, and her reviews have appeared in many periodicals including Art Press, C Magazine, Espace, Fuse (of which she is a contributing editor), NKA: Journal of Contemporary African Art and Parachute. Fortin studied Art History at the University of Toronto, Université Laval, and Duke University. She has received numerous significant grants and awards as a critic and curator, as well as for her academic research. Fortin was named Lexus Leader of the Arts in December 2007

Sherri Irvin (PhD, Princeton) is Associate Professor of Philosophy at the University of Oklahoma and Aesthetics and Philosophy of Art Editor of the journal *Philosophy Compass*. She has published articles in the *British Journal of Aesthetics*, the *Canadian Journal of Philosophy*, the *Journal of Aesthetics and Art Criticism*, and *Museum Management and Curatorship*, among other journals, as well as in a variety of anthologies and reference works. Her articles have won the American Society for Aesthetics John Fisher Memorial Prize and the Museum Management and Curatorship Best Paper Award for 2006 in the Curatorship category. She is currently working on a book, *Challenging Objects: Negotiations in Contemporary Art*.

Nancy Marie Mithlo (Chiricahua Apache), (PhD Stanford) is Associate Professor, Department of Art History and American Indian Studies Program at the University of Wisconsin - Madison. She is the author of *Our Indian Princess: Subverting the Stereotype*, published by the School of Advanced Research (SAR) Press in 2009. She received the 2011–2012 SAR Anne Ray Fellowship and Georgia O'Keeffe Research Center Fellowship in support of her publication and exhibit on the legacy of photographer Horace Poolaw. Mithlo's curatorial work has resulted in six exhibits at the Venice Biennale, including the 2011 *Epicentro: Re Tracing the Plains* featuring the work of John Hitchcock and the *Dirty Printmakers of America*.

Sylvester Okwunodu Ogbechie (PhD Northwestern University) is Associate Professor of Global African Art History and Visual Culture at the University of California Santa Barbara. He the author of *Ben Enwonwu: The Making of an African Modernist* (University of Rochester Press, 2008: winner of the 2009 Herskovits Prize of the African Studies Association), director of Aachron Knowledge Systems, and founder and editor of *Critical Interventions: Journal of African Art History and Visual Culture*. His recent publications include *Making History: The Femi Akinsanya African Art Collection* (Milan: 5 Continents Editions, 2011). He was the 2010 Getty Consortium Professor and served as guest editor for a *History of Photography* special issue on Africa. His research is widely published in leading art history journals and he has presented lectures at top universities and museums in the USA, Europe, Africa, and Asia.

David Pagel is an associate professor, curator, and art critic. He writes regularly for the *Los Angeles Times*. His recent curatorial projects include *Pieceable Kingdom: Erin Cosgrove, Asad Faulwell, Maxwell Hendler, Laura Krifka, Mimi Lauter, Devin Troy Strother, and Matt Wedel*, Beacon Arts, Inglewood, 2011; *softcore HARD EDGE*, Art Gallery of Calgary, co-curated with Marianne Elder, 2010; *Forever Now: Anita Bunn, Liz Carney, Hollis Cooper, Katie Grinnan, Iva Gueorguieva, Michael Reafsnnyder, Christian Tedeschi, and Feodor Voronov, Peggy Phelps and*

East Galleries, Claremont Graduate University, 2010; L.A. Now, Las Vegas Art Museum, 2009; Underground Pop, Parrish Art Museum in Southampton, NY, 2010 where he is an adjunct curator; *Damaged Romanticism: A Mirror of Modern Emotion* with Terrie Sultan 2008 and *Electric Mud*, 2009 both for the Blaffer Gallery at the University of Houston; *Color Fields: Polly Apfelbaum, Linda Besemer, Ingrid Calame, Penelope Krebs, Laura Owens, Monique Prieto, and Pae White*, Luckman Gallery, California State University, Los Angeles, 1998, His recent publications include “Fast Times: Slow Looks” in Wendell Gladstone, D.O.A., S.O.S., ETC.; “The Handmade Imagination of John Frame” in *Three Fragments of a Lost Tale*, for The Huntington Library, Art Collections and Botanical Gardens; “Unassuming and Nutty” in Dion Johnson, *New Paintings*, Rebecca Ibel Gallery, Columbus, Ohio; and “Cool Compassion: Steven Criquei’s Pop Pathos” in *Steven Criquei: A Retrospective/Memorial*, for the University of California, Irvine. He has an MA in Art History from Harvard University and a BA in Modern Thought and Literature from Stanford University. He is currently Associate Professor of Art Theory and History in the School of Arts & Humanities at Claremont Graduate University, Claremont, CA.

