

GARAGE

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.

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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 Arsenal, 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

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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.

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Rasha Salti is a curator and writer. She is presently an international programmer for the Toronto International Film Festival. From 2004 until 2010 she was the film programmer and creative director of ArteEast in New York. Her curated projects include: *Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now* (co-curated with Jytte Jensen), for the Museum of Modern Art, New York, 2010–2012; 10th Sharjah Biennial (co-curated with Suzanne Cotter), Sharjah, 2011; and the retrospective of Syrian cinema *The Road to Damascus* (co-curated with Richard Peña), for the Film Society at Lincoln Center, 2006. Her essays have appeared in publications such as *Afterall*, *The London Review of Books*, and *Naqd*. She collaborated with Ziad Antar on the exhibition and publication *Beirut Bereft, The Architecture of the Forsaken and Map of the Derelict* (2009) and edited the book *Insights into Syrian Cinema: Essays and Conversations with Filmmakers* (2006). Salti lives in Beirut and works in New York, Paris, and Toronto.

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).

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Garage Museum of Contemporary Art is a place for people, art, and ideas to create history. Through an extensive program of exhibitions, events, education, research and publishing, the institution reflects on current developments in Russian and international culture, creating opportunities for public dialogue, as well as the production of new work and ideas in Moscow. At the center of all these activities is the Museum's collection, which is the first archive in the country related to the development of Russian contemporary art from the 1950s through the present.

Garage Exhibitions spark engagement with art and culture while exploring issues of local and global relevance; Garage Education draws audiences of all ages through pioneering programs for both families and professionals; Garage Publishing makes major cultural texts available in Russian for the first time and innovates new publications related to Garage Archive, Exhibitions, and other activities; Garage Field Research invites practitioners to develop fresh perspectives on Russian art and culture; Garage Grants program supports young Russian artists and spearheads a range of activities that incorporate Russian artists into the global art community — all of which contribute to the Museum's role as a multifaceted hub for arts and culture.

Founded in 2008 by Dasha Zhukova, the institution is currently based in a temporary pavilion in Gorky Park created specifically for Garage by architect Shigeru Ban. In 2015, the Museum will move to its first permanent home — a groundbreaking renovation of the famous 1960s Vremena Goda (Seasons of the Year) pavilion in Gorky Park — designed by Rem Koolhaas.

Garage is a non-profit project of The IRIS Foundation.

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