

CENTER FOR
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CULTURE

ГАРАЖ

ЦЕНТР
СОВРЕМЕННОЙ
КУЛЬТУРЫ

Speakers Bios

Magalí Arriola is a curator at Fundación Jumex Arte Contemporáneo, Mexico City. Previously, she was a Chief Curator at the Museo Tamayo (2009–11) and the Museo de Arte Carrillo Gil (1997-2000). Arriola has curated *Alibis*, Mexican Cultural Institute, Paris, and Witte de With, Rotterdam (2002), *How to Learn to Love the Bomb and Stop Worrying about It*, CANAIA, México City, and Central de Arte at WTC, Guadalajara, Mexico (2003–04), *What once passed for a future, or Landscapes of the living dead* at Art2102, Los Angeles (2005), *Prophets of Deceit* at Wattis Institute for Contemporary Art, San Francisco (2006), and the 8th *Panama Biennial* (2008). She was also a visiting curator at the Wattis Institute for Contemporary Art in San Francisco in 2006. Arriola has contributed to publications such as *Poliéster*, *ArtNexus*, *Parachute*, *Exit*, *Spike*, *Afterall* and *Manifesta Journal*.

María del Carmen Carrión is an independent curator and art critic from Quito, who received an MA from the Curatorial Practice Program at California College of the Arts, in San Francisco, and taught at Universidad Católica in Quito. She is currently an Associate Director of Public Programs & Research at Independent Curators International in New York. She co-founded Constructo, an international collective platform devoted to research and debate of art and visual culture. Since 2009, she has been a member of the curatorial college of *ceroinspiración*, an exhibition and residency space in Quito. Former positions include: Associate Curator at New Langton Arts in San Francisco, and Research Coordinator for Museo de la Ciudad in Quito.

Ekaterina Degot is an art writer and curator, Artistic director at the Academy of Arts of the World in Cologne, and professor at the Rodchenko Moscow School of Photography. Her recent curatorial projects include: *Monday Begins on Saturday*, First Bergen Assembly, Bergen, Norway, 2013 (with David Riff); *Art After the End of the World*, the discussion platform of the Kiev Biennial of Contemporary Art Arsenale, 2012; and *Auditorium Moscow* in collaboration with Warsaw Museum of Contemporary Art, Moscow, 2011 (with Joanna Mytkovska and David Riff). She co-edited *Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade* (Chicago University press, 2013).

Kate Fowle is the chief curator for Garage Center for Contemporary Culture in Moscow and Director-at-Large at Independent Curators International (ICI) in New York, where she was an Executive Director from 2009-13. Prior to this she was the inaugural International Curator at Ullens Center for Contemporary Art in Beijing. From 2002-2007 Fowle was Chair of the Master's Program in Curatorial Practice at California College of the Arts in San Francisco, which she co-founded in 2001. Before moving to the United States she was a Co-Director of Smith + Fowle in London (1996-2001) and Curator at the Towner Art Gallery in Eastbourne (1993-6).

Koyo Kouoh is a Cameroonian-born independent exhibition maker and cultural producer educated in Banking Administration and Cultural Management in Switzerland and France. She is the founder and artistic director of RAW MATERIAL COMPANY, a center for art, knowledge and society in Dakar. Kouoh has served as an agent to Carolyn Christov-Barkagiev's d(OCUMENTA) 13. She co-curated *Les Rencontres de la Photographie Africaine* in Bamako in 2001 and 2003. Specializing in photography, video and art in the public space, she has curated numerous exhibitions internationally and written on contemporary African art. Besides a sustained theoretical and exhibition program at Raw Material Company, she maintains a dynamic curatorial activity beyond the African borders. Recent exhibitions include *HOLLANDAISE: a journey into an iconic fabric* at Stedelijk Museum Bureau, Amsterdam; *Chronicle of a Revolt: photographs of a season of protest* at Raw Material Company and Haus der Kulturen der Welt, Berlin; in collaboration with Anne-Marie Bouttiaux and David Adjaye, she curated the contemporary section of *GEO-graphics: a map of African art past and present*, an exhibition that celebrated 50 years of African independence at Palais des Beaux Arts, Brussels (2010); and *Make yourself at home*, an exhibition in collaboration with Charlotte Bagger-Brandt at Kunsthall Charlottenborg, Copenhagen (2010). Kouoh was an associate curator of *SUD, Salon Urbain de Douala*, a triennial of art in the public space initiated by the contemporary art center Doual'art

in Douala, Cameroon. She is currently working on the first curatorial survey of seminal Senegalese artist Issa Samb, looking at process driven artistic practices in Africa from 1960's to 1980's. She lives and works in Dakar.

Renaud Proch is an ICI's Executive Director. Prior to this, he was the Senior Director at the Project in New York, where he worked on developing the careers of a roster of 21 artists. Most recently, he co-curated a retrospective of South African performance artist Tracey Rose for the Johannesburg Art Gallery, South Africa, and the Umea Bildmuseet, Sweden. He has lectured at Camberwell College, London, the Royal College of Art, London, the California College of the Arts, San Francisco and Otis College of Art and Design, Los Angeles.

Georg Schöllhammer is an editor, writer, and curator. He is founding editor of *springerin*, head of tranzit.at, and has been an editor-in-chief of Documenta 12, where he conceived and directed *documenta_magazines*. Recent exhibitions and projects Schöllhammer curated and co-curated include *Report on the Construction of a Spaceship Module* (New Museum, New York, 2014), *Trespassing Modernities* (SALT Galata, Istanbul, 2013), *Sweet Sixties* (Ashkal Alwan, Beirut; depo, Istanbul; Galerija Nova, Zagreb, 2013), *Moments* (ZKM, Karlsruhe, 2012), and *Manifesta 8* (Murcia, 2010, together with tranzit.org). He has published widely on contemporary art and theory. Among his latest publications are *KwieKulik* (jrp ringier, 2013), *Moments – A history of performance in 10 acts* (Hatje Cantz, 2013), and *Sweet Sixties – Avant-Gardes in the Shadows of the Cold War* (Sternberg, 2013).