Dana Turkovic is Curator of Exhibitions at Laumeier Sculpture Park and Co-Director & Founder, Isolation Room/Gallery Kit, both in St. Louis. She is also Adjunct Associate Professor in the Art Department at Webster University. In 2005, she received her Master of Arts from Goldsmiths College – University of London in curatorial studies. Though she spent many years as the senior designer for the UCLA Hammer Museum, she has turned her attention to creative curatorial endeavors. She has organized exhibitions in Los Angeles at Monte Vista Projects, in alternative spaces in London and Oxford in the United Kingdom, and in St. Louis at the Contemporary Art Museum St. Louis, Boots Contemporary Art Space, Ellen Curlee Gallery, White Flag Projects, and Schmidt Contemporary Art. She has written for publications such as *Art US* and *Review Magazine*.

Gregory Volk is a New York-based art critic and freelance curator. He writes regularly for *Art in America*, where he is a contributing editor, and his articles and reviews have also appeared in many other publications, including *Parkett* and *Sculpture*. Among his many contributions to exhibition catalogs are essays on Ayse Erkmen (*Hamburger Bahnhof*, 2008), Joan Jonas (*Museu d’Art Contemporani de Barcelona*, 2007), and Bruce Nauman (*Milwaukee Art Museum*, 2006). His essay on Vito Acconci is featured in *Vito Acconci: Diary of a Body, 1969-1973*, published by Charta in 2007, and his essay on Andy Warhol’s late work appears in *Andy Warhol: The Last Decade*, published in 2009 by the Milwaukee Art Museum and Prestel. Volk has curated numerous exhibitions in the U.S. and abroad, including *Carnival Within* at UferHallen in Berlin (2009), which he co-curated with Sabine Russ; *Three Parts Whole* at i8 Gallery in Reykjavik, Iceland (2011); and *Outdoor Excursions* at Burlington City Arts in Burlington, Vermont (2011). Volk received a BA from Colgate University and a MA from Columbia University. In addition to his activities as a writer and curator, he is Associate Professor in the School of the Arts at Virginia Commonwealth University.

Hamza Walker has served as Director of Education and Associate Curator for The Renaissance Society at The University of Chicago - a non-collecting museum devoted to contemporary art—since 1994. He has curated the group exhibitions *The Age of Aquarius*, 2011; *Black Is, Black*

Ain't, 2008; Meanwhile in Baghdad..., 2008; All the Pretty Corpses, 2005; The Here and Now, 2005; A Perfect Union...more or less, 2004; and New Video, New Europe: A Survey of East European Video, 2004. His monographic exhibitions include Gerard Byrne: A Think is a Hole in a Think, 2011; Matt Saunders: Parallel Plot, 2010; Allan Sekula: Polonia and Other Fables, 2009; Paul Chan: My Laws are my Whores, Katerina Seda: It Doesn't Matter, 2008; Katharina Grosse: Atoms Inside Balloons, 2007; Scott Short: A Survey, 2007; Mai-Thu Perret, 2006; and Peter Welz, 2005, among others. Walker is also on the faculty of The School of The Art Institute of Chicago. Prior to his position at The Society, he worked as a Public Art Coordinator for The Department of Cultural Affairs. He has written articles and reviews for such publications as Trans, New Art Examiner, Parkett and Artforum. He has served on numerous panels, locally, nationally and internationally. Walker is the recipient of the 1999 Norton Curatorial Grant and the 2004 Walter Hopps Award for Curatorial Achievement, the Menil Collection. In 2010, he won the prestigious Ordway Prize for recognition of his contribution to Contemporary Art.